Motion Picture News

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MARCH 3, 1923

Motion Picture News

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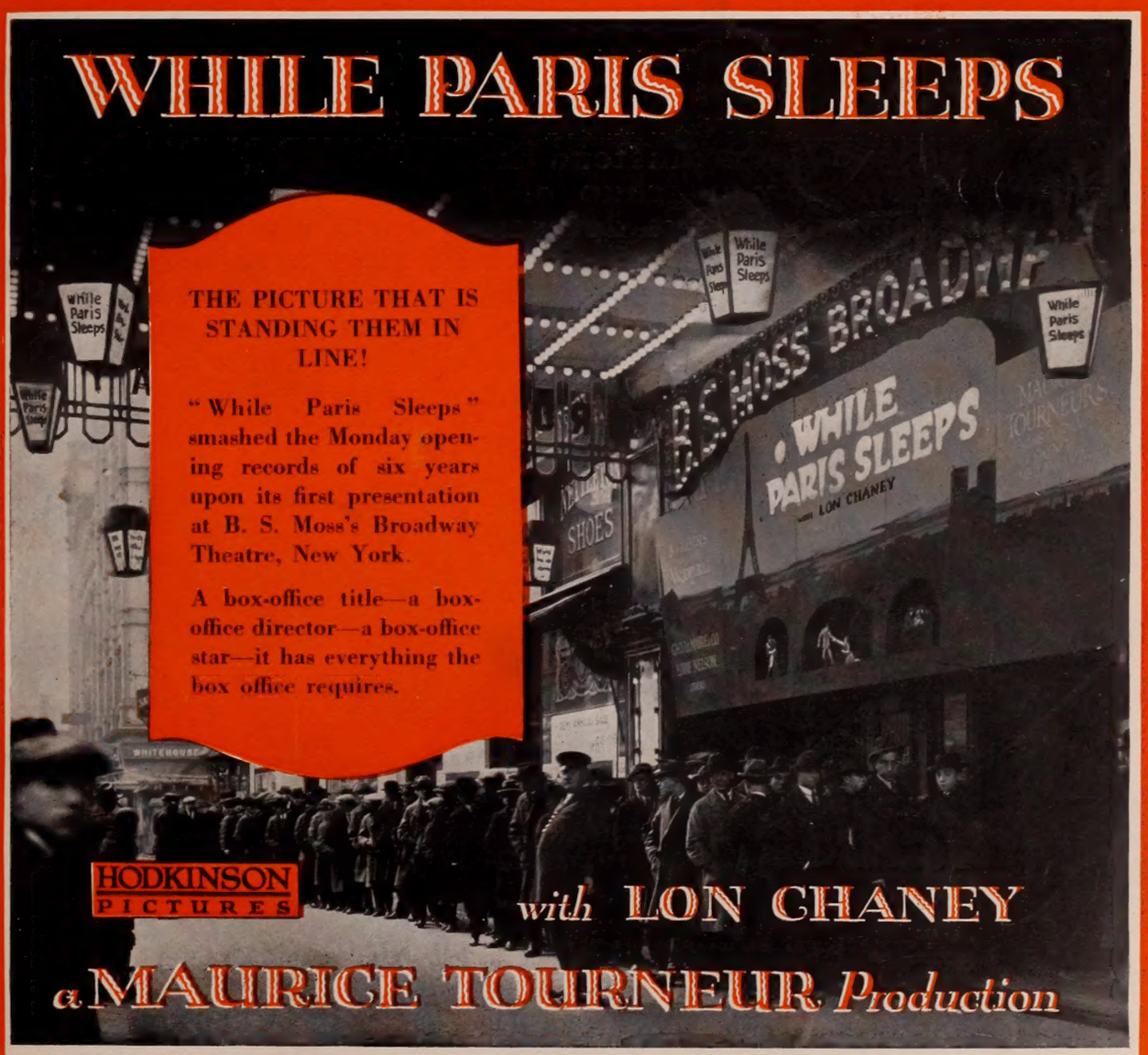
WHILE PARIS SLEEPS
THE PICTURE THAT IS STANDING THEM IN LINE!
"While Paris Sleeps" smashed the Monday opening records of six years upon its first presentation at B. S. Moss's Broadway Theatre, New York.
A box-office title—a box-office director—a box-office star—it has everything the box office requires.
B.S. MOSS BROADWAY
WHILE PARIS SLEEPS
LON CHANEY
HODKINSON PICTURES
with LON CHANEY
a MAURICE TOURNEUR Production

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THERE is a standard of variety in STANDARD PRINTS. The quality never varies, but the effect, the character of the photography, differs with almost every picture. The ability of our organization to give producers, directors and cinematographers in their prints the photographic atmosphere they deem most suitable to the story, is the secret of our success. The reputation of STANDARD FILM LABORATORIES has been built, not upon any one phase of laboratory work, but upon the ability to help makers of pictures bring to the screen their conception of the photoplay in its most effective and convincing form.

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Her first American Picture
POLA NEGRI
IN
"BELLA DONNA"
A George Fitzmaurice PRODUCTION
A Paramount Picture

HAMILTON THEATRICAL CORPORATION PRESENTS

POLA NEGRI

IN A

George Fitzmaurice

PRODUCTION

"BELLA DONNA"

SUPPORTED . . . BY

CONWAY TEARLE CONRAD NAGEL

and **LOIS WILSON**

IN this American picture you will see a new Pola Negri, revealing a superb genius that now reaches its first full flower.

"Bella Donna" one of the greatest stories of passion ever written, staged in the ultimate of magnificence by a master American director.

From the novel by Robert Hichens

Scenario by Ouida Bergere

A Paramount Picture

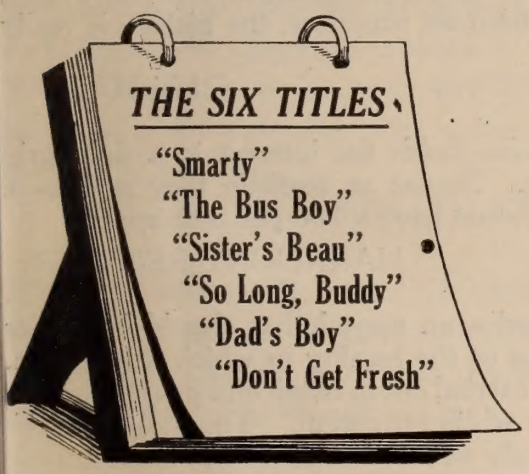
FAMOUS PLAYERS-LASKY CORPORATION

Miss Negri has never appeared in any other American-made picture. Her second American-made picture will be another George Fitzmaurice production, "The Cheat", by Hector Turnbull.

Oh Boy!

I've just signed with Century Comedies.

-Buddy Messinger



SOLD IN A SERIES OF SIX

CONSISTENTLY GOOD

Century Comedies

RELEASED THRU UNIVERSAL

At Last! Chicag
Agree on

New York says:

CARL LAEMMLE rings the bell with "The Flame of Life." Priscilla Dean is most effective. We think highly of Mr. Henley and "The Flame of Life."

NEW YORK DAILY NEWS

VIVID and vital—acting exceptionally fine, direction inspired. Not a moment when it fails to grip one's attention. Get it quick! Suitable for big and little houses everywhere.

MOTION PICTURE NEWS

AWAY from the ordinary routine of screen plays. A worthwhile offering—should appeal to everyone. It is a real live piece of excitement. Is going not only to please, but thrill. Go the limit on promises, the picture is really there!

FILM DAILY

VIVID picture of life—holds the interest in a tight grip from start to finish. Scenes so realistic they possess a powerful appeal. Should have a 100 per cent appeal.

HARRISON'S REPORTS

THE PICTURE carries an appeal that should be rather largely felt regardless of the locality in which it is shown. It has been carefully carried out in detail and proves consistently to be a worth while attraction. The story is swift moving and excellently directed.

EX. TRADE REVIEW

CARL LAEMMLE presents

The FLAME OF LIFE

UNIVERS

From one of Frances Hodgson Burnett's grea

and New York a Picture

Chicago says:

PRISCILLA DEAN is splendid in this! Here is the best picture the Universal studios have turned out in some time, and one of the most vivid and entertaining productions we have seen this season. Priscilla Dean is an actress whose ability seems to grow with each succeeding picture, and I am sure you will be one of her admirers after you have seen this picture.

CHICAGO EVENING POST

AGAIN Priscilla Dean proves her right to the title "one of the screen's best actresses." She furnished the silver sheet with another brilliant bit of impersonation that will live to her credit. As a photoplay it is mighty interesting. CERTAINLY you are going to love Miss Dean. The sets and scenery are splendid. So is the acting. So is the direction.

CHICAGO DAILY TRIBUNE

BRISTLES with the dramatic! A climax that is suspenseful to the last degree. Fine entertainment for any screen. A strong fast-moving story that should jar any audience with the force of its appeal and its excellent characterizations.

EXHIBITORS HERALD

Starring
PRISCILLA
DEAN
A
HOBART HENLEY
PRODUCTION

L JEWEL
vels
"The pleasure is all Yours"

The public is waiting to see

Pola Negri

in her next vehicle—

MAD LOVE

The Goldwyn Studios announce that this new production is now ready for release.

At its preview before critics and a specially invited audience this picture was hailed as the greatest screen drama this fascinating star has ever appeared in.

"Mad Love" is a modern story of a daring adventuress in high society. *Thrilling! Human!* And with a splendor that dazzles.

Ask GOLDWYN!

COMING—

TO JAM YOUR THEATRE TO CAPACITY!

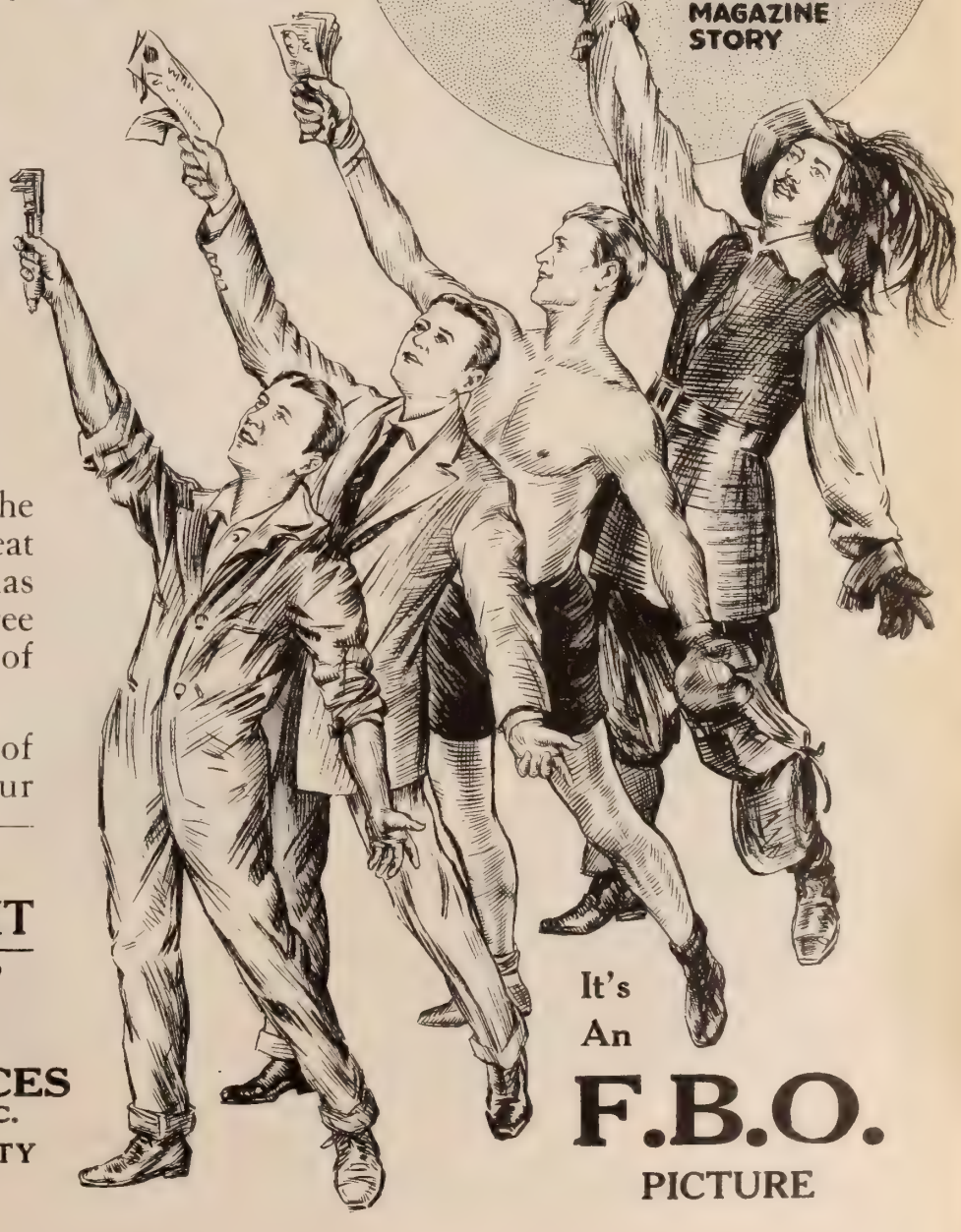
The "4th MUSKETEER"

STARRING

JOHNNIE WALKER

Directed by Wm. K. Howard

H.C. WITWER'S FAMOUS COSMOPOLITAN MAGAZINE STORY



Man-Oh Man

What Entertainment This Picture Will Bring Your Audiences

Old King Tutankhamen would have gone to Jerusalem and hocked his jewels for a look at it; Julius Caesar would have swapped the choicest Rome real estate for a seat behind a pillar, and Alexandre Dumas would have torn up his "Three Musketeers" manuscript in a rage of envy at this story.

It'll drag money from the pockets of every man, woman and child in your town. Man—IT'S A CLEANUP—GRAB IT!

BOOST IT TO THE LIMIT

IT'S A "PEACHERINO"

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single-reel comedies
of the day.

Always a hit—

on Broadway
or Main Street

"TEA N TEA"

"A single-reel comedy with enough action to satisfy the most ardent"
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"The title 'Bumps' is appropriate. The flivver 'bumps' all the sentiment into amusing situations"
—M. P. NEWS

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"This is a delightful comedy, funny, and one of the few admirably suitable for children."
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"Unusually entertaining. Grab it, it is a crackerjack."
—M. P. WORLD

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Millions are Eagerly Waiting for "THE MESSAGE OF EMILE COUÉ"

To the American Public:

Despairing of being able to carry my message of self-help through autosuggestion to all those who waited for it here, I accepted the plan of my friends and gave it to the cinema which reaches millions throughout the entire country.

I found a sympathetic group of men who make moving pictures, and working with them, I have endeavoured to place my message on the screen in such a manner as would be understood by everyone. Before the picture was made, I went over the scenario time and again and made sure that each point was brought out in the clearest possible way.

The completed picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval as the best possible picturization of what I have taught for a score of years and will teach until the end. Anyone seeing the picture will be able to understand, and I feel sure that hundreds of thousands will be helped to help themselves by seeing the lesson it tells.

I consider the picture a masterpiece and I have no hesitation in entrusting to it the task of carrying my message to the people of America and the world, knowing full well that it will instruct millions where I can only reach hundreds. The message of helpful autosuggestion must go on and I feel sure this picture will carry it to every home in this country. More than this, I feel sure that the message will be properly carried and will give the greatest possible help to all who see it.

E Coué

M. COUÉ

was so determined that his message should be given properly that he rejected many production offers before agreeing to APPEAR PERSONALLY in this

Educational Pictures SPECIAL

Read what he says about his finished picture

Produced by Motion Picture Arts, Inc. *Directed by* John L. McCutcheon

Educational Pictures
THE VOICE OF THE PEOPLE

EDUCATIONAL FILM EXCHANGES, INC. *E. W. HAMMONS, President*

"A HULA MADE IN

with HENRY MURDOCK

4500 miles for a two-reel comedy—you'll agree it's worth every mile—one of the most laughable plots of the year, combined with rare scenic beauty of the tropics.

Another distinct achievement for

Christie

Released Through Educationa

HONEYMOON"

HONOLULU

and BABE LONDON

In a country newspaper contest they win a honeymoon trip to Honolulu—but trouble enters the plot when hubby falls for a Hula dancer on the beach at Waikiki.

Comedies

Film Exchanges, Inc.

WORD FROM AN EXHIBITOR AND OUR ANSWER

WHAT FRANK L. NEWMAN WRITES:

"Every patron sings its praise 100%—biggest gross business for New Year's week since opening of theatre. More power to

JOHN M. STAHL

Hope you give us many more like

"The Dangerous Age"

Which is sweeping the country with popularity.

OUR ANSWER IS:

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LAST HOUR OPENED TO CAPACITY
AND STOOD THEM UP BALANCE OF
THE WEEK SELL MOSCOW SOME
MORE LIKE THIS ONE.
GEO W ALLEN JR
CAPITOL THEATRE
NEW BEDFORD MASS
428P
D 116N XSJ 22 4 EXTRA
HY BOSTON MASS 211P JAN 31 1923.
C C BURR
AFFILIATED DIST INC 135 WEST 44 ST
NEW YORK NY HAVE JUST SEEN AND BOUGHT
LAST HOUR I HONESTLY CONSIDER THIS
THE SEASONS BEST INDEPENDENT PICTURE.
ED FAYS THEATRE PROVIDENCE R I
230P.

EDWARD SLOMAN'S PRODUCTION

THE LAST HOUR

MILTON SILLS - CARMEL MYERS - PAT O'MALLEY - WALTER LONG
ALEC FRANCIS - CHARLES CLARY - ERIC MAYNE - MASTODON FILMS

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"Faint Hearts"
"A Social Error"
"The Four Orphans"
"Fatal Photo"
"The Busybody"
featuring

Charles Murray ★ Mary Anderso

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GARDEN THEATRE, Paterson, N. J.
TWIN STATE THEATRE, Union Hill, N. J.
STATE THEATRE, Jersey City, N. J.
IMPERIAL THEATRE, Jacksonville, Fla.
BLUE MOUSE THEATRE, Seattle, Wash.
BLUE MOUSE THEATRE, Portland, Ore.
MODERN--BEACON THEATRE, Boston, Mass.
AMERICAN THEATRE, Denver, Colo.
ORPHEUM THEATRE, Detroit, Mich.
BUTTERFLY THEATRE, Milwaukee, Wisc.
CAPITOL-DOME THEATRE, Youngstown, O.
ARCADIA THEATRE, Reading, Pa.
ALDENE THEATRE, Philadelphia, Pa.
TOWERS THEATRE Camden, N. J.
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STRAND THEATRE, New Orleans, La.
RIALTO THEATRE, Washington, D. C.
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The six best pictures of the month

{1.} The Hero
2. The Christian
3. Dr. Jack
4. Back Home and Broke
5. The Dangerous Age
6. Kick In

The six best performances of the month

{1.} *John Sainpolis* in "The Hero"
2. Mae Busch in "The Christian"
{3.} *Barbara La Marr* in "The Hero"
4. May McAvoy in "Kick In"
5. Lewis Stone in "The Dangerous Age"
6. Phyllis Haver in "The Christian"

PHOTOPLAY, MARCH, 1923

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B.P. SCHULBERG *presents*

The

A GASNIER *production*

HERO

A picturization of Gilbert Emery's Celebrated Play

With a Preferred Cast

GASTON GLASS	BARBARA LA MARR
JOHN SAINPOLIS	DAVID BUTLER
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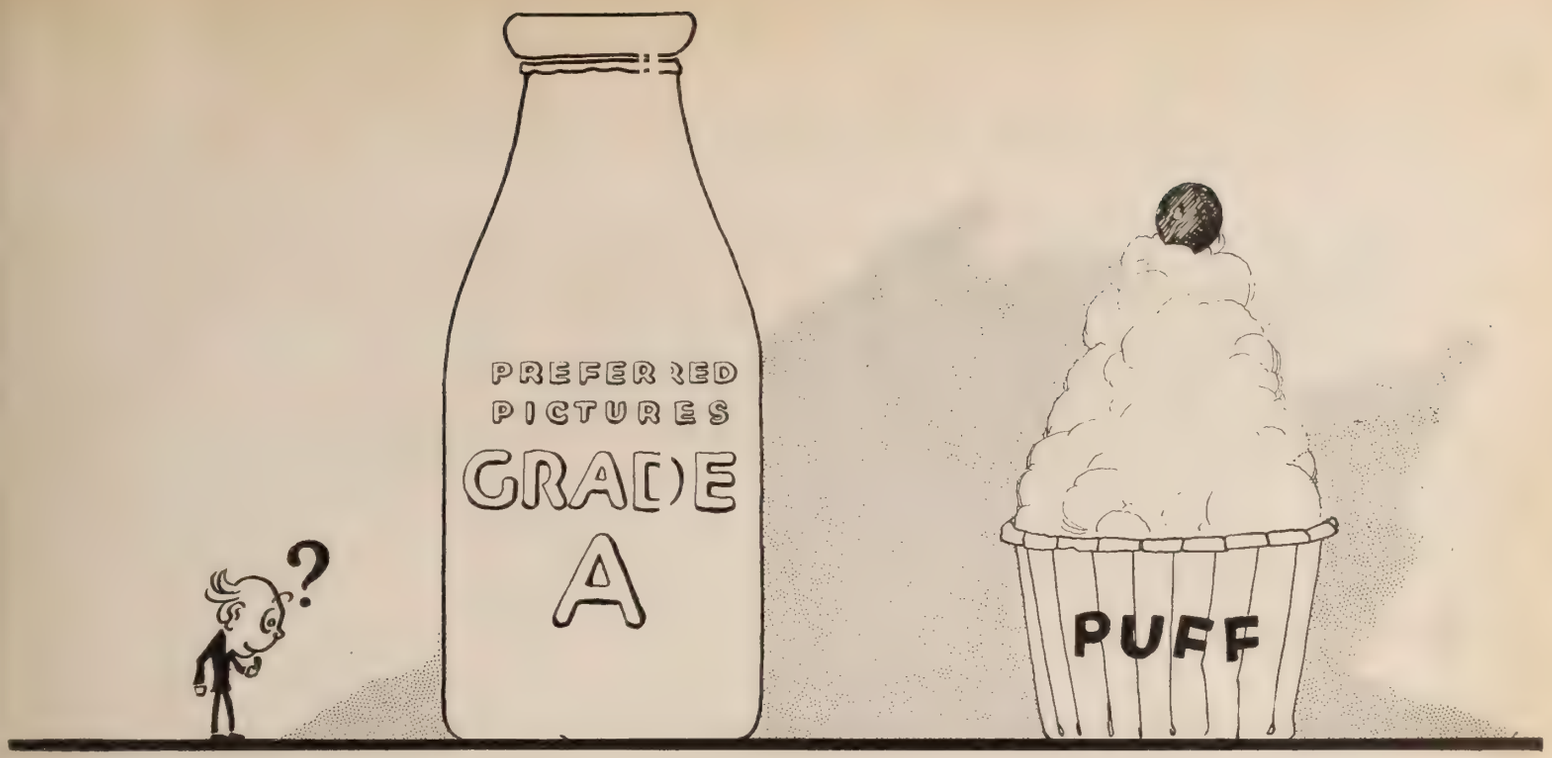

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Many exhibitors are wondering why they have been starving to death on a full program. Now they know.

Their program needs VITAMINES.

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We don't make you buy the restaurant when all you want is a good meal.

Had your VITAMINES today?

J. Schlesinger

RICH MEN'S WIVES
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THORNS AND ORANGE BLOSSOMS
THE HERO

POOR MEN'S WIVES
ARE YOU A FAILURE?
THE GIRL WHO CAME BACK
APRIL SHOWERS

"We'll pay for our mistakes, if you'll pay for our successes!"

Produced by
PREFERRED PICTURES-INC.
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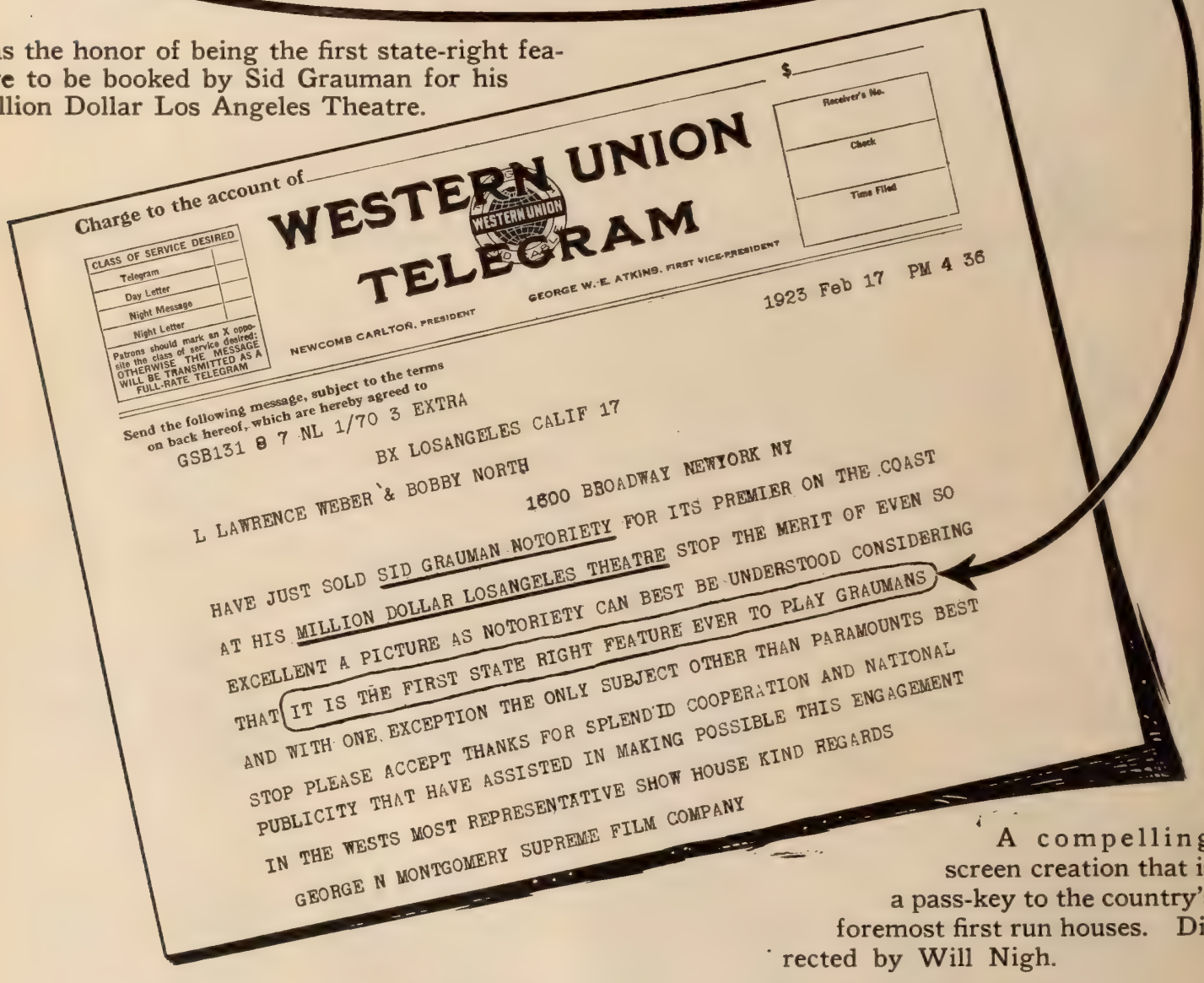
Has the honor of being the first state-right feature to be booked by Sid Grauman for his Million Dollar Los Angeles Theatre.



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HAVE JUST SOLD SID GRAUMAN NOTORIETY FOR ITS PREMIER ON THE COAST AT HIS MILLION DOLLAR LOSANGELES THEATRE STOP THE MERIT OF EVEN SO EXCELLENT A PICTURE AS NOTORIETY CAN BEST BE UNDERSTOOD CONSIDERING THAT IT IS THE FIRST STATE RIGHT FEATURE EVER TO PLAY GRAUMANS AND WITH ONE EXCEPTION THE ONLY SUBJECT OTHER THAN PARAMOUNTS BEST STOP PLEASE ACCEPT THANKS FOR SPLENDID COOPERATION AND NATIONAL PUBLICITY THAT HAVE ASSISTED IN MAKING POSSIBLE THIS ENGAGEMENT IN THE WESTS MOST REPRESENTATIVE SHOW HOUSE KIND REGARDS

GEORGE N MONTGOMERY SUPREME FILM COMPANY

A compelling screen creation that is a pass-key to the country's foremost first run houses. Directed by Will Nigh.

Produced and Distributed by

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A new note in the scale of the screen

ROBERT Z. LEONARD *presents*

MAE MURRAY

in

JAZZMANIA

REG U.S. PAT. OFF.

A METRO PICTURE

A brilliant romance of syncopation and splendor
ROBERT
MAE
in
JAZZ
A TIFFANY Production
M.H.HOFFMAN General Manager
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Director General
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A METRO PICTURE
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METRO PICTURES CORPORATION

The most magnificently dazzling of all
MAE MURRAY'S gorgeous photoplays

Z. LEONARD *presents*

MURRAY

MANIA

Story by EDMUND GOULDING
Photography by OLIVER T. MARSH
Sets executed by CEDRIC GIBBONS

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout
Great Britain. Sir William Jury, Managing Dir.

EVERYBODY IS A JAZZ-MANIAC THESE DAYS . .

You can count your patronage beforehand, by asking the census-taker the population of your town, when you show

Robert Z. Leonard's
Presentation of

Mae Murray
in
Jazzmania

REG US PAT OFF

A METRO PICTURE

Distributed by

Metro
Pictures Corporation

$1,000,000.00

Worth of gilt-edged opinions of hard-boiled critics WHO KNOW real entertainment when they see it.

Read What They Say of—

FIGHTING BLOOD

Masterfully Directed by Mal St. Clair

"Marvelous . . . a million laughs . . . great romance . . . a triumph."
Hype Igoe, N. Y. World.

"A kick in every reel . . . these beat 'em all."
Harry Newman, N. Y. Daily News.

"Hot Dog!"
Harry Cross, N. Y. Evening Post.

"Hot stuff . . . have them all licked."
Eddie Hughes, N. Y. Evening Mail.

"I'm going to see them all over again."
Frank Graham, N. Y. Sun.

"A positive wow! I could see 'em all again."
James K. McGuinness, N. Y. Telegram.

"Splendid stuff . . . got me right in the heart."
James P. Sinnott, N. Y. Telegraph.

"I've seen all the great scraps for 20 years . . . these are better."
Fred Hawthorne, N. Y. Tribune.

"Have a kick. . . . Have caught the real thrill of contest."
Hugh Fullerton, Chicago Tribune.

12 Whirlwind Rounds 12

Round No. 2 "Knight in Gale"

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Exchanges Everywhere.

Breaking Records From Coast to Coast

Everywhere, in all sections of the country, in big cities and small,

"Douglas Fairbanks in Robin Hood"

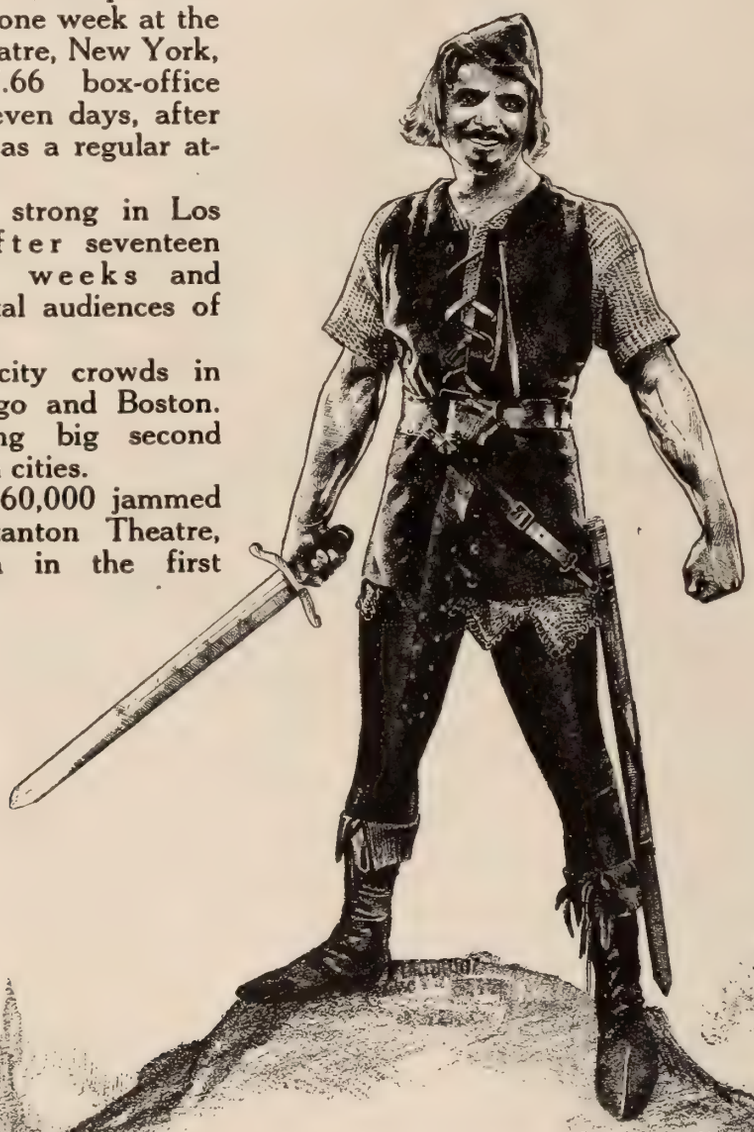
Is smashing all previous records for audience attendance and box-office receipts; setting new standards in every way; winning 100 per cent. praise from exhibitors, spectators and critics.

Played to 101,820 paid admissions in one week at the Capitol Theatre, New York, a $58,097.66 box-office gross for seven days, after a long run as a regular attraction.

Still going strong in Los Angeles after seventeen consecutive weeks and drawing total audiences of 225,000.

Drew capacity crowds in both Chicago and Boston. Now having big second runs in both cities.

More than 60,000 jammed the big Stanton Theatre, Philadelphia in the first week.



Majestic Theatre, Hartford, Conn., sold out solid by 11 A. M. and streets jammed.

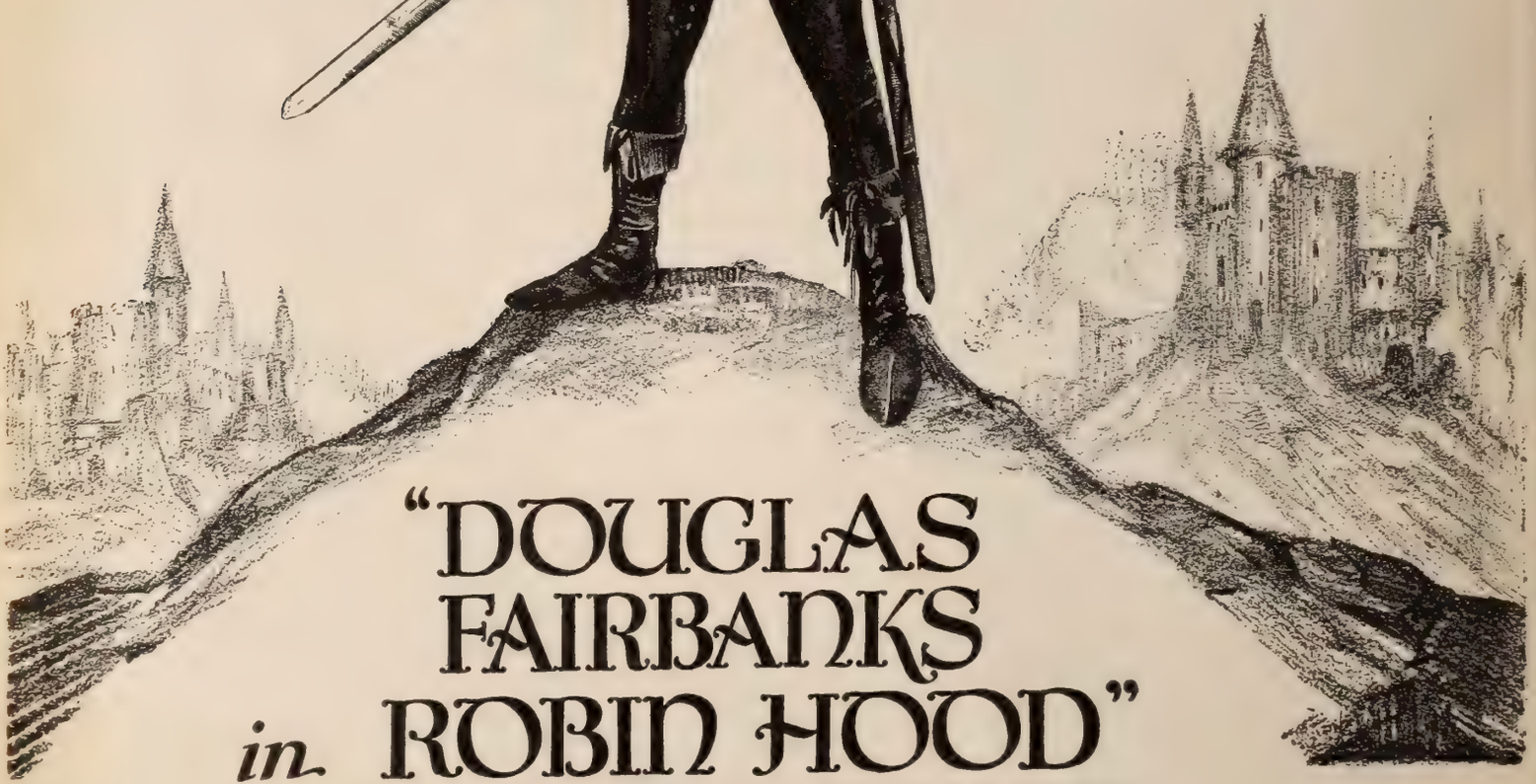
"Biggest picture sensation ever exhibited in Altoona, Pa.," said I. C. Mishler.

Played to capacity at Grand Rapids, Mich., drawing all classes into audiences.

Broke all house records at Colorado Theatre, Denver.

Still packing Pitt Theatre, Pittsburgh, after tremendously big opening.

Smashed attendance records at Strand, Schenectady, N. Y.



"DOUGLAS FAIRBANKS in ROBIN HOOD"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Photography by Arthur Edeson

Direction by Allan Dwan

Marcus Loew
With "Theatres Everywhere"
Recommends D. W. Griffith's
"One Exciting Night"
To the Patrons of His Houses
I personally recommend this production as an example of the highest type of photoplay. It is enjoyably exciting, a stimulating combination of humor, drama, mystery and thrills rarely attained in motion pictures.
Very truly yours,
Marcus Loew
MARCUS LOEW.
D. W. GRIFFITH'S
"One Exciting Night"
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
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NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

Your Audiences Have Never Seen Such a Picture As "Salome"

Here is the golden opportunity for exhibitors who want a film that is far above the commonplace.

Nazimova's "Salome" is different, fascinating, alluring, beautiful and far above the average.

Your audiences have never seen such artistic settings as "Salome's."

They have never seen costumes like "Salome's."

They have never seen situations like those in "Salome."

They have never seen acting like Nazimova's in "Salome."

They have never seen emotions like "Salome's."

Not even has any capitol of Europe ever seen a picture as unique and different as "Salome."

The Title "Salome" Is a Box-Office Guarantee

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—Branch Offices located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
F. Richard Jones

Dashing Cabalerros, Reckless Toreadors, Soft-Eyed Senoritas!

What more does any exhibitor want? What more can any audience ask? Mack Sennett's "Suzanna," with the attractive Mabel Normand, satisfies both.

"Filled from beginning to end with colorful action and adventure, flavored with the romance of historical incident."—Los Angeles Herald

"It has atmosphere and it has color; and in settings and costumes and the feeling for beauty, 'Suzanna' excels."—Los Angeles Times.

"A beautiful picture with all the elements of melodrama, romance and comedy; a remarkable achievement in films; Miss Normand does the best work of her life as Suzanna; worth waiting to see." — San Francisco Chronicle.

"Packed houses greeted 'Suzanna'; the production assumes the proportions of an epic romance."—San Francisco News.

"Mabel Normand is a revelation—she grips the emotions and makes an impression. Vastly more enjoyable than anything ever produced at the Sennett studio."—Bulletin.

"Hauntingly beautiful A most worthy production. Adventuresome and thrilling episodes hold the spectator. Mabel Normand achieves a triumph in the title role."—Call.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Ben Turpin as the Romantic

Coming Soon

MACK SENNETT

presents

BEN TURPIN

and

KATHRYN McGUIRE

in

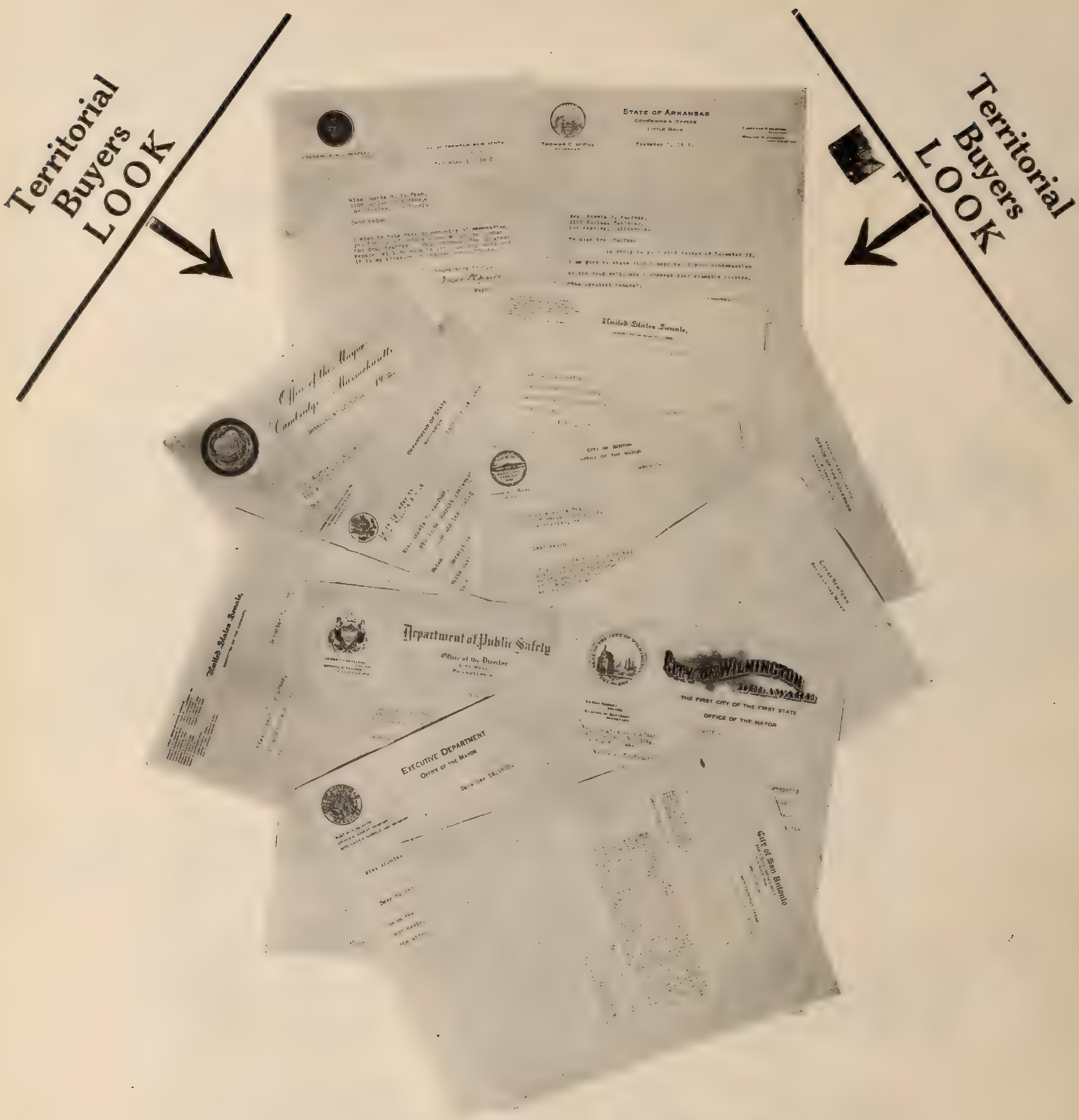
"THE SHRIEK OF ARABY"

Direction by J. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Lover of the Desert



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FOR MONTHS

OFFICIAL CO-OPERATION AWAITS YOU

FOR

ANGELA C. KAUFMAN'S
DRAMATIC EXPOSE OF THE DRUG EVIL

"THE GREATEST MENACE"

MAYER & QUINN, Distributors
Personal Rep. Resolute Film Sales, Inc.

1493 BROADWAY
Bry. 2389—SUITE 509

Scoring Hits Every-where!

Making a bull's eye on the good old dollar mark wherever they are shown —that's what these marvelous Plum Center Comedies are doing. Every one of them is sure-fire—built by men who know. That's why every Plum Center Comedy is a box-office brother to the best feature you can get. Book them all and watch your profit barometer rise every time you show one—start TODAY!—NOW!

Start Making Money Now with
DAN MASON
"Pop Tuttle's Pole-Cat Plot"

You Can't Go Wrong on a Plum Center Comedy

PLUM CENTER COMEDIES

STARRING
DAN MASON
Presented by
Paul Gerson Pictures Corp.
Directed by ROBERT EDDY

Distributed by **FILM BOOKING OFFICES** of America, 723 Seventh Ave., New York EXCHANGES EVERYWHERE

BIG ROMANTIC APPEAL-

The Supreme Passion

"The Supreme Passion" tells a story as poignantly beautiful as the poem that inspired it.

It revolves around a beautiful young girl who finds that love is too frequently inspired by mere physical beauty. As she wishes to be loved with a deeper affection, one that will never fade, she puts her lovers to a severe test to prove their sincerity.

Besides romance the picture has stirring moments of action and speed.

SUGGESTED BY

TOM MOORE'S POEM

"BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS"

WITH

FLORENCE DIXON AND ROBERT ADAMS

WRITTEN BY

ROBERT McLOUGHLIN AND CHARLES T. DAZEY

PLAYGOERS PICTURES

FORBIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

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FOREIGN REPRESENTATIVE
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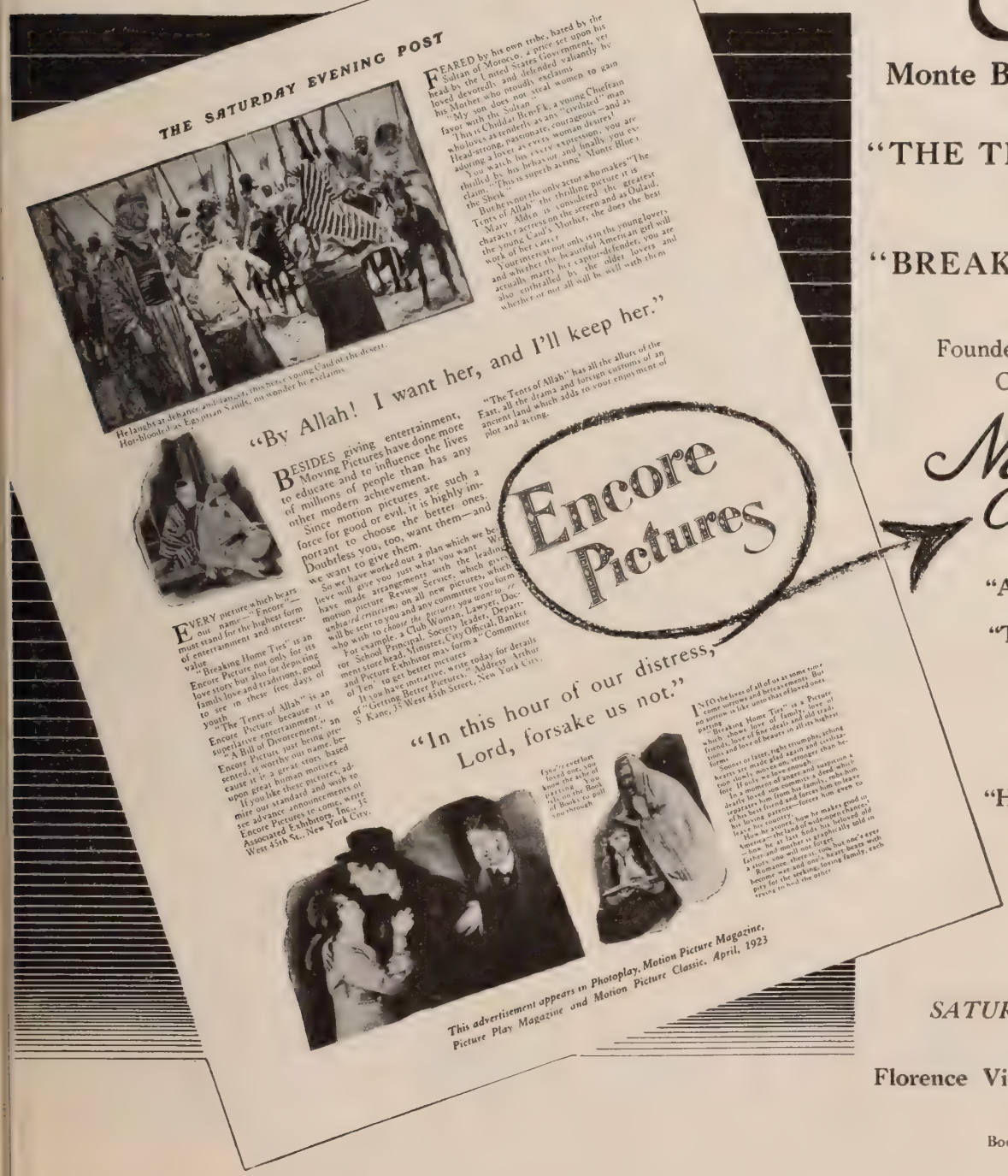
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

THE SATURDAY EVENING POST
(March 3, 1923)

Photoplay
Motion Picture Magazine
Picture-Play
Motion Picture Classic

APRIL NUMBERS OUT IN MARCH

All carry this page ~ on


THE SATURDAY EVENING POST
"By Allah! I want her, and I'll keep her."
Encore Pictures
"In this hour of our distress, Lord, forsake us not."

This advertisement appears in Photoplay, Motion Picture Magazine, Picture Play Magazine and Motion Picture Classic, April, 1923

Monte Blue *and* Mary Alden
in
"THE TENTS OF ALLAH"
Presented by E. A Mac Manus

"BREAKING HOME TIES"
Presented by E. S. Manheimer

Founded on the Heart Song of Centuries Eili, Eili.

Nationally Advertised

Constance Binney *in*
"A BILL OF DIVORCEMENT"

"THE WOMAN WHO FOOLED HERSELF"
with
May Allison and Robert Ellis
Presented by E. A Mac Manus

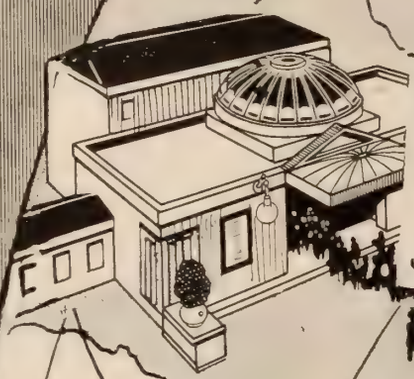
Martin Johnson's
"HEAD HUNTERS OF THE SOUTH SEAS"

COMING—

SATURDAY EVENING POST
April 7, 1923
Florence Vidor *in* "ALICE ADAMS"
Presented by King W Vidor
Booth Tarkington's Prize Novel

WILLIAM FOX SUPER – SPECIALS –

Every



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A Romantic Melodrama with a Notable Cast

THE NET

A Startling Story of the Madness of Youth

THE CUSTARD CUP

with MARY CARR

A Scintillating Story of Joy and Sunshine

LUPINO LANE *in* A FRIENDLY HUSBAND

A Super Comedy in Five Acts

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

REAPING A HARVEST FOR EXHIBITORS

where

THE TOWN THAT FORGOT GOD-

Greater than "OVER THE HILL"

THE VILLAGE BLACKSMITH

from LONGFELLOW'S *Famous Poem*
A Thrilling, Modern Melodrama

FOX

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FOX FILM CORPORATION

Soon—IF WINTER COMES

The Following Exchanges Have Arranged for Local Distribution

Apollo Exchange, Inc., New York City.
Celebrated Players Film Corp., Chicago.
Celebrated Players Film Corp., Milwaukee.
Federated Film Exchange of New England, Boston, Mass.
Masterpiece Film Attractions, Philadelphia, Pa.
Federated Film Exchange, Baltimore, Md.
Bond Photoplay Corp., Buffalo and Albany, N. Y.
Standard Film Service, Cleveland, O.
Specialty Film Co., Dallas, Texas.
Lannon Sheffield Exchange, Denver, Colo.
Federated Film Distributors, Los Angeles, Cal.
Federated Film Distributors, San Francisco, Cal.
Greater Features Co., Salt Lake City, Utah.

1600 Broadway **JQ-ROK PRODUCTIONS** New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.

Not yet released—yet already booked
by the
Keith, Proctor and Moss
circuits of theatres

F.B.O.'s FINEST PRODUCTION TO DATE

CAN A WOMAN LOVE TWICE?

A REAL Super Special For All the Finest Theatres in the Country.
Speak to Your Nearest F.B.O. Exchange For It NOW!!!

Film Booking Offices of America, Inc.
723-7th Ave., New York City.

MILLIONS OF DOLLARS

are spent every year building, equipping and remodelling motion picture theatres.

Our "New Theatre Department" answers inquiries every week concerning every phase of theatre construction.

To properly take care of future inquiries,

THOMAS W. LAMB

will give you the benefit of his many years' experience in building motion picture theatres—he has built more than any other man in America—in a complete analysis the problems of the prospective builders.

Mr. Lamb's article will be run as a special supplement to

MOTION PICTURE NEWS

and reprints will have a large circulation where they will do the most good.

If you have any product necessary to the building or equipping of the theatre your advertising should be in this section.

BEN BLUMENTHAL
Presents

Emil Jannings
IN
SHAKESPEARE'S
IMMORTAL
DRAMA

Othello

Directed by DIMITRI BUCHOWETZKI

WERNER KRAUS
as "IAGO"

&

ICA LENKEFFY
as "DESDEMONA"

OPENING AT

Criterion Theatre

FEBRUARY 25th 1923

American and Canadian Rights Controlled by
David P. Howells and Export & Import Film Co., Inc.
729-7th Avenue, New York

Packs Theatres to Capac

John M. Stahl, Director

Cleo Madison, a Wife Who Forgot Romance

James Morrison, the Lover

Ruth Clifford, the Vamp

Edward Burns, the successful Suitor

Big Crowds Greet Picture with Enthusiastic Applause

BIGGEST DRAWING CARD

"One of the largest drawing cards of the season. The capacity of both the Grand Central and West End Lyric were taxed. A delightful entertainment and Mr. Stahl's best."—*St. Louis Globe-Democrat.*

GOOD AUDIENCE PICTURE

"Right interesting. Its execution is first rate, Mr. Stahl having arranged his continuity smoothly and dramatically. What is referred to as a good audience picture."—*New York World.*

TREMENDOUS PUNCH

"A tremendous pictorial punch—a race between an auto and a train—gorgeous photography. Well worth the price of admission."—*New York Herald.*

OVERFLOW CROWDS

"It held the attention of overflow crowds at the Metropolitan. The cast has seldom been equaled."—*Washington Post.*

EXCELLENT FEATURE

"A well played feature, with sound sense."—*Cincinnati Times.*

REAL MASTERPIECE

"Praise be! A real masterpiece—a genuine reflection of life on the screen at last. You live its characters every minute. You are looking through a window at real happenings in a real family. It is as much ahead of the ordinary picture as a flying machine is ahead of a steam roller. With its genuine human interest and real charm, it strikes the truest note in the human verities."—*Los Angeles Times.*

Louis B. Mayer
Presents

The **John M. Stahl** *Production*

"The DANGER

ity From Coast to Coast

Critics Praise Picture for its Punch and Human Interest

AUDIENCE APPLAUDS

"We enjoyed every flicker of the picture, and the audience applauded. An interesting theme well acted and perfectly directed. We cheerfully recommend it." —*New York Tribune.*

ALL SHOULD SEE IT

"Go and see it. Everyone who is already married, about to be married or who never will be married, ought to see it."—*New York Evening World.*

VASTLY ENTERTAINING

"So well told that the story lives through the humanness of its characters. Vastly entertaining and gives genuine pleasure." —*Los Angeles Evening Express.*

EXCELLENT PLAY

"An excellent picture. A real drama of married life."—*Chicago Evening American.*

PACKS THEATRE

"Opened to packed houses at the Mary Anderson Theatre."—*Louisville Courier Journal.*

VIVIDLY TOLD

"Vividly told, appealingly human and perfectly enacted." —*Chicago Herald and Examiner.*

WONDERFUL PICTURE

"Wonderfully well done."—*Chicago Daily News.*

ABSORBING STORY

"An absorbing story in which Mr. Stahl transfers the dramatic side of American family life to the screen expertly."—*New York Evening Telegram.*

BEST OF YEAR

"One of the best pictures of the year."—*Detroit Free Press.*

Lewis Stone, at the Dangerous Age

Edith Roberts a Sweet Young Flapper

Lincoln Stedman, Whom Nobody Loved

Helen Lynch, a Baby Vamp

Myrtle Stedman, a New York Society Woman

Directed by John M. Stahl

By Kirkpatrick Boone; Scenario by J. H. Hawks and Bess Meredith; Photography by Jackson J. Rose; Asst. Director, Sydney Algier

A First National Picture

OUS AGE"

A Famous Morosco Production!

A famous play by a famous producer, it won a tremendous success on the stage the country over. Better as a picture.

Colleen Moore and Wheeler Oakman are screen favorites. They'll bring them in!

More than a million persons have read this stirring novel written by Marie Conway Oemler. They'll want to see the story in picture form.

It's a vigorous drama that strikes straight to the heart. Your patrons are waiting for it!

OLIVER MOROSCO—

presents the story of America's most celebrated crook, a priest and Mary Virginia.

with **COLLEEN MOORE**
and **WHEELER OAKMAN**

Directed by Wesley Ruggles
Dramatized by Edward E. Rose

Breaks Record in ZERO Weather

Business builds up despite cold, snow and rain to extended run —

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

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AK IDAHOFALLS IDAHO FEB 14

RICHARD A ROWLAND

NY

MIGHTY LAK' A ROSE OPENED LAST SATURDAY RIALTO THEATRE BUTTE AND PLAYED TO RECORD BREAKING BUSINESS SATURDAY AND SUNDAY TEMPERATURE MONDAY AND TUESDAY TWENTY SIX BELOW ZERO BUSINESS CONTINUES EXCEPTIONAL PATRONS EXTREMELY WELL PLEASED SO MUCH SO MANAGER SULLIVAN DECIDED YESTERDAY TO EXTEND RUN AN ADDITIONAL DAY KIND REGARDS

F M BROCKELL

9AM

Form 1204

WESTERN UNION TELEGRAM

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

K 81 BLUE

BX CHICAGO ILLS 427PM FEB 12

R A ROWLAND
NY

MIGHTY LAK A ROSE OPENED TO THE BIGGEST BUSINESS IN THE HISTORY OF THE CHICAGO THEATRE STOP THE THEATRE AND THE SPACIOUS LOBBY WAS FULL BEFORE ONE OCLOCK AND CROWDS WERE GATHERING ON THE SIDEWALK BUYING TICKETS STOP AM FORWARDING SPECIAL DELIVERY PHOTOGRAPH TAKEN AT ONE OCLOCK NOTICE NOTICE UPRAISED UMBRELLAS IT WAS RAINING ALL DAY BUT BUSINESS PREVAILED AT THE PEAK STOP NEVER HAS A PICTURE GIVEN THE COMPLETE SATISFACTION THAT MIGHTY LAK A ROSE DID TO THE EARLY VISITORS REGARDS

SAMUEL KATZ

FIRST NATIONAL PICTURES

A Symphony of Life in the High and Low Places.

By Curtis Benton

Directed by Edwin Carewe

Sol Polito, cameraman; John D. Schulte, Art Director; Philip Masi, Asst. Director.

A First National Picture

Edwin Carewe presents MIGHTY LAK' A ROSE

Big Booking Bulletin

No 7

San Francisco, Cal.

Mr. Thomas H. Ince,
Culver City, California.

Sir:

Permit me to express my unqualified appreciation of your splendid comedy production "The Hottentot." Real comedies are so scarce that one is sometimes tempted to believe that there "Aint no such animal." "The Hottentot," however, is a refreshing contrast to the usual picture manufactured for laugh-producing purposes. It is genuinely funny, contains suspense, abounds with thrills, and, *best of all,* tells a good, clean, wholesome story. The acting is excellent, photography flawless, and scenic effects a treat to the eye. On the whole, "The Hottentot" is a masterpiece that will linger in the memory. It has proved an exceptional box-office attraction for the Tivoli—have been playing it for two weeks to packed houses.

Here's hoping that you may long continue to turn out such worth-while entertainment.

Very sincerely yours,

I. E. Phelps, Manager,
TIVOLI OPERA HOUSE.

Thos. H. Ince
presents

"The HOTTENTOT"

Starring DOUGLAS MacLEAN and MADGE BELLAMY

Directed by James W. Horne and Del Andrews
under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Motion Picture News

The Big Leak

J. D. WILLIAMS, addressing the advertising men of the trade last week, took some shots at distribution; and the eager and intelligent questioning that followed showed clearly enough that his hearers whose job is the advertising, which means the selling of pictures, are doing a lot of thinking about distribution waste.

So, too, is every thinking man in the trade. And the handwriting is pretty clearly written on the walls of the industry.

Something is going to happen—some reordering of middleman cost and activity—just as the very same thing has happened in every other manufacturing—distributing—retailing field of broad interest to the public.

* * *

The domestic box office income of this business last year (U. S. and Canada) was, roughly but quite definitely, four hundred million dollars.

Of this sum about one hundred and twelve millions went to the distributor.

And from this sum the producers received not more than seventy-five million dollars.

In other words, the distribution cost totalled fully—as we estimate it—forty million dollars or over thirty-five per cent of the producer-distributor income. It is, of course, a well know fact, that in the case of some producer-distributors, the distribution cost has exceeded fifty per cent.

* * *

It isn't necessary to argue that this whole cost is intolerably high.

It is easy enough to explain the situation. Back of the present distribution system are those human ambitions, impulses and mistakes that attend the sudden development of any industry made suddenly great by popular demand.

But let explanations go. The fact to face is bulk distribution cost—around forty million a year.

Here's a hole that would swamp any other business today.

How long can this business stand it?

* * *

The main fault with the distribution situation today is the producer-owned exchange system—in itself and also in the excessive number of them.

Some are successful. These are efficiently run for one thing—as to selling and advertising. But principally they succeed because of product—because it is good enough and there is a sufficient volume of it. And there's always the chance—but only a chance—that one or more great popular successes will come in the cards. There are, in other words, superior production sense and resources back of these distributing concerns—and maybe, some luck.

But that doesn't change the basic truth—which is this: that producer-owned distribution tends to put the cart before the horse, in that it encourages volume of production so that the distribution cost per picture may be minimized. And volume of production as a basic policy is contrary to quality production.

In other words, the large tendency of distribution today is for overproduction. It makes overproduction. It clutters the market with too many pictures made for distribution ends and not necessarily for successful exhibition.

It works against the ideal situation of the industry, namely, *fewer pictures and better pictures so that the theatres will give longer runs and thereby use to advantage the greatest force this business has—advertising.*

* * *

Centralized distribution in the way of physical handling is a step forward.

But it is not the complete answer.

* * *

Just what that answer is we leave to those whose job it is to act.

But we predict that there will be changes; and they will come about this year.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

"THE Age Factor in Selling and Advertising" is the title of a book put out in pamphlet form by its publishers, "Photoplay Magazine." It will be distributed gratis to anyone interested. The publication features the subject of Youth and its influence on selling. Among its pages will be found tables and charts, existing material bearing upon the various products which fall within the age groups of the customers, the influence which young people have on the buying of their elders and vice versa, and a research program pertaining to merchants and advertisers. The book is not a theoretical treatise as its material comes from leading stores and from national advertisers.

* * *

THE Pennsylvania Limited which left Broad Street Station, Philadelphia, last Friday afternoon, carried among its passengers, Jules Mastbaum and family. The president of the Stanley Company is bound for the Pacific Coast with stopover privileges at Chicago, St. Louis, Salt Lake City and Denver. The Quaker City impresario plans to spend considerable time in Hollywood, visiting studios and consulting with directors, producers, actors, et al. The party is traveling by private car in which is installed a radio receiving set. The Grand Canyon will be visited upon the return journey.

* * *

HOLMES HERBERT sends a postcard greeting from Naples where he is on location. The picture is "Sandro of the Sea," directed by Roy Neill.

* * *

WE are not speaking out of turn when we invite your attention to the remarkably fine pantomime expressed by Emil Jannings and Werner Kraus in Shakespeare's "Othello." Jannings as the Moor and Kraus as Iago carry out faithfully one's conception of the immortal characters. The growing jealousy of Othello who is a plaything in Iago's hands is definitely outlined.

As the creeping shadows of suspicion flit across Othello's face—as the diabolical cunning of a master mind (Iago) manifests itself through satanic expressions of carriage, gesture and facial pantomime—one feels that Shakespeare has not been misinterpreted.

It is the writer's opinion that the Bard can be done on the screen even though the eloquence of his lines is silenced. It's all in catching the psychology of his plots and characters. Messrs. Jannings and Kraus have not failed.

* * *

THE vogue in theatricals this year is Russian entertainment. Last year found it "getting dark on old Broadway" as they sing it in the Follies. The outstanding musical hit was "Shuffle Along," played by colored people, while most of the cabarets featured life on the ol' plantation. We predict that next season will find New York paying homage to old Tut of Egypt.

* * *

HERE'S good casting for you! John Barrymore has been engaged by Warner Brothers to appear in Clyde Fitch's "Beau Brummel."

* * *

THE Reverend Henry Bowlby who carries the colors of the Lord's Day Alliance is making preparations for the siege of New York. A little skirmishing in General William A. Brady's sector has inspired that fighter to give no quarter to the enemy. While he is marshalling his forces for a flank movement against Bowlby's anticipated attack on Sunday theatrical shows, it behooves the officers of the film divisions to throw up a smoke screen which will guide them to safety against the assault from the blue laws camp. Roosevelt said it. So did Ludendorff. "In times of peace prepare for war. The best defense is a good offense."

* * *

ALL the Broadway houses and several adjacent to the big street are having a big fling this week. Why not with such attractions as "The Christian" at the Capitol, "The Hottentot" at the Strand, "Adam and Eve" at the Rialto, "Racing Hearts" at the Rivoli, "Driven" at the Criterion, "Down to the Sea in Ships" at the Cameo, "Dr. Jack" at the Academy of Music, and "Fury" at the Brooklyn Strand.

* * *

THE second annual Motion Picture Day Celebration to be observed by the M. P. T. O. of Michigan and the F. I. L. M. of Detroit, will be staged at the Hotel Statler Ballroom next Tuesday. Great doings are anticipated. The announcement asks that reservations be made in advance.

* * *

THE Russians in New York have been augmented by the arrival of Theodore Kosloff from the Coast, who, since he retired as a dance pantomimist, has asserted his personality and talent as an actor of parts. Mr. Kosloff intends to view the theatrical productions of the season during his sojourn in the metropolis. He intends to pay particular attention to the Russian novelties which have proved so successful this year.

* * *

HIRAM ABRAMS and family, and Joe Dannenberg, have a week's start on Milton Hoffman of Metro, and Sam Warner and Harry Rapf of Warner Brothers, who leave for the Coast Sunday. Sam and Harry are sitting pretty. Some of the boys who saw the prints predict that "Brass" will bring in the muck called gold, while "The Little Church Around the Corner" should find plenty of worshippers.

* * *

CARL S. CLANCY, sponsor of "The Headless Horseman," has returned to the United States after a three months visit to Europe.

* * *

NEWS item: Meighan To Return To Legitimate Stage. Screen patrons who read this note, undoubtedly, registered pathos, for the Paramount star is now firmly established as one of the favorites of the silent drama. His last picture, "Back Home and Broke," has made such a hit with the film public, that George Ade, the author, is making preparations to adapt it for the stage.

We agree with Tom Meighan that a spoken version of the film will prove popular. The central idea upon which the story is based, the excellent local color, and the rich characterization should be as human and vital upon the stage as they were upon the screen.

Tom Meighan will be missed when he returns to the footlights. Viewing the film horizon with our field glasses we cannot discover anyone capable to taking his place in the type of stories which have featured him of late.

* * *

WHEN the Twentieth Century Limited steamed into the Grand Central Station Tuesday morning it brought back E. Kendall Gillett, the treasurer of the NEWS. When interviewed by a member of the editorial staff concerning his trip to the Coast, Mr. Gillett remarked: "Los Angeles and San Francisco are good towns, but I'm glad to be back as I surely missed the boys who park themselves at high noon in front of the 729, Seventh Avenue."

ARTHUR H. SAWYER left Los Angeles the other day for Chicago where he will confer with his partner, Herbert Lubin, over "The Shooting of Dan McGrew."

* * *

AT the Little Theatre, New York, an entertaining little play about movie people, "Polly Preferred," is packing them in at every performance.

It's about a chorus girl who became a picture star, because a live wire, even though impoverished, young promoter "sold" her to some hard boiled Broadwayites and because a director, not without his faults as men go, knew talent when he saw it.

Not much of a plot and not so new either, but the show's a hit. Why?

Because it's human, clean, likeable, pointedly humorous, and not so far fetched as one who didn't know the history of the picture business, might think.

They take a crack at some of our weaknesses and hold up for inspection, in a nice friendly way, a few of our w.k. vanities, too. And that won't hurt the industry either. Seeing ourselves as others see us, may serve as a lesson.

Maybe it takes a wise-cracker Broadway audience to appreciate this comedy—maybe picture people like it better than it deserves, but we hope it has a long run, in New York and elsewhere, so people may have a chance to see and hear something about the business besides—well, what they get in "dope" pictures and plays or wildly exaggerated stories of life in Hollywood as it isn't.

* * *

CHARLES RAY upon the completion of "The Courtship of Miles Standish," will present the reproduction of the Mayflower to the Los Angeles Museum, and it will then be removed to a park, where it will be placed permanently. Owing to the extensive and thorough research undertaken before building this, the reproduction has great historical value.

* * *

CARSTEN DAHNKEN, son of Fred Dahnken, First National franchise holder of San Francisco, is in New York, representing his father on the F. N. rotating committee.

* * *

THE rumor that Cosmopolitan Productions were to be released through Goldwyn was confirmed this week. This is a big deal and looks as if it would be a satisfactory arrangement for both parties. It is known that Mr. Hearst has plans even more pretentious than anything he has yet attempted. The success of "When Knighthood Was in Flower" has convinced him that the big pictures are not only the artistic but also the financial successes, and neither money or talent is to be spared in turning out this sort.

It is assumed that "Little Old New York," now in production, will be the first Cosmopolitan production to go through Goldwyn.

* * *

ANOTHER ex-Motion Picture News man has made a further step upward in the industry. He is Earl J. Hudson, with First National for some five years in various capacities, who has gone out to the Coast to be general right hand man to Richard Walton Tully in connection with First National's production plans.

Earl has always wanted to get into the production end of the industry, and we know that he will be happy and successful in his new job. Best of luck.

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CHARLES L. O'REILLY, president of the M.P.T.O. of New York State, was the speaker at the weekly luncheon of the A.M.P.A. Wednesday. Mr. O'Reilly discussed the uniform contract and severely criticised those "film politicians," as he called them, for their objections to "fancied wrongs" in the contract. He expressed it as his opinion that progressive exhibitors could not fail to see the advantage of the new form over the old.

In his address O'Reilly touched only the high lights of the contract and pointed out to the advertising men the benefits the exhibitor would derive from it.

Continuing, O'Reilly blamed high rentals on the disorganized condition of exhibitors, and though praising the Hays organization generally, declared that the organized producers and distributors had brought about increased rentals in almost the same ratio as theatre attendance had decreased. He placed that figure at 25 per cent.

* * *

NOT even a half million dollar fire was able to hold up the work of Cosmopolitan Productions. Four hours after the fire was discovered, last Sunday, a new switchboard and new telephone wires had been put in, and work was resumed in the offices on Monday morning as usual, despite several inches of water on the floors. Sets were hastily erected in the old Jackson Avenue studio and work started on the larger sets at the Tilford studios, formerly the eastern Famous Players plant. Duplicate costumes were ordered to replace those destroyed or damaged and on Wednesday studio work was going on as usual. Hence, only two days were actually lost, and there will be no delay in the production schedule whatever—a great tribute to the efficiency of the Cosmopolitan organization.

* * *

CLARA BERANGER, who makes semi-annual trips to Los Angeles, is speeding Westward Ho! The scenarist of "Only 38" is to confer with William de Mille over its production.

* * *

SOME interesting sidelights on the possibilities of production in Russia are given in an article in this issue by Huntley Carter, who has been writing for Motion Picture News on conditions abroad. There seems to be little cause for worry, just at the moment, on the part of American producers in regard to possible competition from that source. As long as these pictures are made under the supervision of the Soviet regime, from a propaganda angle, they are not likely to achieve any great popularity in this country. Once they get away from this sort of thing, however, they may be able to produce pictures with a distinctive appeal. The Chauve Souris, an artistic Russian vaudeville show, has been running for more than a year in New York, and now the Moscow Art Theatre, unquestionably the world's greatest repertoire company, is enjoying a highly successful run. At the moment, however, Russian films would not appear to be a serious factor in the American market.

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MARY PICKFORD is not to produce "Faust" immediately, after all, according to word from the Coast. "Rosita," the story of a Spanish dancing girl in the 15th century is to come next; then "Dorothy Vernon"; and after that, "Faust."

N. Y. Censorship Hearing Due Mar. 6

Four Bills Calling for Repeal of Law Promise Warm Committee Session

IN what will probably be one of the biggest hearings held during the present session of the New York State Legislature scheduled for March 6 at the State Capitol, advocates of censorship and those who oppose the same, will have their innings before the Assembly Ways and Means Committee, in connection with the four bills already introduced calling for the immediate repeal of the present censorship law.

The hearing will take place during the afternoon, the hour depending on when the Legislature cleans up its morning's grist. Assemblyman Joseph McGinnies will preside. Either the Assembly or the Senate chambers will be pressed into service in case the crowd is so large that it cannot be accommodated in the committee room.

The greatest interest is being shown in the hearing. Legislators who are in no way connected with the committee, are planning to drop their work for the day and attend the hearing.

It is expected at Albany that all three members of the New York State Motion Picture Commission will be on hand and that Joseph Levenson, the secretary, who has been doing most of the talking for the Commission, will address the committee along lines that seek to justify the Commission's existence.

Rev. O. R. Miller and others who were prominent in years past in their efforts to bring about censorship in New York State, are already busy assembling their forces. Senator James J. Walker, as the introducer of one of the bills, will be in charge of the program in so far as the speakers are concerned who will appear in support of the bills.

While there is no question but that the bills will be reported out of committee and go to a vote on the floors of the two houses, there is a question as to their ultimate passage.

The whole fight will be staged in the Assembly. Here there is a majority of five Republicans. And what is more, the Speaker of the Assembly comes from the home town of the chairman of the Motion Picture Commission. Whether or not the Republicans can marshal and hold their forces and defeat the bills as a party measure is a grave question.

Last fall many of the Assemblymen were re-elected by scanty margins. They are more inclined today than ever to heed the voice of their constituents back home. They can not afford to take any chances. If the word comes from back home, and particularly if this "back home" means the small towns and country districts, that the Assemblymen should oppose the repeal of motion picture censorship, party lines may be swept aside. The same thing holds true with the Assemblymen who come from New York City and are on the Republican side of the house. These will probably be in favor of repealing the law.

Whichever way it comes out, there is no question but that the days to come will witness one of the most bitter fights of the year, hinging upon the question of motion picture censorship.

Immediate Action is Urged on Iowa Tax Proposal

UNLESS the exhibitors of Iowa get busy immediately they will find themselves under the obligation of shouldering a ten per cent tax on admissions. A proposal to this effect is now awaiting action by the State legislature. Walter F. James, owner of the Coliseum, Cherokee, Iowa, calls attention to the situation and issues a warning of the need for immediate action on the part of the theatre-owners of the State. He writes:

"Iowa is the only State that I know of that is thinking of such a thing and unless the individual exhibitor gets busy it will go through. It means that it will close up about fifty per cent of the houses in the State, for an additional ten per cent tax on top of the taxes we already have would be the proverbial straw, and I for one am no camel at that."

Mr. James further recommends that exhibitors call upon their bankers and local editors and request them to write their respective representatives and set forth actual conditions and the results of the passage of such a measure. Mr. James declares that ignorance is responsible for the adoption of such proposals.

$200,000 Crash Feared in Buffalo Houses

C. F. Martina, of Buffalo, claims that some 700 stockholders in Buffalo and vicinity stand to lose some $200,000 in a threatened crash of General Theatres Corporation. He has taken the matter up with the district attorney, it is said. Martina says the entire corporation has passed into the hands of Joseph A. Schuchert, who held two mortgages and issued the leases on the theatres controlled by General. These houses are the Central Park, Star, Allendale, Marlowe, Ellen Terry and Circle.

Under the leadership of John T. Gilbert a meeting of stockholders has been called to make an attempt to repurchase the property from Mr. Schuchert, who is willing to return the property providing the interest on the property is paid and his interests are protected. Schuchert demands $10,000 before he will assume the other obligations of the company, which, it is alleged, amount to $65,000. Since James Wallingford became manager of the organization last August, succeeding Harry Marsey, Martina claims the company has been making money, although he says there was a deficit in 1920, '21 and '22.

Theatre Amalgamation Is Reported in New Jersey

An important theatre amalgamation reported during the week concerns the Haring and Blumenthal Enterprises and the Frank Hall motion picture houses in Jersey City, Hoboken, and Union Hill, N. J. By the terms of the deal Haring, Blumenthal, and Hall are said to have become joint and equal holders of the theatre interests owned by these organizations. This would mean that the following houses will hereafter be operated under joint jurisdiction of the principals involved: The Haring-Blumenthal group—Central, Tivoli, National and Monticello in Jersey City; the Union Hill, Roosevelt and Lincoln in West Hoboken; Frank Hall chain—The State, the Ritz, Jersey City; the Strand in Hoboken, and the State and the Capitol, Union Hill.

Missouri Censorship Bill Meets Quick Death

BY a unanimous vote, the house committee on criminal jurisprudence at the Missouri legislature Wednesday night killed the proposed Missouri censorship bill, sponsored by the committee of fifty, composed of religious organizations. This is the second consecutive censorship bill the Missouri legislature has killed in two years.

Despite the winning fight made by Missouri exhibitors in opposing the bill, it freely acknowledged that a large delegation of Kansas City women and ministers who went to Jefferson City, the state capitol last week, and publicly denounced political censorship, were the "last straw" factor in the victory.

Seattle Exhibitors Fight New Tax Bill

Theatre men of Seattle and the entire state of Washington were making plans in February to unite against a bill recently introduced into the state legislature, meeting for ten weeks in Olympia, the capital of the state. According to the provisions of the bill, a 15 per cent tax would be levied on all theatre admissions, in addition to the 10 per cent tax now being charged for the national government war fund.

The 15 per cent tax would be given to the state, to be placed in the general expenditure fund, and would merely be used as a means of increasing the state's revenue during the year.

Feeling among the theatre men and a great majority of the citizens of the state ran high against the measure. A motion picture theatre charging an admission price of forty-five cents, plus the war tax, totaling fifty cents, would be forced to raise its price to sixty cents, according to the bill, and passage of the measure would be fatal to a great number of show houses, it was believed.

N. Y. Governor Is Now Real Picture Fan

Governor Alfred E. Smith has become a real out-and-out movie fan.

With the installation of a projecting machine at the Mansion, Governor Smith can now sit back in an easy chair after dinner, smoke a cigar and with family and friends about him, enjoy the pictures.

And the enjoyment has become so pronounced that the Governor is only satisfied with a dozen or more reels. He always demands a comedy, one of the type that has a laugh every moment or so, for the Governor has found that there is nothing quite like a good comedy for erasing the cares that are bound to come to the Chief Executive of the Empire State.

Southern Enterprises Sells Theatres

Southern Enterprises, Inc., has sold to E. J. Sparks, of Jacksonville, Fla., the following theatres: the Jefferson and the Orpheum at St. Augustine; the Beacham, the Grand and the Phillips at Orlando, and the Auditorium and the Casino at Lakeland. It has also sold to C. R. Bamford the Majestic theatre at Asheville, N. C.

U.S. Amends Trust Charge Against Famous

Trade Commission Alleges Intended Monopoly in Restraint of Trade

AS the result of the recent preliminary investigation of the activities of the Famous Players-Lasky film producing, distributing and theatre owning interests and subsidiaries, since 1914, the Federal Trade Commission at a regular session in Washington, issued an amended complaint charging certain violations of the Act of September 26, 1914 (creating the commission) conspiracy in restraint of trade and unethical practices in forcing theatres to book their (Paramount) product so heavily that no independent producer could secure profitable dates.

All the respondent individuals and corporations have, the commission alleges, conspired together to "unduly hinder competition in the production, distribution, and exhibition of motion picture films in interstate and foreign commerce and to control, dominate, monopolize or attempt to monopolize the motion picture industry."

The complaint in substance as follows::

"Prior to the organization of the Famous-Players company, Paramount Pictures of New York, was engaged exclusively in the business of distributing films, and under the provisions of certain written agreements on or about March 1, 1915, between it and said Jesse L. Lasky Feature Play Company, Famous Players Film Company, and Bosworth, Inc., the Paramount Picture Corporation was given exclusive rights for 25 years to distribute all pictures produced by the three producers. This agreement was in force as late as July 1, 1916. At that time the name "Paramount" was widely known to the trade and theatregoing public through national advertising, and possessed the only exclusively nation-wide distributing organization in the film trade.

"Pursuant to the policy of this trade domination conspiracy, Adolph Zukor and Jesse Lasky in 1916 acquired the stock and share of Jesse L. Lasky Feature Play, Famous Players Film Company, and Bosworth, Inc., dissolving the three corporations and assimilating them into the Famous Players-Lasky Corporation.

"Through the organization of Arteraft Pictures Corporation under New York laws, the respondents on July 29, 1916, sought to cater to independent exhibitors who did not want to deal with Zukor-Lasky, et al., but wanted the box office popularity of stars developed under the three units absorbed by Paramount. After a brief period of competitive distribution, the physical assets of Arteraft were absorbed by the respondents into The Famous Players-Lasky organization.

"To further the policy of control of production and trade outlets in the United States and abroad, certain independent studios and and producers have been associated with Paramount, to secure distribution for their product, but in all such releases the name "Paramount" pictures is nationally advertised and displayed. This effectually chokes any other outlet for the producing activities of the affiliated producer who calls himself 'independent.'

"To further extend the alleged conspiracy, Messrs. Zukor and Lasky incorporated in Delaware on or about May 28, 1919, the Realart Pictures Corporation, 10,000 shares no par value, issuing 5,000 shares, held by the Famous Players-Lasky, and the home office of Realart was to be in New York City. This subsidiary opened exchanges purporting to be in competition with Paramount throughout the country, and led exhibitors to believe that it was a bona-fide competitor. Since the complaint of the Trade Commission was filed, the concern was merged into the Zukor interests, and is no longer operating.

"Through the respondent theatre owning associate, Black New England Theatre, Stanley Company of America, Southern Enterprises and Saenger Amusement Company, and the individuals in charge, a 'progressive program was consistently adhered to, of acquiring or controlling by purchase or otherwise, motion picture theatres throughout the United States and more particularly first-run theatres, and of compelling and coercing exhibitors of the United States to book and exhibit all the motion pictures produced or distributed by the Famous Players-Lasky Corporation and of inducing and compelling such exhibitors to book a substantial number or "block" of films by refusing to lease a given film or films, unless the exhibitors also book a substantial number of "block" of other films the exhibition of all of which will take up the whole or a large part of the available exhibiting time, thus effectually closing the house to product of Paramount's competitors.

"Millions of dollars was procured to the Zukor company to finance and make the success of this program. This, it is alleged, has resulted in unduly hindering competitors from securing first runs, and this cumulative series of acts has built up for the respondents a dominating control over the industry, and having a dangerous tendency to give them a complete domination therein. They are now the largest theatre owners in the world, in one week of 1920, more than 6,000 American theatres, approximately one-third of the motion picture theatres then operating in the United States, showed Paramount pictures exclusively, and about 67 cents of every dollar paid to enter motion picture theatres went into Paramount theatres.

"Further results of the progressive attempt to acquire or control motion picture theatres, the conspirators are alleged to have coerced or intimated exhibitors by divers means and methods, as follows: (a) Threatening to build or lease and operate theatres in competition with exhibitors who refused to sell or lease their theatres; (b) Threatening to cut off or interfere with the film service of such exhibitors who refused to sell or lease such theatres; (c) Secretly offering higher rentals, effective upon expiration of leases held by exhibitors who refused to sell or lease such theatres; (d) Temporarily reducing the price of admission charged by theatres owned or controlled by the respondents, below that charged by exhibitors who refused to sell or lease their theatres.

"In insisting that exhibitors book their pictures the respondent conspirators have coerced and intimmidated and attempted to coerce and intimmidate exhibitors by various means and methods, among which are the following, to wit:

"(A) Threatening to build or lease and operate theatres in competition with independent exhibitors who refused to book and exhibit such films;

"(B) Interfering with the film service of such independent exhibitors and causing the cancellation of contracts for service between such exhibitors and producers;

"(C) Disparaging independent exhibitors who refused to exhibit such pictures by means of advertisements placed in newspapers circulated throughout the territory in which such independent exhibitors' theatres were located;

"(D) Inducing and seeking to induce, independent exhibitors who had contracts of release for the exhibition of motion picture films produced by competitor producers to cancel such contracts, by offering to give and giving such exhibitors, motion picture films produced and distributed by the Famous Players-Lasky Corporation, for nominal sums of money, or free of charge.

"And in furthering and executing this policy of conspiracy, the respondents resorted to other fradulently unfair trade practices to exclude competitors from producing, distributing or exhibiting their motion picture films, it is alleged."

In conclusion it is alleged that these acts and practices referred to in the complaint have unduly hindered the freedom of competition in the production and distribution of film in interstate commerce and have a dangerous tendency to set up a monopoly in the motion picture industry, all of which is in violation of the Federal Trade Act, as stated in the body of the complaint.

"Rosita" Temporary Title of Pickford's Next

MARY PICKFORD'S next picture will be from an original story by a European dramatic critic, temporarily titled "Rosita." It has been adapted to the screen by Edward Knoblock and is now being cast. Ernst Lubitsch will direct and Clara Eames will play an important feminine role.

Mary will take the role of a dancing girl, an emotional part. The story has an historical background, being laid in the fifteenth century in Spain.

While "Rosita" is being filmed, sets will be built for "Dorothy Vernon of Haddon Hall," and later "Faust" will be filmed.

A studio official states that the story of the proposed Pickford-Fairbanks world tour is pure press-agentry on the part of a steamship company.

Schertzinger Heads Producing Unit for Preferred

B. P. Schulberg has signed Victor L. Schertzinger to make special productions for Preferred Pictures to be released through the Al Lichtman Corporation. He will head a unit to operate in addition to those now functioning under Tom Forman and Gasnier.

Fire Damages Cosmopolitan Plant

Loss Probably $500,000; Negatives Saved; No Production Delay Caused

DAMAGE which will probably amount to half a million dollars was done to the Cosmopolitan Productions studios at 127th street and Second avenue, New York City, early Sunday morning. Early reports placed the damage at $1,000,000, and while no exact figure will be available until the inventory is completed, the final figure will probably not be far from $500,000. The place was fully covered by insurance.

No negatives were lost. The studio stages were completely destroyed, as well as Marion Davies' costumes, being used in "Little Old New York." Considerable damage was done to the restaurant, dressing rooms and much of the company wardrobe. The entire building was flooded. Many valuable "props" being used for "Little Old New York" were destroyed.

The fire started in a driveway between the main office building and a storehouse about 3 a. m. Sunday. At 7 a. m. twelve trunk wires and a new telephone switchboard had been installed, and on Monday work continued in the office, despite several inches of water on the floors.

Production work was resumed early in the week at the old Jackson avenue studio, and within a few days the larger sets will have been rebuilt, this time in the Tilford studios on Forty-fourth street. No delay will be caused in the production schedule.

Workmen this week began the reconstruction of the studio, which is expected to take about two months to complete.

At the time of the fire, "Little Old New York" was two-thirds completed and the Negatives were saved. Negatives of "Enemies of Women," "The Go Getter" and "The Nth Commandment," work on all of which pictures had been completed and which are now being prepared for early release, were also saved. "Enemies of Women," which is a picturization of Vicente Blasco Ibanez's romance of the same name, will serve as Cosmopolitan's next super special.

Many Colleges Enter for Laemmle Scholarship

THE Laemmle Scholarship, a college endowment offered by Carl Laemmle, president of the Universal Pictures Corporation for the best motion picture scenario written by an undergraduate in American Colleges and Universities, promises to be the incentive for one of the greatest forward steps in the history of the screen. This is the concensus of opinion of college presidents from coast to coast.

Already almost one hundred colleges and universities, among them most of the leading institutions in the country, have definitely lined up for the competition. They have a combined student body of more than 200,000 undergraduates.

Among the best known educational institutions which will compete for the Laemmle Scholarship are Brown University, the University of California, Carnegie Tech, Center College, the University of Chicago, Colgate University, Columbia University, Drexel Institute, Hamilton College, Iowa State, Lehigh, University of Maine, University of Maryland, Mississippi A. & M., University of Missouri, University of Montana, University of Nevada, University of North Carolina, Notre Dame, University of Pennsylvania, Oberlin, Purdue, Rensselaer Polytechnic, Syracuse, Union College, Vassar College, Washington State College, Williams College, and Yale.

Dangerous Kansas Bills in Unfriendly Hands

What seemed like a bright outlook for Kansas exhibitors last week, as far as three radical measures now in the Legislature are concerned, suddenly has reverted into a serious situation. The Sunday closing bill and the measure requiring all persons less than 18 years old to have a written permit to attend theatres, have been transferred to the state of affairs committee, a committee which sponsors of the bills discovered would be more friendly towards the proposed laws. Prior to the transfer of the bills, both of them virtually appeared doomed for the "axe."

The third bill, one that would establish a welfare board in each county to supervise the licensing of all theatres, seems to be headed for the slaughtering block and is causing exhibitors little worry. Should the two former bills be passed, however, Kansas exhibitors have expressed fear that the industry in the Sunflower state would be wrecked, especially in Kansas City, Kans., where it would be necessary for theatres to increase admittance charge and at the same time compete with Kansas City, Mo., theatres that operate on Sunday.

Associated Branch Sales Chief Passes Away

W. B. Frank, general sales manager of Associated Exhibitors, received a telegram a few days ago advising him of the death in Salt Lake City of Lawrence J. Baratte, Associated's branch sales manager in the Utah capital. Mr. Baratte was ill several months and spent some time in the Mayo institution at Rochester, Minn. When he returned to Salt Lake City a few months ago his friends believed he was well on the road to recovery, and the news of his death came as a severe shock.

Though a young man, Mr. Baratte was one of the veterans of Associated's sales organization. He was well known in the picture world as a highly successful salesman and had a host of friends.

Bogus Check Passer Poses as Roy Stewart

In a statement wired east by Mr. Carl Laemmle, president of Universal Pictures Corporation, warning is issued against a man reported operating in the vicinity of Washington, D. C., who poses as Roy Stewart, the Universal star, and attempts to cash checks signed with Roy Stewart's name. Stewart, who is at Universal City and who has been there for many months, working in Universal serials and short dramas, is enraged at the imposter, and, in conjunction with Universal officials, is exerting every effort to bring the "fake" movie star to justice.

Late News Notes from the West Coast by Wire

IRVING THALBERG this week took up his work as vice-president and manager of productions at Louis B. Mayer's studios.

Anna Q. Nilsson and John M. Gunnerson, Los Angeles shoe dealer, were married on February 16th.

Winfield Sheehan was expected at the Fox studios this week after a two weeks' illness in San Francisco.

Malcolm Boyland, for nearly two years publicity director of Universal City, has resigned. Ben Westland, former San Francisco exploiteer and recently of the Universal City advertising bureau, succeeds him.

The Joseph Schenck organization this week moved to the United studios. The first subject which will be started is "Dulcy," with Constance Talmadge. Director Sidney Franklin is now in New York conferring with Emerson and Loos on the script. Norma's next will be "Ashes of Vengeance" directed by Frank Lloyd.

The Cinema Distributing company, organized by Charles H. Cook, H. Y. Romayne, C. A. Pedrick and others, is to build a Cinema Center building for exchanges and accessory dealers on film row on South Olive Street near Tenth. It will have centralized shipping, storage and inspection quarters for exchanges. Estimated cost, $400,000; architect, Alberg C. Martin.

S. F. Beauties Are Tested for Stardom

With visions of stardom before them, sixty young San Francisco women selected from photographs submitted for the Bulletin-Warfield-Graf Motion Picture Contest, are being given studio tests on the stage of Loew's Warfield theatre. The tests are being recorded under the most perfect studio conditions.

The lights have been brought from the Pacific studios at San Mateo, well-known directors are alternating in the posing of the subjects and the photography is in charge of John Arnold, Metro staff cinematographer, who has photographed all of Viola Dana's starring productions during the last eight years.

Practically all of the young women who are posing for the tests are going before the camera for the first time. For this reason they are being made up for the screen by a studio expert, and are being instructed in color value so they will know what to wear.

California Assembly Gets Censorship Bill

Authentic word has just been received from Sacramento, California's capital, that a bill providing for motion picture censorship in California was offered to the Assembly.

The bill would create a board of motion picture review, headed by the State superintendent of public instruction, with four associates nominated by his department and appointed by the Governor.

They would be empowered to pass on all films to be exhibited in California after August, 1923, and on all reissues after that date of films made before then. Films made in the interim would be free from their inspection.

New Russian Producers After World Market

Amalgamation Formed with Object of Exploiting Product for American Sale

By Huntley Carter

BERLIN is fast becoming the shop-window of Soviet Russia. This tendency has lately been increased by the action of the Soviet Government in condemning the French invasion of the Ruhr. As a result many German papers that were hostile to the Bolshevist regime have changed their tone and opened their columns, just as the business houses have opened their doors, to admit the claims of Russia to complete trade recognition and co-operation. So a monopolist kino amalgamation has been formed with the object of exploiting and finding a world-wide market for the production of two State kino societies in Moscow and Petrograd. The amalgamation is called the German-American Film Union and, as its title implies, it is designed to operate in America with Russian goods.

It is expected that the first production of this combine will be on the international market shortly in the form of the first specimen of the new Russia (i. e., Soviet) "filmart" to be exhibited simultaneously in America, Germany and France.

During my present travels I was shown this new film privately by the Russian Kino Department. The impression I got was that Moscow and Petrograd are capable, when the requisite capital flows in, of producing first-class goods, but that these goods will contain peculiar features which belong to Soviet Russia. For this reason the film work which Russia, in conjunction with Germany and America, proposes to put on the world market deserves to be described.

Perhaps the word that best describes this kind of film is proletarian. That is, it is meant to show some of the causes which led up to the change in Russia from a bourgeoise society to a proletarian one. To make what I mean by proletarian quite clear let me quote a sympathetic German critic of established repute. Writing on the "Proletarisches Kino," he says that the kinema has for many years been used for propaganda. All over the world many millions of human beings have been influenced by it. But this influence has been, according to this writer, a bad one, because it was exerted by capitalists. The latter have got possession of the kino and, for this reason, the human race is swallowing capitalist poison. But there is salvation. It is to be found in the proletarian film which, while continuing the work of propaganda, will also safeguard the interests and souls of the downtrodden mass; that is, the mass which has got in a mess through going to capitalist kinos.

At the same time it must be remembered that capitalist countries strongly guard the capitalist film and oppose any change. From this we may infer that the proletarian film will only see daylight, or filmlight, in a country that has become wholly proletarian, or red, to give it the proper color. It will never be seen in a capitalist country unless the capitalists are asleep or, better still, dead. So the writer remarks.

When one comes to the "plot" of the proletarian film as described by this writer, one imagines that the film will never get into a capitalist country unless it is dropped from an airship. He says that this proletarian film—the one that is coming or is already here—"is an adventure film in the highest meaning." It exhibits the history of Unrest, and Revolution, of Reverse and Victory, and reveals the appearance and reality of these things. It exhibits the slaves' revolt under Spartacus, the heroic struggle of the Paris Commune, the blood and martyrdom of the German Spartacus' struggle, and the victory of the proletarian revolution in Russia.

Expert Tells of Production Activity in Russia

HUNTLEY CARTER, who in the past has contributed entertaining and instructive series of articles to Motion Picture News on motion picture conditions in Soviet Russia, herewith submits an equally interesting contribution on the organization of a concern that will exploit and attempt to create a world market for the Russian films. The character of the productions is also outlined by Mr. Carter, who is still making a careful study of conditions over there.

It will not pass over the brutal assassinations by the American Trusts, but will show, however, more and more how the suppressed rise up, and have risen up, and got rid of their fetters, and the dream of the one-class society has become real. The hero of this proletarian film will not be a personality—not a Charlie Chaplin, or Will Rogers, or Fatty Arbuckle, or Douglas Fairbanks. None of these popular heroes will strut their brief hour on the silver screen. But it will be a mass hero, that is, the proletariat themselves acting in the lump, so to speak, who will take the stage and wallow in historical gore to their hearts' content.

"Where is the country," asks the writer of the bright stuff, "in which such films can be shown? Where is the country in which they can dodge the censor?" He replies: "At present there is only Russia." But he hastens to point out that as Russia is now at peace with Germany, we may expect that the production and exhibition of the ideal film will very soon cover a wide territory. He is candid enough to add that he does not think that the latest film can be exported even to Germany without a compromise of some sort.

In the film that I saw a compromise had been attempted so as to fit it for the world market. The subject and treatment are what Western Europe audiences are fairly accustomed to. But underlying the subject is a purpose which may be said to be new to the film. The purpose is to show the iniquity of the old ruling classes in Russia and its dire effect on the peasant population, and by this means to stir up sympathy for much that has taken place in Russia within the last five years. But on the whole, the film is really a big one. It is an adaptation of Tolstoi's "Polikushka."

It contains many arresting pictures of Russian life before the abolition of serfdom in Russia 100 years or so ago, and as its purpose is, it presents very strong contrasts between the land-owning class and the serfs, for whose terrible condition they were mainly responsible. It also exhibits some very powerful acting and very few signs of the producer's hand—signs that so often spoil the dramatic value of magnificent films.

Some of the parts are played by professionals, and many of the smaller ones, and the crowds by workers. The acting of Polikushka, as played by J. M. Moskvin of the Moscow Art Theatre Company, now appearing in America, is spontaneous and in no way governed by those hard and fast technical rules which make film acting appear like mathematical e ercises—the sort of exercises indulged in by Duse, who always seems to have her stage movements chalked out as on a chess-board. Likewise the scenes of the play, both nature and crowd, move with an ease and freedom which suggests that the camera has wandered among the people in the village of Pokrovskoje and neighborhood, where the action takes place in 1830, and helped itself to whatever it likes.

The film is in six parts. It is produced by the Motion Picture Co-operative Society, Russia, Moscow. The proprietors of the world monopolies are the Industrie und Handels, A. G., International Workmen's Help for Soviet Russia and Motion Pictures Department for Soviet Russia. It should perhaps be said that the artistes of the M. P. C. S. Russian produced this work while suffering the pangs of hunger and cold during Russia's worst period of want. Very often they had nothing but a plateful of thin soup and a few frozen potatoes, but in spite of this they worked long after midnight in studios which were not heated, although the winter was the worst on record, and neither wood, peat nor coal could be obtained.

F.I.L.M. Club Announces Spring Dance

The F. I. L. M. Club of New York City announces a spring dancing party to be held at the Automobile Club of America, 247 West Fifty-fourth street, New York City, on Saturday night, March 17th, 1923.

Dantzig and his famous Slippery Elm Jazz Band will furnish the music. Novelties, dancing and a buffet luncheon will be some of the features.

Indications are that one of the largest crowds that ever attended a F. I. L. M. Club dance will be in attendance.

The committee in charge is: W. E. Raynor, chairman; Tom Murray, Geo. Dillon and A. Weinberger.

A large delegation from the Theatre Owners' Chamber of Commerce and other exhibitor bodies, including the Salesmen's Club, will be in attendance.

Pictorial Groups Captioned Wrongly in Feb. 3 Issue

MOTION PICTURE NEWS wishes to correct two erroneous captions that appeared in the issue of February 3rd, 1923. The pictorial group appearing on Page 551, wrongly credited to "Crinoline and Romance," presents scenes taken from "One Million in Jewels," directed by J. P. McGowan. The scenes appearing on Page 552, in the lower left-hand corner, are taken from "Crinoline and Romance" (starring Viola Dana) and not from "One Million in Jewels," as stated.

Sunday Concerts Popular in Detroit Houses

One of the most interesting innovations of motion picture showmanship that is only commencing to receive the notice it merits is the policy of Sunday concerts adopted by the John H. Kunsky Theatrical Interests in Detroit, Mich. The new procedure and the method upon which it has been built up has only recently been revealed by George W. Trendle, vice-president of the Kunsky interests, who is representing Mr. Kunsky for two weeks in New York as a member of First National's Rotating Committee. That very little has been said about this departure from Detroit theatrical custom is due to the fact that the Sunday concert idea was begun as an experiment. Conceived in showmanship, it has endured to the point where it is a permanent part of the weekly program.

Mr. Kunsky's interests include the Madison, Adams and Capitol theatres, each of which have their own orchestra.

Under the leadership of Eduard Werner, leader of the Capitol theatre musicians, the three orchestras, totaling 75 pieces, are combined for a concert at the Capitol commencing Sunday at 12:15 and lasting until one, after which the three orchestras disintegrate, the other two going to their respective houses.

Following the completion of the orchestral program the regular film offerings are put on and the audience for the concert remains for the picture show.

One of the features of the concert has been the introduction of two or three jazz numbers.

First National Attractions Sold for So. America

E. Bruce Johnson, foreign manager of Associated First National, has just completed a deal whereby twelve of First National's attractions will be shown in South America. The deal was made by Jacob Glucksmann, acting for Max Glucksmann, of Buenos Aires. The pictures to be distributed by Glucksmann are: "Smilin' Through," "Eternal Flame," "Voice from the Minaret," "East Is West," "Polly of the Follies," "Primitive Lover," "Seventh Day," "Sonny," "Bond Boy," "Fury," "Red Hot Romance," and "The Cave Girl." Glucksmann will supply the territory of Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Jack Mulhall Signed for More Talmadge Pictures

Joseph M. Schenck has signed Jack Mulhall as leading man for the pictures made by Norma Talmadge during the coming year. Mulhall is at present leading man in Miss Talmadge's picture "Within the Law," being made on the coast for First National release by Director Frank Lloyd. Miss Talmadge's next picture will be "Ashes of Vengeance."

Paramount Signs Agnew to Long Contract

Robert Agnew, whose work as the juvenile lead in a number of recent productions has stamped him as one of the most promising of the younger screen actors, has just signed a five-year contract to appear in Paramount pictures, it was announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

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William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
J. S. Dickerson, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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New Directing Manager for Blank Theatres

A. H. Blank, head of the A. H. Blank Theatres, announces the acquisition to his organization of H. M. Thomas, formerly managing director of the Famous Players-Lasky Theatres in Canada. Mr. Blank has created for Mr. Thomas the office of directing manager of the Blank Theatres in Iowa and Nebraska.

Mr. Thomas was with the Blank enterprises three years ago as manager of the Rialto and Strand theatres in Omaha.

Betty Compson as she appears in "The White Flower," a Paramount picture.

Ontario Will Censor All Picture Advertising

The Government of the Province of Ontario has definitely decided to apply censorship to all moving picture advertising matter, according to notifications received by managers of film exchanges at Toronto, Ontario, from Major Alex. Hamilton, chairman of the Ontario Board of Moving Picture Censors.

A Provincial law authorizing the censor board to pass upon all billboards, advertising displays, newspaper readers, handbills and all other forms of advertising used for the presentation of moving pictures in theatres has been on the statute books for a year, but it has not been enforced because of seeming difficulties in the way of censoring advertising displays for use in daily newspapers, particularly in cities outside of Toronto. As the offices of the censor board are located in Toronto, exhibitors in Ontario cities would have some trouble in forwarding proofs of newspaper advertisements for current presentations to Toronto for approval before the ads could be published locally, it was felt. Some exhibitors are 300 miles or more from Toronto.

In spite of the possibility of considerable confusion and resultant loss of business, the Ontario Board of Censors has issued notice that the law is to be invoked at once. The matter, however, has aroused the attention of the Canadian Motion Picture Distributors' Association and a stay in enforcement of the law has been asked.

Many New Companies File for N. Y. Business

The following motion picture companies were incorporated in New York State during the past week, the incorporators as well as the amount of capitalization being given: Great Western Films, $10,000, Barnet Kantor, P. Haas and Emanuel Lang, New York City; Producers Exchanges, $500, Grace Sheehan, S. Stern and I. Schmal, New York; Syndicate Attractions Circuit, $10,000, S. H. Grisman, Isaac and Robert Levy, New York; S. L. and S. Theatre Holding Corporation, $40,000, A. J. Halprin, Rose Maltz and I. Finkel, New York; Ambassador Productions, $100,000, Alberta Ganz, J. Kendler, J. Girsdansky, New York; Russian-American Commodities Exchange, $100,000, George Orlove, J. Neumark and Rhea Finn, New York; Special Attractions, $20,000, C. M. Rosenthal, Flora Nathan and Sadie Perlman, New York; Suffern Amusement Co., $500, A. J. Miller, Ramapo; R. J. Davidson, Jr., Hillburn; H. F. Imwolde, Suffern; Hub Photo Film Corporation, $50,000, Samuel Strausberg, Julius Gulkie and Isaac Katz, Brooklyn; Archie Comedies, $10,000, Jack Raymond, Grace Anderson, G. P. Johnson, New York; Yonkers Playhouse, $500, W. P. Barker, Warren Bigelow and C. W. Gould, New York.

William Russell Vehicle Title Selected

"Good-by, Girls" is the title finally selected for the latest production starring William Russell, which the Fox Film Corporation will release early in March. This feature was adapted from a story by George Foxall and directed by Jerome Storm.

The supporting cast includes Carmel Myers, Tom Wilson, Fay Holderness and Bob Klein.

"Daytime Wives" Under Way For F. B. O.

Emil Chautard has completed the first week's filming on "Daytime Wives," the super-production which he is directing for the Film Booking Offices of America. It is a society drama by Lenore Coffee and John F. Goodrich, and will be issued as an F. B. O. special.

The principal roles are played by Derelys Perdue, Wyndham Standing and Grace Darmond.

First Nat'l Comedies Are Bought for Japan

U. Ono has bought from Associated First National twelve Mack Sennett comedies for distribution in Japan. The comedies are "Bright Eyes," "Gymnasium Jim," "Love and Doughnuts," "Be Reasonable," "By Heck," "Duck Hunters," "On Patrol," "Step Forward," "Ma and Pa," "Homemade Movies," "Bow Wow," and "When Summer Comes."

"Don Caesar de Bazan" to Be Pola Negri's Next

Pola Negri is to be given "the biggest picture ever made by Famous Players-Lasky Corporation," announces Jesse L. Lasky, first vice-president in charge of production. The picture will be "Don Caesar de Bazan," and plans are already under way for its production, which will begin just as soon as Miss Negri finishes her present picture, "The Cheat."

Scenes from the Fox production, starring William Russell, "Good-Bye, Girls."

Scenes from Maurice Tourneur's "Isle of Lost Ships," a First National attraction.

Goldwyn-Cosmopolitan in Merger

Gigantic Deal Completed in Which Distribution Plans Involve Millions

Confirming a rumor of several months' standing, a merger of Cosmopolitan Productions and Goldwyn Distributing Corporation has been effected whereby all the future productions from the Cosmopolitan studios, except those already announced for distribution by Famous Players-Lasky Corporation, are to be released by Goldwyn.

A contract to this effect was signed Wednesday by F. J. Godsol, president of Goldwyn and William Randolph Hearst, president of the Cosmopolitan company. Details in connection with the merger have not been completed as yet but it is said that not only will Goldwyn distribute the Cosmopolitan product, but that the consolidation is an enterprise that will assume gigantic proportions.

According to information at hand, the arrangement is that there will be twenty productions a year from Cosmopolitan and twenty from Goldwyn, each to be a super-production on the scale of such pictures as "The Christian," "When Knighthood Was in Flower" and other recent Goldwyn and Cosmopolitan productions.

It is said that both Cosmopolitan and Goldwyn have a wealth of film material which will be put into shape for production at once and that the combined efforts of the merging organizations will be centered in productions that will be history making in scope.

F. J. Godsol expresses the greatest satisfaction over the deal and proclaims it his crowning achievement in the motion picture industry.

Mr. Hearst and the Cosmopolitan executives are equally pleased over the consolidation.

Almost unlimited resources are behind the merged companies with the Godsol, Dupont and Kendall interests on one side and the Hearst capital on the other.

With the Cosmopolitan productions added to those Goldwyn has already scheduled the Goldwyn program becomes doubly interesting from the angle of the exhibitor.

It is assumed that the first picture which Goldwyn will handle is "Little Old New York" now in production with Marion Davies as a star.

No announcement is forthcoming from either company in this connection, however.

Among the Cosmopolitan pictures, not yet released that have been announced for distribution by Famous Players-Lasky are "The Go Getter," "Enemies of Women," and "The Nth Commandment."

Charles Brabin to Direct "Six Days" for Golwdyn

Charles Brabin has been engaged by Goldwyn Pictures Corporation to direct its Elinor Glyn film, "Six Days." Mr. Brabin began his motion picture career in 1908 as a director for the old Edison company. Since that time he has directed productions for nearly every large concern in the industry and has made some of the notable photoplays of the past fifteen years.

"Othello" to Open at N. Y. Criterion Feb. 25

"Othello," a screen version of the great Shakespearean drama, will open a run at the Criterion theatre beginning February 25th. This picture is presented by Ben Blumenthal and David P. Howells. The American and Canadian rights are controlled by the Export & Import Film Company and David P. Howells.

F.B.O. Announces Anniversary Drive

P. A. Powers, Managing Director, Outlines First Annual Competition

FILM BOOKING OFFICES OF AMERICA, which one year ago this month came under the control of P. A. Powers, announces this week its First Anniversary Drive, which will continue until the end of March. This drive is being carried on under the personal direction of Mr. Powers, F. B. O. managing director, and will bring the year-old producing-distributing corporation in touch with every exhibitor in the country.

According to the plans as outlined by Mr. Powers, $7,500 will be distributed to F. B. O. branches in the form of prizes. These cash prizes have been proportioned so that every member of the three prize-winning exchanges will share in the award. In addition to the cash prizes, a huge silver loving cup, standing three feet high, will be presented to the exchange showing the best record of bookings during the sales drive. This cup will remain as the possession of the winning exchange until the ensuing year, when it will pass into the hands of the new leader. It will become the permanent possession of the exchange winning it three times.

Film Booking Offices of America came under the control of P. A. Powers late in February, 1922. J. I. Schnitzer became vice-president and Nat G. Rothstein advertising and publicity director. In July Harry M. Berman took over the office of general manager of distribution, and at the same time the name of Robertson-Cole Distributing Corporation was abandoned and the name of Film Booking Offices adopted.

Immediately upon assuming control Mr. Powers announced that his new company would be a high powered sales exploitation medium of the best grade pictures. In addition to a thirteen-story home office building, there are thirty-one exchanges throughout the country, and a huge studio, known as the R-C studios, in Los Angeles, where F. B. O. productions are filmed. In its year of production and releasing activities F. B. O. has acquired such stars as Harry Carey, Ethel Clayton, Jane Novak, Johhny Walker, Ralph Lewis, George O'Hara, Ella Hall, Warner Baxter, Derelys Perdue and Mr. and Mrs. Carter DeHaven, besides Dan Mason, whose comedies are produced by the Paul Gerson Pictures Corporation of San Francisco.

F. B. O. directors include Chester Bennett, Emory Johnson, Mal St. Clair, William K. Howard, James Horne, Wesley Ruggles; produced two Ethel Clayton pictures; Val Paul, directing Harry Carey, and Emil Chautard, who will produce "Daytime Wives."

Emil Offeman is in charge of production at the R-C studios, with Edgar Forrest and Wyndham Gittens at the scenario end. The studio publicity is handled by Hyatt Daab, formerly of the home office.

Arthur Friend Talks on Distribution

Arthur Friend, President of Distinctive Pictures, Inc., was the guest speaker at this week's luncheon of the Associated Motion Picture Advertisers.

Mr. Friend forecast the time, not so far away, when the motion picture industry's most serious problem — distribution — would be solved by a man or a combination of men who possessed two qualifications, defined by Mr. Friend as follows: (1) Guts, (2) money. Neither is any too plentiful in the industry, according to Mr. Friend.

"When the time comes when distribution can be secured at a reasonable cost," the speaker said, "the producers' income will go up and the exhibitors' expenses will go down. Both of them today," he said, "are feeding too much money into the middle."

Mr. Friend emphasized his thought that the ills of the industry today were chiefly economic and not faults of morality. He illustrated his points with a wealth of experience gained in his own considerable service in the industry.

Scenes from the Universal Super Jewel production, "Merry Go Round," the story of which concerns romance and adventure in gaiety mad, pre-war Vienna.

Earl J. Hudson and Richard Walton Tully

Richard W. Tully's Status Defined by First Nat'l

Associated First National Pictures, Inc., issued a statement during the week setting straight the status of Richard Walton Tully's connection with that firm and correcting erroneous rumors and stories which have been current for some little time past.

Richard A. Rowland, Associated First National's General Manager, explained that Mr. Tully is to produce two pictures for Associated First National release, the first of which will be "Trilby." While in Paris, Mr. Tully shot a number of scenes for the picture. It has been reported that "Trilby" will be directed by James Young. Wilfred Buckland will be the art director. Mr. Tully's relations to the company will be much the same as those of other independent producers releasing through Associated First National in so far as his own productions are concerned.

Mr. Tully will also become production manager of two new companies which will make several pictures from popular novels and stage successes for First National release next season. Earl J. Hudson, long a member of the executive staff of First National's New York office, will be associated with Mr. Tully as business manager of the two new units.

Mr. Tully left New York for Los Angeles last week, accompanied by his daughter. Mrs. Tully, who is recuperating from a serious illness, will follow him in about a month. Also making the journey to Los Angeles will be Philip V. Kroha, Tully's production manager, and E. Ray Coffin, his publicity director.

Mr. Tully's activities will in no manner affect the other independent producers distributing through Associated First National.

Universal Announces a New "Leather Pushers" Group

UNIVERSAL announces a new series of "Leather Pushers" based on forthcoming stories by H. C. Witwer. This will be the third group of such subjects to be released by Universal. Production work will begin on the third series within a few weeks, it is stated, and the first of the new group is expected to be in the hands of the exchanges by the middle of April.

The six new stories for the spring series are in process of preparation, according to word from Universal's home-office, and will appear every other week in Collier's, beginning some time in May. A combined exploitation campaign will be carried on by Universal and Collier's during the run of the pictures, it is stated. Universal plans to release the subjects of the new series simultaneously with the publication of the stories.

"Does It Pay" Heads Fox March Releases

"DOES IT PAY," with Hope Hampton in the leading role, heads the March release program of Fox Film Corporation. Included on this same schedule are two feature pictures starring Tom Mix and William Russell, an Al St. John two-reel comedy and two Sunshine Comedies.

"Does It Pay," which will be released March 4th, was directed by Charles Horan from a story by Beatrice Dovskie.

The cast includes Robert T. Haines, Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooke, Pierre Gendron, Roland Bottomley, Marie Shotwell and Bunny Grauer.

"3 Jumps Ahead," is the title of the new Tom Mix feature which was written and directed by Jack Ford.

Alma Bennett will be seen in this picture as the new leading lady for Mix. The supporting cast includes: Edward Piel, Joe Girard, Virginia True Boardman, Margaret Josbin, Frank Forde, Harry Todd, Lon Poff and Buster Gardner.

"Good-By, Girls," is the title of an adventure story starring William Russell, which is scheduled for release March 11th. Jerome Storm directed the production from the story by George Foxall and a scenario by Joseph Franklin Poland. The others in the cast include, Carmel Myers, Tom Wilson, Fay Holderness and Bob Klein.

Al St. John will be seen in a comedy, "The Salesman," which will be released March 11th.

The Sunshine Comedies, are "The Fourflusher," which will be released March 4th, and "Clothes and Oil," which will be released on March 18th.

Lichtman Feted on Departure for Europe

More than 100 business associates and friends of Al Lichtman, representing every branch of the motion picture profession, turned out on Thursday evening, Feb. 15, for the surprise dinner tendered the popular film man by the franchise holders of the Al Lichtman Corporation. The banquet was staged in the Crystal Room of the Ritz-Carlton.

The occasion for the dinner was Mr. Lichtman's departure for Europe scheduled for February 20th when he was to sail on the Berengaria in order to arrange for the complete distribution of Preferred Pictures in England and on the Continent.

Harry Reichenbach acted as toastmaster. Harry himself was introduced by J. G. Bachmann, treasurer of Preferred Pictures. Other speakers were: Joseph Dannenberg, Dr. A. H. Giannini, Judge William Ranson, Robert Welsh, Dr. Hugo Reisenfeld, Col. Robert E. Coulson, George Blaisdell, Samuel Zeirler, Arthur Kane, William A. Johnston, Harry Marx, Moe Mark and Mr. Lichtman himself.

"Red Darkness" Title for Gilbert's Next

Following "Truxton King," the romantic story of George Barr McCutcheon, which was released by Fox Film Corporation on February 18th, John Gilbert will be seen in "Red Darkness," a story by George I. Wortz.

It was directed by Jerome Storm from a scenario by Joseph Franklin Poland. The supporting cast includes Billie Dove, D. R. Hatswell, George K. Arthur, Wilton Taylor, Ruth Boyd and Luras C. Lurke.

Scenes from "The Tents of Allah," starring Mary Alden and Monte Blue—an Associated Exhibitors picture.

Editors Approve of Short Subjects

Pathe Quiz of Newspapers Show Majority in Favor of One and Two-Reelers

WHAT the thoughtful element of the motion picture industry has for some time accepted as a demonstrated fact, the editors of representative home newspapers throughout the United States have declared ratified by the picture-going public.

This means that there can be no further question of the popularity and increasing value of short pictures.

It is well known that no individual serving in a public capacity stands closer to the people than does the editor of the home newspaper. To both these editors and to the motion picture industry it is well known that Pathe, under the general management of Elmer Pearson, has, for more than two years past, been a consistent force in the intensive cultivation of the short subject producer and exhibitor field.

Accordingly, when Pathe sent letters to some hundreds of representative newspaper editors requesting their views on the present status of short subjects in general public estimation, the answers were prompt and to the point.

Out of a list of 350 selected newspapers printed in typical smaller cities and towns covering all sections of the country, up to January 15th, 231 answers had been received. The letters of inquiry mentioned no specific brand or item of short subjects. Two questions were asked:

1. "Is the value of short subjects increasing?"

2. "Do patrons favor a complete bill of 'Shorts'?"

To the first question, 226 editors answered, "Yes"; 5 answered, "No."

To the second question—to which an affirmative answer would necessarily eliminate the dramatic long feature entirely— 56 answered, "Yes"; 175 answered, "No."

In regard to the situation, Elmer Pearson said:

"These newspaper editors justify their enviable reputation for knowing and reflecting the sentiments of their readers. They confirm what was already known to us who had committed ourselves to due development of the short subject field, and who have never relaxed our efforts to meet the existing patron demand for more and better short pictures. To solve this big problem of the industry has demanded unswerving faith and incessant labor. But exhibitors are now seeing the light, and it is inevitable that producers and distributors of more and better short pictures will receive their due reward."

Metro Appoints Girl Scenario Chief

Winifred Dunn last Saturday assumed the duties of scenario editor at the Metro studios. The appointment was announced by Joseph W. Engel, first vice-president of Metro and general manager of that organization's West Coast studios.

Miss Dunn is believed to be the youngest scenario editor in the industry. She went to the coast more than a year ago to take charge of the scenario department for Sawyer-Lubin productions for Metro. The new editor is now working on the script of Robert W. Service's "The Shooting of Dan McGrew," filming being scheduled to start as soon as the story is finished.

Another of her many duties will be the preparation of the stories for the special productions starring Viola Dana, the first of which will be made as soon as the little star recovers from the operation which confines her in the Good Samaritan Hospital. She is expected to be before the camera again in about six weeks.

Variety Leaven of the Program

Entertainment the Thing that Satisfies Craving for Something Different

By ELMER PEARSON
Gen'l Manager, Pathe

ENTERTAINMENT is that thing that satisfies that universal craving for something different.

The word "different" is just another definition for "variety."

Every showman from Barnum to Clem Deneker knows that the public give their patronage to the show that offers the greatest variety.

Not only should we strive to offer the greatest possible daily variety, but we should offer as great a difference as possible between each successive change of program.

For instance, let us discuss a given case of an exhibitor troubled with ingrown featuritis. Changes program seven times per week and each one consists of a dramatic feature of five or six reels, a one or two-reel comedy, an occasional news reel, or something of that nature to make up about eight reels.

About the only thing he advertises is his five-reel feature. Naturally his patrons come to look upon that as his principal bid for their attention.

Now everybody knows that all drama construction is limited to about eleven (?) or seventeen (?) basic principles; consequently, a sort of sameness manifests itself to a public who are asked to look at 365 dramatic feature pictures per year.

Is it any wonder that the public gets a sort of picture ennui, many of whom get out of the picture habit entirely, or come only once or twice per week?

How much more refreshing to the public and the box office it would be if every exhibitor would get entirely away from that featuritis for at least two changes out of every seven and offer his patrons an entire diversion.

Such a program can be made up in numerous variations from the many short subjects on the market, and will bring the patrons out for an additional night of the week upon which you book it.

The person who gets all the feature drama he desires on two visits per week to a theatre will be delighted with an opportunity to come a third time for such a program as above.

How else do we account for the popularity and success that the serial picture enjoys?

Ask one of the regular serial exhibitors; he will tell you without hesitation that the serial adds from 15% to 25% to his weekly box office receipts, money that he could not get into his house in any other way.

Don't you just see that his patrons would not come that additional day to see an additional typical feature picture, but since the serial and attendant program is another variety of entertainment, out they come.

In many cases that same serial exhibitor is making use of a short subject program on another change of his week, and is thereby adding some more money to his week's receipts.

Principal Starts Foreign Sales Department

Principal Pictures Corporation announced the establishment of a foreign sales department. This department, which will be under the supervision of Eastern Manager Irving Lesser, will be in charge of Max Roth and will function from the New York offices.

One of the most important foreign deals recently closed involved the British distribution of Principal pictures in England and provinces by S. L. Newman of London. Mr. Newman's concern already is handling the first two big Principal releases, "Environment" and "The World's a Stage." This week Mr. Roth announced that he had closed with Luise R. Searenno and R. Gonzales Soto of Mexico City for the Mexican rights to "Environment."

"Has the World Gone Mad?" is the title of Daniel Carson Goodman's picture (State Rights), from which the above scenes are taken.

"Just a Song at Twilight," the Producers Security picture starring Richard Barthelmess, also names Evelyn Greeley and Pedtro de Cordoba in the cast.

"The Exciters" Under Way at Long Island

Production of Martin Brown's stage play, "The Exciters," which was adapted for the screen by John Colton, author of "Rain," has been begun at the Paramount Long Island studio under the direction of Richard Ordynski.

Agnes Ayres and Antonio Moreno, who recently arrived in the east from the west coast, will be in the picture, and other members of the cast are Burr McIntosh, Ida Darling, George Backus, Jane Thomas and Alan Simpson.

Laura La Plante to Play Leads for Universal

Universal announces the elevation of Laura La Plante to leading roles in Universal features. Her first leading woman work in Universal Attractions will be in support of Hoot Gibson in "Dead Game," a hilarious story written by Edward Sedgwick, who will also direct it.

"Alimony" An Early F. B. O. Production

FILM BOOKING OFFICES OF AMERICA this week announces that "Alimony," a screen story by A. T. Locke, has been purchased and will be put into production at an early date.

Among the other story material recently acquired by F.B.O. is "Flaming Waters," a western drama by E. Lloyd Sheldon, and "The Miracle Baby," an American Magazine story by Frank Richardson Pierce.

Conrad Nagle for Lead in "Lawful Larceny"

Announcement was made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that Conrad Nagel, who arrived in New York during the week from Los Angeles, would play one of the leading roles in "Lawful Larceny," the picture of Samuel Shipman's play which Allan Dwan is to produce for Paramount with Hope Hampton in the leading feminine role.

On his arrival Mr. Nagel immediately began preparations for the picture, which is scheduled to go into production next week at Paramount's Long Island studio. Mr. Lasky also announced that Lew Cody is on his way from California to take a leading part in the picture.

Mildred Harris Screen Return Planned

Mildred Harris, the former wife of Charlie Chaplin, is to return to motion pictures. Miss Harris has been signed by Graf Productions to enact the leading feminine role in "The Fog," which they are to produce for Metro release. Paul Powell will direct this William Dudley Pelley story, and it will be filmed under the personal supervision of Max Graf at the San Mateo studios.

Besides Miss Harris those signed for parts in "The Fog" to date are Cullen Landis, Ralph Lewis and Frank Currier.

Opera Troupe to Tour with "Bohemian Girl"

John L. Hunter, of Canadian Releasing Corporation, returned to Toronto last week after completing arrangements in New York for the tour of the opera company which will present "The Bohemian Girl" in conjunction with the Harley Knoles picture production of the same name distributed by American Releasing Corporation.

Beginning April 16 at the Royal Alexandria theatre, Toronto, the company will cover all of Canada, the tour lasting all summer.

Seattle Girl Wins Goldwyn Opportunity Contest

The Screen Opportunity contest which was conducted jointly by Goldwyn Pictures Company and Photoplay Magazine, has brought another promising actress into the fold of Goldwyn Players. A long-term contract has just been signed with Miss Jean Haskell, of Seattle, Wash., as a result of that search for new screen faces.

Miss Haskell was the winner in the contest which was opened on February 1 and ran to July 1.

"Othello" Is Presented at Private Showing in N.Y.

On Sunday evening February 18th, Ben Blumenthal's screen importation, "Othello," was presented at a private showing held on the Century Roof, New York. A special musical program arranged by Hugo Riesenfeld was rendered, together with several numbers from the repertoire of the Moscow Art Theatre and the Chauve Souris. Dancing followed the showing. The affair was largely attended by film folk prominent in the industry.

Scenes from "Where Pavement Ends," a Rex Ingram production for Metro, with Alice Terry and Ramon Navarro.

Cast Signed for "Wife in Name Only"

Pyramid Pictures, Inc., formally announces the signing of Mary Thurman, Edmund Lowe, Arthur Hausman, Florence Dixon, William H. Tucker, Edna May Spooner and Ora Jones to enact some of the principal roles in its filming of "Wife in Name Only," which was started last week under the direction of George Terwilliger at the Pyramid studio in Astoria, L. I.

This will be the sixth of the Pyramid specials to be released through the exchanges of American Releasing Corporation.

Goldwyn Acquires Theatre Guild Production

To Goldwyn Pictures Corporation has fallen the screen rights to one of the outstanding theatrical offerings—the Theatre Guild's production of Karel Capek's novel play, "R. U. R."—in other words, "Rossom's Universal Robots."

The play was written by Karel Capek, a young Czecho-Slovakian, who, with his brother, wrote "The World We Live In" (called in the original "The Insect Comedy"), which William A. Brady presented in New York this season.

"The Christian" Retained at the N.Y. Capitol

"The Christian," Goldwyn's film version of Hall Caine's novel, was retained by S. L. Rothafel for a second week's engagement at the Capitol theatre, New York, owing to the heavy attendance during the premier showing of the special last week.

Holubar's Next Is Titled "Slander the Woman"

"Slander the Woman" has definitely been selected as the title for the next Allan Holubar production through First National, starring Dorothy Phillips. "Slander the Woman" will be released early in April.

Two Oceans Pictured at Once for Feature

Few people have been privileged to look upon the Pacific and Atlantic oceans at the same time. After Thomas Meighan's latest Paramount picture, "The Ne'er-Do-Well," is shown to the public, however, the number will be greatly increased, for one of the aeroplane views of the Panama Canal to be shown in the picture gives a view of both oceans.

During the filming of exterior scenes for Rex Beach's novel in Panama, Director Alfred E. Green sent William Miller, cameraman, into the air to get certain scenes of the locks for use in the picture. While high in the air Miller was able to get a shot which gave a glimpse of both the Atlantic and Pacific.

Laurel Signs as Comedy Star for Pathe

The latest important new product announcement made by Pathe is the completion of arrangements with Hal Roach for the further enrichment of its short comedy output. General Manager Pearson is authority for the statement that Stan Laurel has been engaged to star in one-reel comedies made at the Hal Roach studios, production starting immediately.

The Stan Laurel comedies, Mr. Pearson says, will be released alternately with those featuring Paul Parrott. The one-reel comedy releases will be one each week, as heretofore.

Pacific Mail Vessels Will Show Goldwyn Pictures

Goldwyn pictures will be shown exclusively on every vessel operated by the Pacific Mail Steamship Company. George C. Parsons, manager of Goldwyn's San Francisco branch exchange, has just closed a contract with the Pacific Mail line.

The first picture to be shown on any vessel of the steamship company will be Rupert Hughes' "Dangerous Curve Ahead" and it will first be screened on the President Taft.

"Tents of Allah" Is Set for March 4th Release

"The Tents of Allah," formerly announced for release on February 25th, has been scheduled for March 4th. This is a seven-reel production made by Edward A. MacManus for presentation by Associated Exhibitors. The story and the direction are by Charles A. Logue. Monte Blue and Mary Alden are starred.

Goldwyn Announces Branch Manager Changes

GOLDWYN announces three changes in managers of its branch exchanges as follows:

Effective Feb. 26th, P. M. Desbon assumes charge of the New Orleans office, succeeding J. W. Pope, Jr.

Beginning Feb. 19th, H. W. Starrett took charge of the Atlanta exchange, succeeding J. L. Marentette. Mr. Starrett was promoted to the resident managership in Atlanta from the Cleveland branch exchange.

A. B. Lamb is now in charge of Goldwyn's Los Angeles branch exchange, having succeeded Seth Perkins on February 19th.

PROGRAMS FOR THE WEEK OF FEBRUARY 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

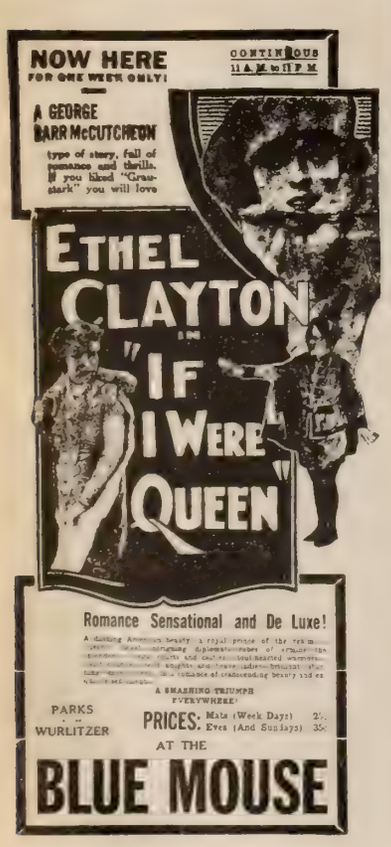
NEW YORK CITY

Capitol Theatre—
Feature—The Christian—Goldwyn. Entire program repeated.

Rivoli Theatre—
Overture — Rienzi and Riesenfeld's Classical Jazz—Capitol Grand Orchestra.
Current Events—Rivoli Pictorial.
Added Attraction—The Message of Emil Coue.
Specialty—"Gavotte Louis XIII" —Vocal Trio and Dancing Quartette.
Feature — Racing Hearts — Agnes Ayres—Paramount.
Vocal—"Mighty Lak' a Rose."
Comedy—Casey Jones, Jr.
Recessional—Organ.

Rialto Theatre—
Overture — Concerto in A Minor and Riesenfeld's Classical Jazz.
Added Attraction—Abridged version of the Einstein Theory of Relativity.
Vocal — "A May Morning" — Soprano.
Feature—Adam and Eva — Marion Davies—Paramount.
Cartoon—Felix Lends a Hand.

Mark-Strand Theatre—
Overture—"The Lady of the Evening."
Novelty—The Land of Our Forefathers.
Specialty—Russian Frolic.
Prologue—"The Hottentot"—Mark-Strand Male Quartette.
Feature—The Hottentot—First National.
Comedy—The Five Fifteen—Sunshine.
Recessional—Organ.



Tacoma papers carried this for "If I Were Queen" at the Blue Mouse

BROOKLYN

Mark-Strand Theatre—
Overture—Reminiscences of Victor Herbert.
Current Events—Mark-Strand Topical Review.
Vocal—"Cara Nome"—from Rigoletto.
Prologue—"Bells of the Sea"—Vocal, with special set.
Feature — Fury — Richard Barthelmess—First National.
Recessional—Organ.

LON CHANEY
THE MAN WITH 1000 FACES
ALL THE BROTHERS WERE VALIANT
By Ben Ames Williams
WEEK BEGINNING TODAY—SUNDAY, FEB 4
LOEW'S PALACE THEATER

Loew's Palace theatre, Washington, D. C., used this ad on "All the Brothers were Valiant"

Cameo Theatre—
Overture—"Songs of the Sea."
Current Events — Cameo Pictorial Review.
Novelty—Fun from the Press.
Cartoon Comedy—Col. Heeza Liar. Liar.
Feature—Down to the Sea in Ships —Elmer Clifton—W. W. Hodkinson.
Recessional—Organ.

Criterion Theatre—
Feature—Driven—Universal — Second Week.

Lyric Theatre—
Feature — Hunting Big Game in Africa—Indefinite.

LOS ANGELES

Pantages Theatre—
Feature—The Woman who Fooled Herself—May Allison — Associated Exchange.
Six acts of vaudeville.

Gruman's Rialto—
Feature—Adam's Rib — Paramount —Third week.

Grauman's Hollywood Egyptian—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Eighteenth week.

Kinema Theatre—
Feature — Oliver Twist — Jackie Coogan—First National.

Ad on "The Hottentot" prepared by M. W. Reed, manager of the Columbia theatre, Junction City, Kans.

Miller's Theatre—
Feature—The Christian — Goldwyn —Fourth Week.

Hillstreet Theatre—
Feature—The Lavender Bath Lady —Gladys Walton—Universal.
Current Events — International News.
Cartoon—That's It—Eddie Lyons.
Serial—Around the World in Eighteen Days—Universal.
Six acts of vaudeville.

Symphony Theatre—
Current Events—Fox News.
Scenic—The Young Painter, and Gambling with the Gulf Stream.
Feature — The Shriek of Araby — First National.
Recessional—Organ.
Next Week—The Flame of Life.

Loew's Theatre—
Overture—"The Rosary."
Current Events — International News.
Added Attraction—Minstrel a la Carte — Seventy-five people in Colonial costumes.
Feature — All the Brothers Were Valiant—Metro.
Recessional—Organ.

Mission Theatre—
Recessional—Organ.
Overture—"Hungarian Rhapsody."
Current Events — International News.
Musical—Violin Solo.
Novelty Mirror—The Last Days of King Edward.
Scenic — Beautiful Water—Prizma.
Feature — One Exciting Night — United Artists.

California Theatre—
Overture—Symphony Concert—Selected numbers.

Art ad on "The Half-Breed" at Mister Smith's theatre, Indianapolis

Current Events—Fox and International News.
Cartoon—Aesop's Fable — Trouble on the Ark.
Novelty—Literary Digest.
Feature — The Beautiful and Damned—Warner Bros.
Recessional—Organ.
Next Week — Lost and Found on South Sea Island.

Grauman's Theatre—
Overture—"William Tell."
Current Events—Pathe Weekly.
Novelty—Fun from the Press.
Musical—New Arrangement of Old Tunes—Organ.
Prologue—Act titled Twenty Minutes at a Railroad Station—ten singers and dancers in small town make ups.
Feature—The Ninety and Nine—Vitagraph.
Next Week—The Price of a Lie.

CHICAGO

Chicago Theatre—
Overture—"A Musical Trip Around the World"—Cheyenne, California, Hawaii, Japan, China, India, Arabia, Italy, Spain, France, Vienna, Scotland, New York and Chicago.
Vocal—"In the Garden of My Heart."
Current Events—News Weekly.
Music — Organ Solo — "When the Leaves Come Tumbling Down."
Novelty—Topics of the Day.
Specialty—Wandering Gypsies.
Feature—What a Wife Learned—First National.
Comedy—No Luck.
Next Week—Stranger's Banquet.

Tivoli Theatre—
Overture—(a) Excerpts from Victor Herbert successes, followed by (b) Tivoli Theatre Syncopators.
Specialty—Holt & Leonard singing "Annie Laurie," "Long, Long Ago."
Current Events—News Weekly.

"The World's Applause" ad used by the Century theatre, Baltimore

Scenic.
Music—Organ Solo—"Love Sends a Little Gift of Roses."
Novelty—Topics of the Day.
Specialty—If Winter Comes.
Feature — Mighty Lak' a Rose — First National.
Cartoon.
Next Week—Quincy Adams Sawyer.

Riviera Theatre—

Overture—"Rienzi."
Novelty—Topics of the Day.
Specialty—Humoresque.
Current Events—Weekly Review.
Specialty—Lilies of the Field.
Feature — Mighty Lak' a Rose — First National.
Cartoon.
Next Week—Quincy Adams Sawyer.

McVicker's Theatre—

Overture—"Tannhauser."
Specialty—In a Noble Man's Garden.
Current Events—McVicker's News and Views.
Novelty—Fun from the Press.
Music—Organ Solo by W. Remington Welch.
Specialty—Sunset in Honolulu.
Feature—The White Flower—Betty Compson—Paramount.
Comedy—The Champion.
Next Week—Nobody's Money.

Roosevelt Theatre—

Douglas Fairbanks in Robin Hood—Fifth week—United Artists.

Woodlawn Theatre—

Overture—"Poet and Peasant."
Current Events—Woodlawn News and Views.
Novelty—Literary Digest. Pathe Snapshots.
Comedy—One Terrible Winter.
Vocal—"The Lovelight of Your Eyes."—Solo.
Feature—Thirty Days — Wallace Reid—Paramount.
Next Week—The World's Applause—Bebe Daniels and Lewis Stone—Paramount.

Barbee's Theatre—

Current Events—Universal News.
Novelty—Topics of the Day.
Feature—The Third Alarm—F. B. O. Second week.
Cartoon.
Added Attraction—Eddie Thorson's Syncopated Orchestra.

Randolph Theatre—

Current Events — International News.
Comedy—Peg o' the Movies—Baby Peggy.
Feature—The Flame of Life—Priscilla Dean.
Next Week—Driven—Universal.

WASHINGTON

Crandall's Metropolitan Theatre—

Overture—"Quo Vadis" (Scasella).
Current Events—Pathe News.
Comedy—Day Dreams.
Feature—The Woman Conquers—First National.
Next Week — Fury — First National.
Vocal—Love sent me a Gift of Roses; Somewhere a Voice is Calling. (Fred East, Baritone)

White on black ad used by the Symphony, Los Angeles, on "Romance Land"

Loew's Columbia Theatre—

Feature—My American Wife—Gloria Swanson—Paramount.

Loew's Palace Theatre—

Overture—Hits from the Musical successes of the season: Crinoline Days; A Song of Love; A Kiss in the Dark.
Current Events — Pathe News—Topics of the Day.
Cartoon—The Tale of the Mysterious Hat—Aesop's Fable.
Feature—Java Head—Paramount
Next Week—Making a Man.

Moore's Rialto Theatre—

Current Events—Fox News.
Comedy—Dog Sense.
Feature—The Christian—Goldwyn.
Next Week—Kick In.

BUFFALO

Shea's Hippodrome—

Overture—"Guidototelli," by Zerco.
Organ recital—(a) Quartette from "Rigoletto". (b) "When the Gold Turns to Gray" played by Albert Hay Malotte at Wurlitzer.
Feature—Tess of the Storm Country—Mary Pickford—United Artists.
Comedy—Day Dreams — Buster Keaton.
Current Events—Hippodrome Review.
Next Week—Java Head.

Lafayette Square Theatre—

Overture—Organ recital by Wm. G. O'Neil.
Current Events—Fox News.
Feature—Lights of New York — Fox.
Comedy—"Snub" Pollard.
Next Week—The Hottentot.

Loew's State Theatre—

Overture — Medley of Popular Airs.
Current Events—Pathe News.
Feature—Heroes of the Street—Wesley Barry—Warner Bros.
Comedy—Hallroom Boys.
Cartoon—Mutt and Jeff.
Next Week—Jazzmania.

New Olympic Theatre—

Overture—Recital on Wurlitzer.
Current Events — International News.
Feature — The Flame of Life — Priscilla Dean—Universal.
Added Attraction — The Leather Pushers—Round Ten.
Comedy — Pleasure Before Business—Century.

Palace Theatre—

Feature — Bulldog Drummond — Hodkinson.

Shea's North Park Theatre—

Feature—The Voice from the Minaret — Norma Talmadge — First National.

Victoria Theatre—

Feature—When Knighthood Was in Flower—Marion Davies—Paramount.

Elmwood Theatre—

Feature—Dr. Jack—Harold Lloyd—Pathe.

PHILADELPHIA

Stanley Theatre—

Overture — "Allegro con Fucco," Borowski. (First organ sonata.)
Novelty—Great Statesmen—George Washington.

A LOVE drama set in a tropical land where passion and politics are the favorite sports. With Gloria, in all her shimmering beauty, the center of it all, and handsome Antonio Moreno as her hot-blooded Spanish lover
Gloria Swanson
in
"MY AMERICAN WIFE"
The Most Lavishly Produced Picture in which Miss Swanson has ever appeared
AMERICAN HARMONISTS
MELODY SEXTETTE
COLONIAL

Art ad on "My American Wife" used in Indianapolis by the Colonial theatre

Current Events—Pathe News—Fox News.
Novelty—Topics of the Day.
Cartoon—Mrs. Hippo.
Feature—Quincy Adams Sawyer—Metro.
Musical—National Male Quartet.
Next Week — Java Head — Paramount.

Stanton Theatre—

Feature — Douglas Fairbanks in Robin Hood — United Artists. Indefinite.

Arcadia Theatre—

Current Events — Pathe News — Movie Chats.
Feature — The Headless Horseman—Hodkinson.
Next Week—Women Men Marry.

Regent Theatre—

Comedy—Hello, Partner.
Feature—The Infidel.
Next Week—As a Man Lives.

Karlton Theatre—

Current Events—Kinograms—Pathe News.
Novelty—Fleeced for Gold.
Cartoon—The Spider and the Fly—Fable.
Feature—Hearts Aflame—Metro.
Next Week—Same.

Palace Theatre—

Current Events—Pathe News—Topics of the Day.
Comedy—Hazel from Hollywood.
Cartoon—Hot Shots.
Feature — My American Wife, Gloria Swanson—Paramount.
Next Week — The World's Applause.

Victoria Theatre—

Current Events — Pathe News — Screen Snapshots.
Comedy—Strike Father, Strike Son.
Feature—Broken Chains—Goldwyn.
Next Week—The Cross Roads of New York.

Aldine Theatre—

Current Events — International News—Pathe Review.
Novelty — Radio — Fun from the Press.
Scenic—Torquay.
Feature—Salome.
Next Week—Same.

SEATTLE

Coliseum Theatre—

Overture — Selections from "Madame Butterfly."
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.
Comedy—Extra Extra.
Feature—Shadows—Al Lichtman.
Recessional—Organ.
Next Week—Daughters of Luxury.

Columbia Theatre—

Feature—The Flame of Life—Universal. Second week.
Next Week—The Ghost Patrol.

Strand Theatre—

Overture—"Valse of Old Folks."
Current Events—Kinograms.
Scenic—(Special) Commemorating Sportsmen's Week.
Comedy—Dog Sense.
Feature—Quincy Adams Sawyer—Metro.
Recessional—Organ.
Next Week—Forget-Me-Not.

Blue Mouse Theatre—

Overture—"Glow Worm."

Empress
Paramount Photoplay at 12-2:30-5-7:30-&10 P.M.
Big time Vaudeville at 1:40-4-6:40 & 9 P.M.
From the popular story by Katherine Newlin Burt
adapted to the screen by
Idfrid A Bingham
BEBE DANIELS AND CONRAD NAGEL in
"SINGED WINGS"
Showing entire week
No advance in prices
A Paramount Picture

The Empress theatre, Omaha, used this large space ad on "Singed Wings"

Current Events—Fox News.
Specialty — Eleventh and Twelfth Series Singers Popularity Contest.
Scenic—Travelaugh, Such Is Life in London, also scenic, Catching Bullhead Salmon, for Sportsmen's Week.
Music—Organ, Jazz vs. Classical Music.
Feature — The Third Alarm — F. B. O.

Liberty Theatre—
Feature — The Hottentot — First National—Second Week.
Next Week—Douglas Fairbanks in Robin Hood.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Out of Order.
Feature—Breaking Home Ties — —Asso. Ex.
Recessional—Organ.

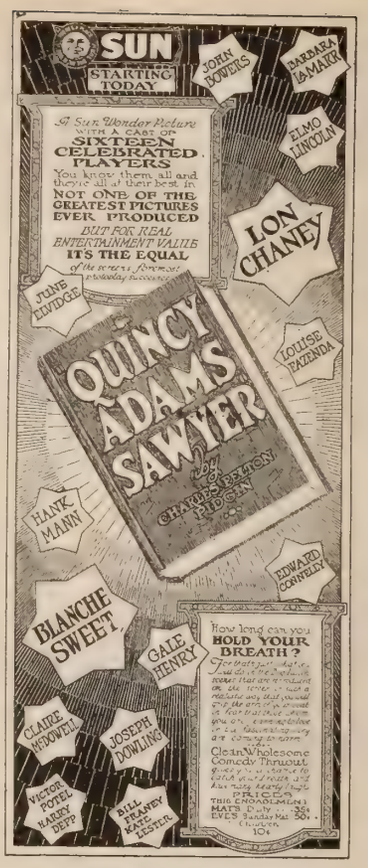
DALLAS

Palace Theatre—
Overture — Sixteenth Symphony Concert by Palace Orchestra.
Scenic—Palace Tours.
Added Attraction—Edna Wallace Hopper in person.
Feature—The Man Who Saw Tomorrow—Thomas Meighan — Paramount.
Recessional—Organ.

Old Mill Theatre—
Current Events—Kinograms.
Added Attraction—Boy Scouts of America in "The Call."
Feature—Till We Meet Again.

Melba Theatre—
Prologue—Atmospheric presentation.
Feature—Poor Men's Wives—Al Lichtman.
Comedy—Keep 'Em at Home.

Art ad for "Outcast" drawn by Gordon Bennett, artist for the A. H. Blank Strand theatre, Omaha



Unusual effect in "Quincy Adams Sawyer" ad run by the Sun theatre, Omaha

DETROIT

Adams Theatre—
Overture—"La Princesse"—Jaune.
Current Events—Topical Review.
Vocal—Loos Brothers.
Feature—Java Head—Paramount.
Recessional—Organ.
Next Week—The Girl I Love.

Broadway-Strand Theatre—
Feature — One Exciting Night—United Artists—Third Week.

Capitol Theatre—
Overture—Orchestra.
Current Events—Pathe.
Vocal—Solo.
Added Attraction — The Message of Emile Coue.
Feature—Racing Hearts — Agnes Ayres—Paramount.
Novelty — Popular Statesmen, Washington—Urban.
Recessional—Organ.

Fox Washington Theatre—
Feature—The Face on the Bar Room Floor—Fox. Second Week.

Madison Theatre—
Feature—When Knighthood Was in Flower—Marion Davies — Paramount.

CLEVELAND

Stillman Theatre—
Overture—"Robin Hood" opera by Reginald DeKoven.
Vocal—"Brown October Ale."
Feature — Douglas Fairbanks in Robin Hood—United Artists.
Next Week—Same.

Allen Theatre—
Overture—"Songs of My Country."
Current Events — International News.
Novelty — Literary Digest Fun From the Press.
Comedy — The Electric House—Buster Keaton.
Scenic—Old Glory—Prizma.
Feature — My American Wife—Gloria Swanson—Paramount.
Next Week—The Christian.

Park Theatre—
Overture—Excerpts from "Carmen."
Current Events—Kinograms.
Novelty—Fun from the Press.
Comedy—Saturday Morning—Our Gang—Pathe.
Cartoon—Felix Gets Revenge.
Feature — The World's Applause —Bebe Daniels—Paramount.
Next Week—Crinoline and Romance."

Reade's Hippodrome—
Overture—"Popular Potpourri."
Current Events — Plain Dealer Screen Magazine.
Specialty—Vaudeville.
Feature—Sure Fire Flint, Johnny Hines—State Rights.
Next Week—Secrets of Paris.

Standard Theatre—
Current Events — International News.
Comedy—Pleasure Before Business —Century.
Feature — The Prisoner, Herbert Rawlinson—Universal.
Next Week—The Bolted Door.

CINCINNATI

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Feature—Java Head—Paramount.
Next Week—Douglas Fairbanks in Robin Hood.

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Feature—Quincy Adams Sawyer—Metro.
Next Week—Broken Chains.

Capitol Theatre—
Overture—Capitol Orchestra.
Novelty—Short Subject — Sports Review.
Feature—Peg o' My Heart, Laurette Taylor—Metro.
Next Week—The Christian.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature—One Exciting Night, D. W. Griffith—United Artists.
Next Week—The Flirt.

ST. LOUIS

Missouri Theatre—
Overture — "William Tell," Missouri Symphony Orchestra.
Current Events — Missouri News and Views.
Novelty—Fun from the Press.
Music—Organ Solo, "When Francis Dances with Me."
Comedy—Fire Fighters, Hal Roach.
Vocal—Tenor Solo.
Cartoon—The Hypnotist.
Musical Special — Missouri Jazz Band of forty pieces in special selections.
Feature — Nobody's Money, Jack Holt—Paramount.

Central, West End Lyric and Capitol Theatres—
Overture—"Il Trovatore."
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo.
Vocal Solo—"Bits of Opera."
Comedy — Lige Conley in Casey Jones, Jr.
Feature—The Voice from the Minaret, Norma Talmadge — First National.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events — Fox News and Views.
Comedy — Hello, Pardner — Sunshine.
Feature — The Town That Forgot God—Fox.

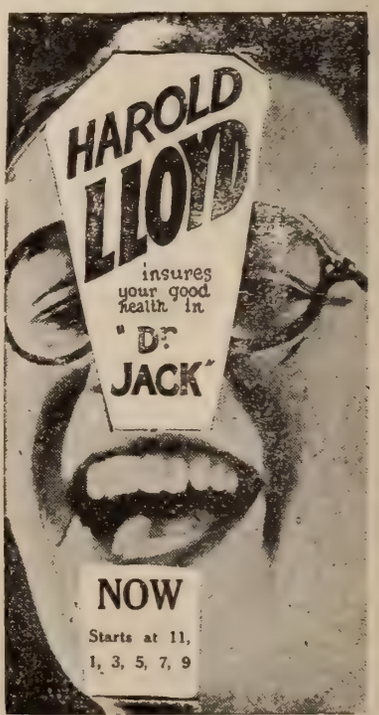
Delmonte Theatre—
Overture—Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty — Fun from the Press. —Screen Snapshots.
Comedy.
Feature—The Christian—Goldwyn.

Rivoli Theatre—
Overture—Janssen's Rivoli Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Peg o' the Movies—Baby Peggy.
Feature—Forsaking All Others.

Columbia Theatre—
Overture.
Current Events — Fox News and Views.
Scenic—Educational.
Cartoon—Mutt and Jeff.
Comedy—The Wise Cracker.
Serial—Plunder—Fifth Episode.
Feature — A Front Page Story — Vitagraph.

OMAHA

Sun Theatre—
Feature — The Flirt — Universal—Two weeks.
Comedy — Saturday Morning — Pathe.
Current Events — International News.



Striking layout of newspaper ad for "Dr. Jack" run by the Franklin theatre, Oakland, Cal.

Comedy—Peg o' the Movies—Baby Peggy.
World Theatre—
Feature—Forsaking All Others—Universal.
Six acts of vaudeville.
Next Week—Till We Meet Again.
Moon Theatre—
Feature—While Paris Sleeps—Lon Chaney—Hodkinson.
Added Attraction—The Leather Pushers—Round seven.
Current Events—Topical Review.
Next Week—Flaming Hour.
Strand Theatre—
Overture—Selected.
Current Events—Fox News.
Feature—The Beautiful and Damned—Warner Bros.
Comedy—Be Yourself.
Next Week—Java Head.
Rialto Theatre—
Feature—When Knighthood was in Flower—Marion Davies—Paramount.
Cartoon—Felix, the Cat.
Overture—"Mignon."
Recessional—Organ.
Current News—Kinograms.
Empress Theatre—
Features—The Pride of Palomar—Paramount.
Anna Ascends—Second half of week.
Four acts of vaudeville.

ATLANTA

Howard Theatre—
Overture—"William Tell"—Howard Orchestra.
Current Events—Howard News and Views.
Novelty—Pithy Paragraphs.
Prologue—Glimpse of the Monastery.

The Chicago Daily News
$30,000 prize story
Broken Chains
featuring
Colleen Moore
Claire Windsor
Ernest Torrence
Malcolm McGregor
D. W. Griffith
Charlie Chaplin
Norma Talmadge
LOVE broke the chains that bound her by a brute. Ridiculed as a coward by his social set a boy found at last the part worth fighting for. And what a battle he fought with the brute who kept his wife in chains.
A smashing story that will make you step up and cheer during that fast last reel
SPECIAL COMEDY
116 Snickers
102 Giggles
71 Laughs
21 Roars
14 Yells
Bull Montana in ROB-EM-GOOD
A travesty on Douglas Fairbanks in Robin Hood
The OHIO Theatre

Opening ad for "Broken Chains" at the Ohio theatre, Indianapolis

"The Rosary," interpreted by Don Ferrandou, baritone.
Feature—The Christian—Goldwyn.
Metropolitan Theatre—
Overture—"Favorite Melodies," from Gilbert-Sullivan Operas—Metropolian Symphony Orchestra.
Current Events—Kinograms.
Novety—Fun from the Press.
Comedy—The Speeder—Lloyd Hamilton.
Feature—Shadows—Al Lichtman.
Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events—Rialto News.
Prologue—Soprano Solo—"Gypsy Love Song," by Charlotte Crumbley.
Comedy—Sailing Along—Monty Banks.
Feature—One Week of Love—Hammerstein-Tearle-Selznick.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Musical—Organ Selections.
Comedy—Pest of the Storm Country.
Specialty—Cervo and Morro, strolling minstrels.
Novelty—Coon-Sanders Novelty Singing Orchestra.
Current Events—Newman News and Views.
Feature—My American Wife—Gloria Swanson—Paramount.
Liberty Theatre—
Overture—Selections.
Musical—Organ Selections.
Short Subjects—Capitol Shots—Fun from the Press.
Specialty—Kuhn-Chaquette, Jazz Ten.
Current Events—Pathe and Fox News.
Feature—Nero—Fox.
Next Week—The Girl I Loved.
Royal Theatre—
Overture—Selections.
Musical—Organ Selections.
Comedy—Hurry Up.
Specialty—Velma Lyon Weer, soprano, and Jack Crouch, pianist.
Current Events—Royal Screen Magazine.
Feature—Omar the Tentmaker—Guy Bates Post—First National.
Next Week—The Stranger's Banquet.
Twelfth Street Theatre—
Overture—Popular Selections.
Comedy—Knights of the Timber.
Musical Organ Selections.
Current Events—Twelfth Street Screen Magazine.
Feature—Drums of Fate—Mary Miles Minter—Paramount.
Next Week—All the Brothers Were Valiant—Metro.

INDIANAPOLIS

Palace Theatre—
Current Events—Pathe News.
Novelty—Literary Digest.
Cartoon—Aesop Fable.
Novelty—Rice Sport Review.
Vaudeville—Six acts, Keith's.
Feature—Bell Boy Thirteen—First National.
Next Week—The Face in the Fog.
Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun From the Press.
Comedy—The Frozen North—Keaton.
Musical Features—Virgil Moore's Apollo Entertainers.
Feature—The Headless Horseman—Hodkinson.
Next Week—The Flirt.

DES MOINES

Des Moines Theatre—
Overture—Selections from opera by Des Moines Theatre Orchestra.
Current Events—News Weeklies. International News.
Feature—Douglas Fairbanks in Robin Hood—United Artists.
Next Week—Dr. Jack.
Strand Theatre—
Current Events—News—Educational Kinograms.
Music—Organ Solo—"The Yankee Doodle Blues."
Feature—The Beautiful and Damned—Warner Bros.
Next Week—When Knighthood was in Flower.
Rialto Theatre—
Current Events—Fox News.
Feature—Quincy Adams Sawyer—Metro.
Next Week—Hearts Aflame.
Garden Theatre—
Current Events—News Special—Rolling Down to Rio, Navy.
Feature—Making a Man—Jack Holt—Paramount.
Next Week—Shadows—Al Lichtman.

ROCHESTER

Eastman Theatre—
Overture—"March Slave."
Current Events—Eastman Magazine.
Added Attraction—The Fruits of Faith—Will Rogers—Pathe.
Novelty—George Washington, the Great American Statesman.
Music—Special Organ, "The Red Moon."
Feature—Dr. Jack—Harold Lloyd—Pathe.

NEWARK

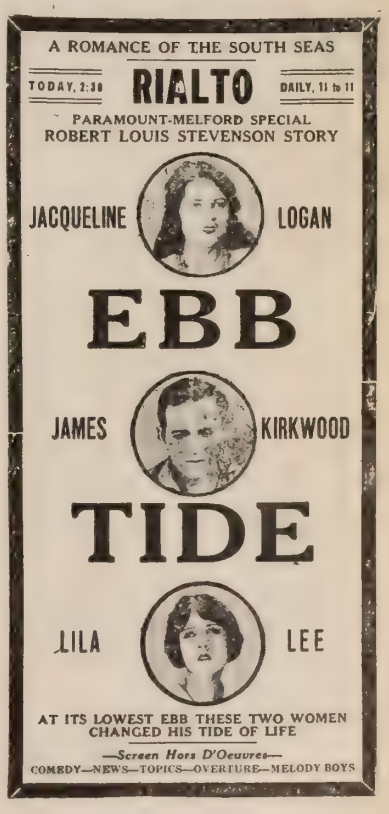
Branford Theatre—
Overture—"Firefly."
Current Events—Brandford Review.
Novelty—Topics of the Day.
Comedy—Hazel from Hollywood.
Prologue—The Ships that Pass in the Night.
Feature—Fury—Richard Barthelmess—First National.
Recessional—Organ.

SAN FRANCISCO

California Theatre—
Overture—Medley of popular song hits, played on organ.
Current Events—News Review.
Novelty—Hodge Podge—Sense and Non-sense.
Prologue—Ben Black Band in Setting Suggested by Feature, including band, vocal and dancing.
Scenic—Pathe Review.
Feature—My American Wife—Gloria Swanson—Paramount.
Loew's Warfield Theatre—
Overture—Raymond Orchestra.
Current Events—Minute Views.
Novelty—Pointed Paragraphs—The Father of Our Country.
Vocal—Ciccolini—Second Week.
Cartoon—Out of the Inkwell.
Specialty—Screen Views of Beauty Contest; Versatile Band in a Musical Melange entitled "The Father of Our Country."
Feature—The Woman of Bronze—Clara Kimball Young—Metro.
Granada Theatre—
Overture—Special Home Pieces.
Current Events—News Weeklies.
Cartoon—Felix on the Trail.
Musical—Six Special Musical Numbers including Cavalry Charge and Yankee Doodle Blues.
Novelty—Fun from the Press.
Feature—Adam's Rib—Paramount.
Portola Theatre—
Overture—Patriotic Songs.
Current Events—News Weeklies.
Specialty—Prizma Color Dance Scene entitled Plantation Dance.
Feature—One Exciting Night—D. W. Griffith—United Artists.
Tivoli Theatre—
Overture—Selections from operas.
Current Events—News Weeklies.
Comedy—Be Yourself.
Feature—The Dangerous Age—First National.
Imperial Theatre—
Overture—You Tell Her, I Stutter.
Current Events—News Weeklies.
Musical—Orchestra, including minuet.
Scenic—One Man Reunion.
Feature—The Stranger's Banquet—Goldwyn.

ST. PAUL

Capitol Theatre—
Overture—Finlandia.
Novelty—Laughs from Here and There.
Current Events—Pathe and International News.
Cartoon—Felix Gets Left.
Novelty—The Mirror; Urban Movie Chats; Screen Snapshots.
Musical—The Commodore Band.
Feature—My American Wife—Gloria Swanson—Paramount



The Rialto theatre, Washington, D. C., used this unusual lay-out in its "Ebb Tide" advertisement

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Racing Hearts—
Went across very nicely. Pleased the majority. (Middle West.)

Back Home and Broke—
Entertaining and pleasing feature which admirers of Meighan liked very much. Business hurt somewhat by zero weather and heavy snows. (Middle West.)

Adam and Eva—
Elaborate production and interesting, but somewhat improbable story. Did good business. (Middle West.)

The World's Applause—
A lively week's business with this one, which pleased most of the patrons who saw it. (Middle West.)

Thirty Days—
This picture of Wallie's would not have gotten by very well, but under the circumstances was sympathetically viewed. Business was just fair, although cold weather may have had its effect. (Middle West.)

My American Wife—
Running in competition with Douglas Fairbanks in "Robin Hood," this feature did a pleasant week's business. Drew the men as well as the women to both evenings and matinees. It has class. (Middle West.)

Good picture and business very good. Business partly helped by Victor Herbert's appearance. (East.)

Gloria Swanson is a prime favorite at this house and box office recorded fine totals at end of each day. (East.)

Dark Secrets—
Fair picture. Exploited well, and therefore did fair business. (East.)

Drums of Fate—
Picture and business only fair. (East.)

When Knighthood Was in Flower—
Great picture. Played to fine business on two weeks' run. Best thing Marion Davies has ever done. (Middle West.)

FIRST NATIONAL

The Voice from the Minaret—
Both stars popular here; picture good, very satisfactory business. (Middle West.)

Norma Talmadge, plus entertaining story, well produced put this one over big. Business good. (Middle West.)

The Deuce of Spades—
Charles Ray gained many more friends with this one, which played to large crowds for a week's run. (Middle West.)

Fury—
Great picture. Excellent business. (East.)

Bell Boy Thirteen—
Very good; all the ear-marks of a real motion picture. (Middle West.)

The Sea Lion—
Typical Hobart Bosworth picture. Business uneven. (East.)

The Hottentot—
Very good picture and business to match. (East.)

This one proved a good drawing card and played to good crowds all week. (Middle West.)

Was expected to go over big and did not disappoint. Patrons liked it very well. (West.)

Mighty Lak a Rose—
This is the kind of feature the public wants. Did great business despite extremely cold weather. (Middle West.)

Omar, the Tentmaker—
Our audiences didn't think this picture was convincing. They appreciated it, but didn't enjoy it. Name of star and name of play brought the business, but they were not satisfied with the picture. (Middle West.)

HODKINSON

The Headless Horseman—
Good picture. Played to fine business. Story popular among school children. Teachers brought classes in a number of instances. (Middle West.)

UNIVERSAL

The Gentleman from America—
Nice picture that did more business than we expected. Good entertainment all through. (Middle West.)

The Flirt—
Good picture that opened to one of the biggest Sundays of the season, but fell down later in the week. (Middle West.)

The First Degree—
A fairly entertaining program picture. Business about average. (East.)

Excellent drama, well acted. Drew excellently. (Middle West.)

The Flame of Life—
This another sure fire winner with Priscilla Dean in her best role. Robert Ellis has some following also. Business excellent. (Middle West.)

Certainly did good business on this one, result of one patron telling another not to miss it. (West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—
Jamming them in as fast as we can at slightly advanced admission price. Wonderful box office attraction. (Middle West.)

There were no big jams at the box office, but this is attributed to cold snap and the idea that picture was on for a run. Also keen competition at legitimate houses. Enthusiasm was expressed by those who came, and crowds gained all week. (Middle West.)

Wonderful picture, broke all records for attendance this season. (East.)

The Man Who Played God—
They don't know George Arliss and they must have a star's name to draw them it seems for this picture was highly praised by critics, but did poor business this week. Picture has general appeal. (Middle West.)

One Exciting Night—
Played to capacity houses for three weeks. (Middle West.)

Those who came to see another "Way Down East" were disappointed. Our audiences not up to farce. (West.)

METRO

June Madness—
Mediocre picture, business bad. (East.)

Trifling Women—
A very good entertainment. Business good, everything considered. (Middle West.)

Quincy Adams Sawyer—
Did not get over here to any extent. (West.)

FOX

The Town That Forgot God—
Splendid production any way you look at it. Big business both afternoon and evenings. (Middle West.)

A 100 per cent picture. Did splendid business with strongest possible opposition. Patrons liked it so well, am holding it over for a second week. (Middle West.)

Tom Mix in Arabia—
Picture and business both fair. (East.)

Youth Must Have Love—
Picture and business both mediocre.

F. B. O.

The Third Alarm—
Spectacular feature with great deal of heart interest. Went over big; backed by cooperation of fire department and by exploitation campaign. (Middle West.)

One of the best pictures from an exploitation angle we ever used. Can't stop it, when tied up with Fire Dept. (West.)

VITAGRAPH

When Danger Smiles—
A nice little picture with a star whose popularity is growing. Did very well for us. (Middle West.)

The Ninety and Nine—
Average picture. Business a little less than average. (West.)

WARNER BROTHERS

The Beautiful and Damned—
Pleasing picture and business satisfactory. (East.)

Fair. Doesn't do to over-exploit it and have patrons say it's not so much. (West.)

Heroes of the Street—
Did good business with this one as Wesley Barry is a good drawing card here. (Middle West.)

AL LICHTMAN

Thorns and Orange Blossoms—
Picture and business only fair.

A well produced picture which, supplemented by the personal appearance of a popular stage star, kept the ticket sellers busy. S.R.O. all week. (East.)

GOLDWYN

The Christian—
Certainly brings home the bacon. (West.)

Doing splendid business with this on second week. (West.)

Strong picture for weak season. (East.)

Broken Chains—
Plenty of thrills in this one and well liked by patrons. Did exceptionally good business all week. (East.)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

PRESIDENT AL STEFFES of the Minnesota Motion Picture Theatre Owners, John Campbell, Harry Dryer and Joe Friedman, prominent Minneapolis exhibitors, and members of the organization, were in Chicago last week for a visit with the local theatre men. There was considerable discussion of the national convention, which is scheduled to be held here May 19th to 27th, and President Steffes declared it his belief that it will be one of the most largely attended conventions in the history of the organization as exhibitors generally are beginning to show great interest in the meeting. Two of the questions which, undoubtedly, will be of leading importance at the sessions, according to Mr. Steffes, will be the uniform contract, details of which have recently been published in MOTION PICTURE NEWS, and the exhibitor distributing organization. Mr. Steffes will also introduce a resolution at the convention to change the constitution and by-laws, so that the constitution can be amended on the floor at future conventions without going through the somewhat elaborate process now necessary to change the basic law of the organization.

W. D. Burford and John Silha are scheduled to leave Monday night for Detroit, where they will be guests at the second annual Motion Picture Day Celebration, which will be observed with a banquet by the Motion Picture Theatre Owners of Michigan and the F. I. L. M. Club of Detroit, in the Hotel Statler ballroom, Tuesday evening. It is expected that Sidney Cohen and other eastern officials of the Motion Picture Theatre Owners of America will also attend the meeting and President Cohen will probably address the gathering on the theatre owners distributing corporation plan.

R. C. Williams, of the Majestic theatre, Streator, Illinois, plans to leave for California the middle of March and expects to remain on the coast enjoying a vacation for three weeks.

R. A. Warren, of the Palace theatre, Chillicothe, Illinois, died of pneumonia last week. Mr. Warren had been an exhibitor for many years and enjoyed wide friendship among motion picture men. He at one time operated the Bluff theatre at Bluff, Illinois.

Harry Thornton, of Springfield, Illinois, was visiting Chicago last week, making contracts and booking for the Princess, Gaiety and Vaudette theatres. He reports conditions in the state capital are improving and business fairly good.

The Majestic theatre at Spring Valley, Illinois, recently burned to the ground and Manager Louis J. Murphy is working on plans to erect a new ground floor theatre on the old site and a lot which he has secured adjacent to the land occupied by the burned house.

Another theatre, which was recently destroyed by fire, was the Opera House at Tampico and Manager Sheres proposes to replace the Opera House with an up-to-date motion picture theatre shortly.

Watterson R. Rothacker, who is at present vacationing in Florida, is expected back at his Chicago headquarters the first week of March. He is expected to stop in New York a few days en route

The Automatic Ticket Register Corporation, of New York, has opened a Chicago branch at 732 S. Wabash Avenue, and D. H. Finke has arrived from New York to take charge of the Chicago office. The sales department, working out of the newly opened branch, will cover the Middle West on both registers and tickets. Mr. Finke states that an expert service department has been installed, in which it will be possible to give service on all styles of ticket machines that are being used, and that the latest 1923 Gold Seal Automaticket model is now on display in the sales room of the Chicago branch.

Melvin M. Hirsh, general manager of the Aywon Film Corporation, was in Chicago last week in the interest of the "Big Boy Williams" series, now being produced on the coast by Charles R. Seeling Productions, and other pictures. Mr. Hirsh reports closing contracts in Pittsburgh and Chicago, and states that after visiting a number of cities in the east and central west, he is convinced that the state-right outlook is very much improved, and that this branch of the industry is in for a season of prosperity.

The Court theatre at Danville is having the finishing touches put on it and Manager Davidson expects to open this new four hundred seat house at an early date.

The new Capitol theatre, of Whiting, Indiana, is scheduled to open on March 1st, and Manager Obrisk will have reason to be proud of this thousand seat moving picture house which is an up-to-date de luxe house in every respect.

C. S. Cohen has disposed of the Grand Opera House at Wausau, Wisconsin, to F. T. Welter, who is remodelling the house and expects it to be open for business very shortly. Mr. Welter was formerly located at Sturgeon Bay, Wisconsin.

The Ben Hur theatre, at Cicero Street and Jackson Boulevard, has been purchased by E. H. Christie, owner of the Elmo theatre.

The Avenue theatre, at 3112 Indiana Avenue, has been taken over by Walter Beadell, who will run it under the policy of pictures and vaudeville.

The theatre project started by the late John Best, of Galva, Illinois, will be carried through by his heirs and that city is assured of a handsome, new motion picture house in the near future.

The Swain theatre at Zionsville, Indiana, has been purchased by G. S. Bimley, who has renamed it the Zionsville theatre.

The Booker T. Washington Theatre, at 31st and State Streets, which will be a house for colored patrons, will be opened about March 1st. It will give this neighborhood another up-to-date picture house.

The Chicago Lodge of Elks passed a formal resolution thanking the Illinois Motion Picture Theatre Owners for their offer to co-operate with the Elks in their fight to overcome dope and narcotics, and has made an appropriation for slides and trailers which the motion picture theatres will run on their screens. Samuel Abrahams, Adolph Powell, P. F. Murphy and Patrick L. McArdle were appointed a committee to secure the trailers and slides and arrange for their distribution to the theatres.

Among the Exchanges

THE many friends of Roy Alexander, Universal's Kansas City manager, will sympathize with him in the loss of his mother, who passed away as a result of paralytic strokes, which she suffered a week or ten days previously. Mr. Alexander hastened from Kansas City to Chicago on receipt of news of her illness and was with her at the end.

Manager Jack Sampson, of Film Booking Offices, Chicago, has recently added three salesmen to his staff. They are: A. J. Gallas, formerly with Select, who is covering northern Illinois and Indiana; J. J. Clark, who comes from Paramount's Wisconsin territory to cover northern Illinois; and Joe Duskin, who is traveling southern Illinois and comes from Cleveland, where he is a well-known state-right exchange man.

Hal Olver, formerly Boston representative of First National, has arrived in Chicago to assume the duties of assistant to Al Sobler, the hustling First National exploiteer and publicist. Mr. Olver had made a fine record in the headquarters of culture and beans, and is expected to be a valuable addition to the Chicago staff.

Edwin Johnson has been made assistant to Country Sales Manager I. Gettelson, of F. B. O. Mr. Gettelson recently returned from a swing around the key centers in his territory and is proud over the record he made with "Fighting Blood," and "The Third Alarm," which has been booked one hundred per cent in these key centers.

H .A. Spanuth has made arrangements with the Aywon Film Corporation to distribute "The Lure of the Orient" in northern Illinois and Indiana. He also has taken over the national distribution for Newhafer Productions, of the series of single reel moving pictures, based upon world famous songs. The first seven completed are "Mighty Lak' a Rose," "My Old Kentucky Home," "Take Me Back to Old Virginia," "Love's Old Sweet Song," "Coming Through the Rye," "Believe Me if all Those Endearing Young Charms," and "The Moonlight Sonata." "The Moonlight Sonata" has already played at McVicker's theatre and the Ascher Circuit has just booked the entire series.

District Manager Seery, of First National, returned from New York Monday, where he has been for the last two weeks in conference with the New York executives.

Bill Brimmer has resigned from First National, but has not as yet announced his future plans, although it is said he has a fine connection in view.

Art ad for "Down to the Sea in Ships" at the Century, Baltimore

Attractive and unusual lobby display for "The Strangers' Banquet," playing up the banquet angle and the stars, at the State theatre, Pittsburg

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Male quartette taking part in "Skin Deep" prologue at Crandall's Metropolitan theatre, Washington, D. C., staged by John J. Payette. Miss Evelyn C. Lewis, beauty contest winner, appeared in the opposite side-tab as a Red Cross nurse

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, South, ern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

R. W. J. Bettis, manager of the Broadway theatre, Muskogee, Okla., prepared this attractive lobby for "Rich Men's Wives," utilizing the butterfly motif as a basis for his special art material

"Dr. Jack" Teaser Campaign is Put Over in Baltimore

Baltimore, Md.—Co-operating with the management of the New theatre, the Pathe home office exploiteer had a large portion of Baltimore's population wondering just who "Dr. Jack" was, a week before the opening of that picture at the New.

The small army of physicians attached to Johns Hopkins University "sat up and took notice" early on receipt of the now famous letter of challenge from "Dr. H. L. Jack, Specialist," about to arrive in the city with "Nature's best remedy." Meantime the newspapers carried the equally famous series of teaser ads notifying the general public to the same effect, the final one containing "Dr. H. L. Jack's" local address, turning out to be also that of the New theatre ,with its Lloyd lobby display letting the cat out of the bag.

There were ingenious teaser ad tie-ups with other advertisers, including bromo-seltzer, and much paging of "Dr. Jack" at the leading hotels and clubs. The Mayor and other leading citizens were harmlessly, and effectively, tied up with exploitation stunts of this description. Meanwhile a huge motor truck ballyhoo displaying a "Dr. Jack" 24-sheet on each side with the New theatre's announcement, caught every eye on the main thoroughfares.

Miniature race-track built in lobby for "The Kentucky Derby" by Manager F. J. Miller, of the Rialto, Augusta, Ga.

Uses Fan Fotos to Exploit Run of "Thirty Days"

ANNISTON, ALA.—When the play date for "Thirty Days" arrived, Manager Roy C. Smart of the Noble theatre had on hand about 100 Fan Fotos of Wallace Reid. He knew that interest in these would be unusually high, so he decided to cash in on them.

He advertised that the first 100 adults presenting themselves at the Noble on opening date would be given one of the photos of Reid. When the appointed time came there was a long line waiting for this last opportunity to get a photo of their favorite.

Atmospheric Prologue Staged by Plunkett for "Fury"

New York, N. Y.—Managing Director Joseph Plunkett of the New York Mark Strand theatre staged an atmospheric prologue for "Fury" that was thoroughly in keeping with the picture. The sea atmosphere of the picture and St. Valentine's day, which came during the run, were both embodied in it.

Following the overture, "Scene de Ballet," there came a "Festival Dance and Valse of the Hours" and a "Valentine Dance." The latter was interpreted by Mlle. Chabelska and M. Bourman, the former as a ballet dancer and the latter as a mandolin playing suitor. The curtains opened on a cameo effect shadow box in black and white with the dancer seated in the middle of it. As the mandolin player entered and began his song, the dancer ran down the steps from the shadow box and danced to his accompaniment.

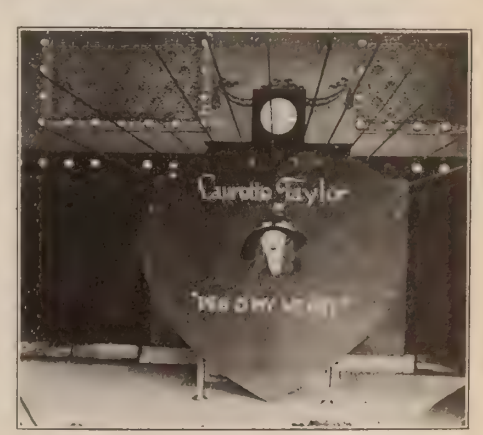
For the prologue to "Fury" a backdrop was used representing a typical wharf scene. The Strand quartet sang two numbers, "Three for Jack" and "Eight Bells." The predominating feature of the singing was a strong basso voice and the realism obtained from the striking bell to coincide with the chorus of "Eight Bells." Interspersed between the two songs M. Bourman did a sailor's hornpipe.

Book Tie-Up Proves Effective On "Quincy Adams Sawyer"

Chicago, Ill.—Bert Ennis, of S-L Pictures, and E. C. Ketcham, Chicago representative of Grosset and Dunlap, arranged more than a hundred bookstore window displays for "Quincy Adams Sawyer" in Chicago and its suburbs, in connection with the run of the picture at the Chicago theatre.

Marshall Field and Company permitted the use of one of their most important windows for a display. In addition to this store, displays were also obtained in The Fair, Rothchild's and every prominent downtown book store.

Messrs. Ennis and Ketcham furnished special aids to these stores in the way of a cut-out of the book standing six feet in height, in which the leading characters in the film stepped forth from the pages, together with specially posed art photographs of Barbara La Marr, and Blanche Sweet. This material was used in conjunction with displays of the 11 x 14's, which were attached to cards describing the book and picture, the illustrations being affixed to the top of the explanatory matter.



Attractive lobby display for "Peg o' My Heart" made by Manager Ollie Brownlee of the Palace, Muskogee, Okla. Lights were mounted at the top of the heart, with streamers leading to the marquee

Lobby banner, with masked cut-outs, for "The Yosemite Trail" at Hoyt's theatre, Sydney, Australia

Discovery Concerts Popular at Rothchild Theatres

San Francisco, Cal.—The Granada and California theatres, two of a chain, operating under Herbert L. Rothchild Entertainment, Inc., are presenting every Sunday Discovery Concerts, which are holding the attention of the public and motion picture people as well.

These concerts were inaugurated by Managing Directors Roth and Partington for the purpose of giving young artists a chance to prove their ability in the estimation of the public. They have brought to the music lovers of San Francisco many a young artist who has never had a chance to appear before the public and get a chance for recognition. Professional artists of growing and established popularity are appearing on the same program.

These concerts have been so tremendously successful that the management of these respective theatres have seen fit to present them every Sunday as a special and distinct musical attraction.

"Quincy Adams Sawyer" Is Given Special Front

GALVESTON, Texas — Manager Charles E. Sasseen advertised "Quincy Adams Sawyer" at the Queen theatre with a special hand-painted lobby display, consisting of cut-outs from the six-sheet showing the rescue scene and two smaller cut-outs of Lon Chaney and Elmo Lincoln.

The entire entrance to the theatre was enclosed in beaver board excepting for the entrance and exit openings. This beaver board enclosure was painted in striking colors and carried the title of the picture, the cast and sales lines about the picture.

On top of the marquise Mr. Sasseen arranged a 24-sheet which was illuminated with five 100-watt lamps.

A local book store arranged a very attractive window display to advertise the book and the picture.

Front of Theatre Masked for "White Masks"

ATLANTA, Ga.—When Manager G. M. Phillips played "White Masks" at the Strand theatre, he built a huge white canvas mask, through the glaring eye-sockets of which one entered or left the theatre. The mask covered the entire front of the theatre and was most realistically painted.

On the inside of the lobby was an interesting collection of antique weapons.

Clock Face with Starting Hours Proves Popular

SUMTER, S. C.—When playing "The Face in the Fog," Manager Oscar White of the Rex theatre wanted to get his patrons in at the start of the picture.

A large clock face, five feet in diameter, was built for the lobby. This was covered with black cloth and the numerals were cut out of compo board, painted white and tacked on. The hands also were white. Attached to the bottom of the clock face was a compo board banner, billing the picture and referring to it as "A whirlwind romance with hair-trigger thrills." The clock was always kept set to the time of starting of the next show.

This big clock attracted so much attention and made such a hit with his patrons that Mr. White received a number of requests to leave it in place and use it on all attractions.

Russian Roubles Find Use in Stunt on "Nobody's Money"

Greely, Colo.—An ingenious and appropriate exploitation measure was employed by F. K. Davis, of the Sterling theatre, when he played "Nobody's Money."

He got about fifty dollars worth of German marks and Russian roubles through his banker and enclosed one bill in each envelope, carrying just the title of the picture.

He then tied up with the department stores to distribute the envelopes. The newspaper advertising then announced that the foreign currency would be redeemed at the box office for its exchange value toward the purchase of a ticket.

This got a good laugh, of course, and most of the money was saved as souvenirs.

"Kentucky Derby" lobby display prepared by Manager H. B. Clarke ,of the Strand, Memphis. The miniature horses were on a moving belt

"East is West" lobby prepared by E. Eugene Clarke, house artist, for the American theatre, Chattanooga, Tenn.

Balances "Fury" with Program of Light Music and Dance

Brooklyn, N. Y.—Managing Director Edward L. Hyman, in planning his presentation for "Fury," decided that a picture of this type, being a sea drama and hence somewhat heavy in theme and action, should be surrounded with music and specialties of a light nature, to balance the program.

The overture was a combination of five selections from five Victor Herbert operettas, beginning with "March of the Toys" from "Babes in Toyland." While the orchestra played this, two dancers of the ballet corps emerged from square boxes and went through eccentric dances, to the finish of the number. The second selection was "Kiss Me Again" from "Mlle. Modiste," which was played by the orchestra while the stage was being set. On the draw curtains vari-colored lights were played, a remarkable color harmony. Then the music swung to "Thine Alone" from "Eileen," and when the draw curtains were parted a special set revealed a home in the beautiful Irish hills, with a river in the valley. Eldora Stanford and Everett Clark sang "Thine Alone" in the yard of the cottage.

As the curtains were closed the orchestra changed to "I'm Falling in Love with Someone" from "Naughty Marietta," and played this through with the color harmonies changing and interchanging to the finish.

The fifth and final selection of the Herbert overture was "Gypsy Love Song" from "The Fortune Teller." This was in a special pastoral setting, with white-blossomed trees and sheep in the meadow as background. Two gypsy girls were playing cards on the ground while Jackson Kinsey, baritone, sang the number. He was also costumed as a gypsy. Following the first chorus the girls were joined by another from off-stage and the three danced around the singer. This furnished a very effective and strong finish to the overture, and it at least put that happy-go-lucky feeling into the audience to fortify them against the "heavy" feature to come.

Miss Marie Johnson, Seattle's "Apple Girl" during Apple Week, through which the event was tied up with "Fury" at the Coliseum theatre

Shadow-Box Built in Lobby for "Singed Wings"

AUSTIN, Texas—Manager E. B. Roberts of the Majestic theatre made use of an effective shadow-box in advertising "Singed Wings."

The display consisted of a large wooden frame around which was built out of beaver board a jungle setting showing futuristic trees with Spanish moss hanging from them. In the distance was a water scene showing the moonlight above it.

A small cut-out of Bebe Daniels in her dancing costume stood in the center of the display. A large butterfly acted as a base for the shadow-box and on the wings of this butterfly was painted the name of the star and the title of the picture.

Merchant Induced to Put on a "Kick In" Sale at Store

Anniston, Ala.—A short time before "Kick In" was to open at the Noble theatre, Manager Roy C. Smart located a merchant who was going to put on a big sale. So Mr. Smart induced him to make it a "Kick In Sale" and tie-up closely with the engagement of the picture. The idea was that he was willing to "kick in" with the bargains because he had to "kick in" to his creditors pretty soon.

The merchant started a week in advance with teaser ads on every page of the paper except the front page. These were increased in size until each ad was four inches. Then on Friday before the picture opened Monday, and again on Sunday, the merchant ran a half-page in which the picture coming to the Noble was prominently mentioned.

The merchant covered the entire front of his store with banners dominated by the words, "Kick In." This was done about four days in advance, getting a Sunday showing. The sale opened day and date with the picture.

For all of this advertising Mr. Smart gave the merchant 500 passes, good only from 1 to 3 on opening day.

Lobby display for "Brass Commandments," prepared by F. J. Miller, manager of the Rialto, Augusta, Ga.

Atmospheric lobby for "East is West" prepared by the management of the Queen theatre, Austin, Texas

Animated Cutout Is Used for "Hottentot" Attractor

Seattle, Wash.—Strong use of cutouts was made by the Liberty theatre during the run of "The Hottentot." On the marquee a cutout was used from the 24-sheet of a jumping horse, about to leap over the edge of the marquee to the street below. Bits of shrubbery, easily gathered together, were placed in front of the cutout. It added a touch of realism and gave an opportunity to hide a pair of electric lights that illuminated the display at night.

A real shrubbery hurdle was placed in the lobby in front of a cutout from the one-sheet of a horse about to take the jump. The horse was put on a rocker base so that it kept constantly in motion.

The hurdle cutout from the one-sheet was effectively used in making merchant tie-ups; and a street ballyhoo was used of four horses and jockeys in brightly colored suits during the picture's run.

A logical angle for tie-ups on "The Hottentot" that found favor in Seattle was that with riding academies.

Advance Drive for "Little Church Around Corner"

PROVIDENCE, R. I.—Immediately upon booking "The Little Church Around the Corner," Manager Reid of the Strand theatre set under way one of his heaviest newspaper and exploitation campaigns.

Fifty of the best twenty-four sheet boards in the city were secured. Manager Reid also utilized the local dailies by running for a number of days pictures of the prominent members of the cast in character poses clear across the page. Mercantile co-operative cut-out cards were placed in leading store windows, door knob hangers, regulation window cards, and heralds were distributed throughout the city.

Framed Cut-out is Used in "Making a Man" Lobby

HOUSTON, Texas—Manager E. E. Collins of the Capitol theatre exploited "Making a Man" with a very commanding lobby display. It consisted of a large frame cut and designed most artistically.

The center of this frame was left open and in this space Mr. Collins placed a large head cut-out of Jack Holt, and directly in front of this head cut-out was a smaller cut-out showing the skyline of New York City.

"Tess" Tickets Made School Awards of Merit

CALGARY, Alta.—The management of the Capitol theatre, when showing "Tess of the Storm Country," gave a preview to which the school children and teachers of Calgary were invited, admission being on a card of identification from the school principal.

In addition to this, the theatre management announced that any teacher in the city could offer a free ticket to "Tess of the Storm Country" to the best pupil in the class, the teacher to set the conditions and time under and during which the competition was to take place. This plan worked surprisingly well, and aroused great interest among the school children. The letter sent by the theatre management making this announcement was taken from one given in the "Tess of the Storm Country" press book.

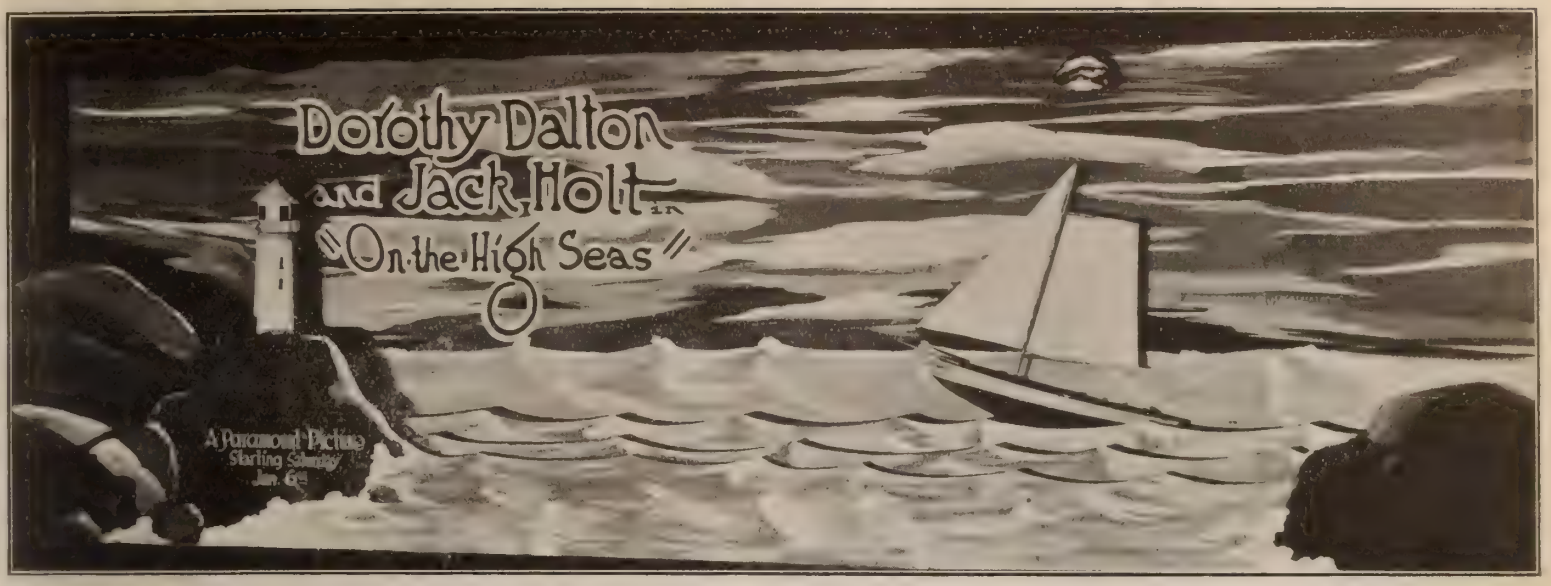
Minister Speaks in Connection with "Rose of the Sea"

Sandusky, Ohio.—A new measure for fighting censorship and Sunday closing has been evolved by George J. Schade, owner and manager of the Schade theatre.

He has invited the Rev. N. H. R. Moor rector of Grace Episcopal church, to deliver a short sermon each Sunday as part of his picture program. The Rev. Mr. Moor is interested in pictures and believes that he can fight for better screen entertainment by co-operating with the exhibitor rather than making a stand against picture houses.

During his second "sermonette" the Schade theatre was showing "Rose of the Sea," and the minister used part of this story to show that if picture goers thought a little more of the purposes of pictures instead of just wanting to be amused they would soon force theatre managers to show on the screen only those pictures that contributed to the betterment of civilization.

Handsome window display for "When Knighthood Was in Flower," at the Glass Block, Duluth, Minn., featuring the Grosset & Dunlap edition of the book in connection with the showing at the Strand theatre



Art lobby display for "On the High Seas," at Ascher's Merrill theatre, Milwaukee, built up in sections, to give the appearance of depth

Varied Publicity Program for Showing of "The Flirt"

Bellingham, Wash.—Manager Fred Walton, of the American theatre, and Robert Bender, Universal exploiteer, put over an energetic and varied campaign for the showing of "The Flirt."

A type of ballyhoo that was never seen on Bellingham streets before was arranged by Mr. Bender with the Bellingham automobile concern that handles the Maxwell car. All during the day and evening a young lady, elegantly dressed, with her face partially covered by a mask, drove about the streets of the town in a sedan. On each side of the car, in small letters, were the words, "This was the car 'The Flirt' wanted; did she get it?" The ballyhoo was used for several days before the run of the picture, as well as during the engagement.

Another plan was the tie-up with a Bellingham newspaper in regard to a "What Is a Flirt?" contest. The paper printed the best letters from its readers on the subject, and cash and admission prizes were awarded by the theatre for the best answers to the contest question.

A tie-up with the Owl Drug Store, on the main corner of the town, attracted a great amount of attention. The Owl's window was dressed to represent a boudoir. Before a dressing table a life-size figure of "The Flirt," made from a billboard cut-out, was seated on a chair, in the act of applying some form of cosmetic. Other drugs and cosmetics were placed around on the dressing table, with several pictures of "The Flirt" in frames.

Street ballyhoo for "The Third Alarm" at Grauman's Million Dollar theatre, Los Angeles. The second from the right is Emory Johnson, producer, and the middle horse is "Bullet"

Chain Guessing Contest Is "Broken Chains" Stunt

INDIANAPOLIS, Ind.— Goldwynner H. T. Snowden arranged a tie-up with the Indianapolis Light & Heat Company for the showing of "Broken Chains" at the Ohio theatre which struck a new note in stunts on this picture.

It consisted of a guessing contest as to the number of links in a chain which was displayed in the window together with an electric washing machine. A large card was placed in the window offering $10 in cash for the person whose guess as to the number of links in the chain was the nearest correct.

The same guessing contest was used in two other window displays tie-ups—at Goldsmith's drug store and at the Edison Shop.

All three firms occupy shops located on busy streets where thousands of persons pass every day. The displays remained in each window for four days.

Telegrams to Doctors Used in Campaign for "Dr. Jack"

El Paso, Texas.—An advance teaser campaign of the type being used throughout the country was employed on "Dr. Jack" by Manager J. M. Edgar Hart of the Palace theatre.

This campaign consisted of a series of teaser ads to be run in the newspapers on five consecutive days. In advance of these ads the doctors received a special letter calling their attention to the arrival of Dr. Jack and of his intended headquarters and office hours; then ten of the doctors received telegrams just before they received the letters, advising them of Dr. Jack's arrival. These telegrams were sent from Dallas so as to make the proposition appear real.

This advance campaign created such a sensation that the local Chamber of Commerce wired Los Angeles if there was any such doctor registered there by the name of "Jack."

Mr. Hart followed up his teaser campaign with regular announcements stressing Harold Lloyd.

For a lobby display Mr. Hart built a huge physician's handbag out of beaver board, on which was painted some of "Dr. Jack's" methods of curing. Beside this huge handbag was a hand-painted cut-out of Harold Lloyd.

"Minnie" Causes Disturbance Among Atlanta Husbands

Atlanta, Ga.—Manager Willard Patterson of the Metropolitan theatre caused considerable excitement among the married men of Atlanta with the personal note stunt in his campaign to exploit "Minnie."

The following message was sent in an envelope marked "Personal" and addressed in delicate feminine chirography:

"My Dear: Sorry to have missed you Saturday afternoon. Please meet me Monday afternoon 2:15 at Broad and Luckie streets. Your Minnie."

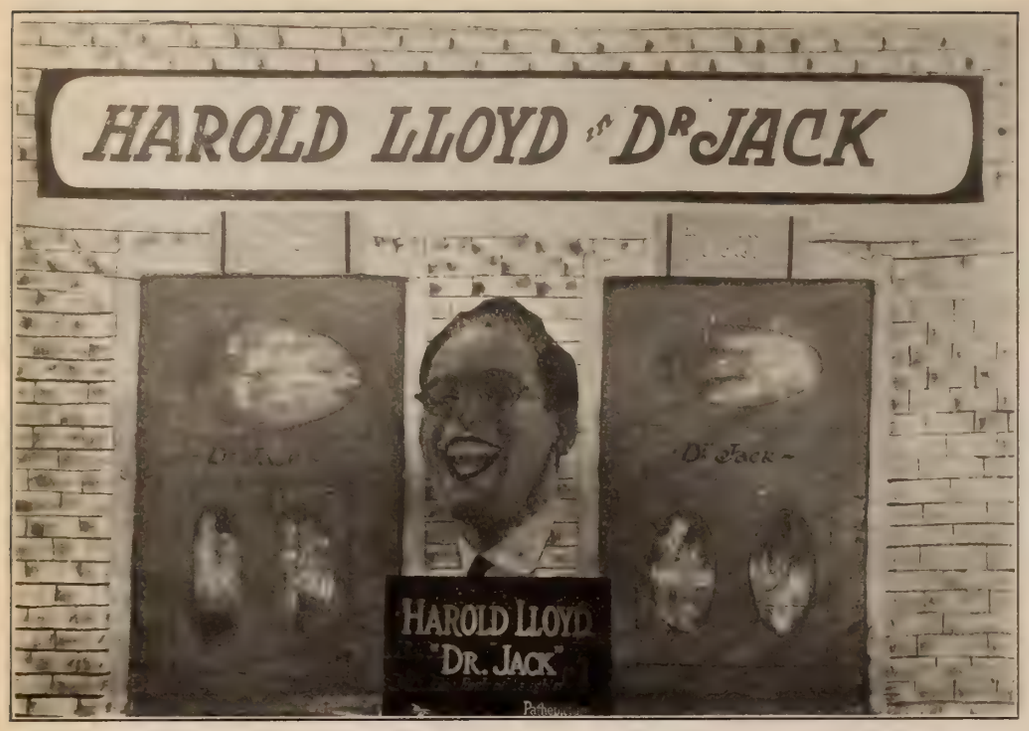
Did such a message get by friend wife? At least a dozen irate Atlantans are ready to swear it didn't. They rushed to Broad and Luckie streets to trail down this brazen hussie and demand an explanation; but all they found was the electric signboard screaming "Minnie" to every one. Then they demanded an explanation of Manager Willard Patterson. Suave and smiling, he explained that he had been sick.

"I guess they were written while I was sick," he said, "and nobody ought to try to be funny while I'm sick. Besides, I guess I haven't been married long enough not to have sense enough to know better."

"I agree with you;" said one of the irate husbands; but the others, commencing to see the humor of it, joined in the fun.

Fuzzy Woodruff, columnist of the Atlanta Georgian, heard of it and wrote it up in his own humorous style for two columns on the front page.

Book store window tie-up on "Oliver Twist" obtained by the Mary Anderson theatre, Louisville, Ky.



Special compo board front for "Dr. Jack" at the Riviera theatre, Knoxville, Tenn., designed by Manager W. E. Drumbar

Makes Hit With Children With Andy Gump Matinee

Fort Smith, Ark.—Manager Hugo Plath held a special matinee for children at the Palace theatre on a Saturday morning to popularize the theatre, tying the idea up with a series of cartoons of Andy Gump that the local newspaper, The Southwest American, was then featuring.

Mr. Plath advertised that Andy Gump himself and maybe little Chester with his pony and cart, too, would be at the Palace theatre to talk to every boy and girl of school age who attended the Andy Gump show as the guest of The Southwest American and the Palace theatre.

The newspaper had worked up considerable interest in advance by issuing special Andy Gump buttons and pins to the children who called at the newspaper for them.

As a result of this advertising, more than seven hundred and fifty kids were guests of the Palace theatre for this special matinee. Mr. Plath took advantage of this opportunity to advertise the coming attractions at the Palace theatre, by giving out heralds—displaying photographs and poster paper in the theatre lobby and with slides on the screen.

Newspaper Stunt Features "Poor Men's Wives"

NEW YORK, N. Y.—During the run of "Poor Men's Wives" at the Criterion theatre, an excellent publicity hook-up was obtained with the Daily News. This paper conducts a daily column under the heading, "The Inquiring Reporter," in which a reporter asks several people, picked at random, their opinion on some question of the day.

On a certain day, the question asked was in regard to the relative chances for happiness of poor men's wives and rich men's wives. A 30 by 40-inch enlargement of this was made and posted in front of the Criterion, with a line across the top, "What do you think?" This attracted great attention.

Illuminated Heart Cut-Out for "Peg O' My Heart"

MUSKOGEE, Okla.—Manager Ollie Brownlee of the Palace theatre, for his "Peg O' My Heart" lobby built a large heart cut-out of beaver board and then painted it crimson.

Against this scarlet background was painted a picture of Laurette Taylor, the title of the picture and the star's name. The heart was illuminated with tiny electric lights placed at intervals around the edge. Red ribbons extended from the heart to the edge of the marquise.

"Peg o' My Heart" Helped by Merchant Tie-Up

MACON, Ga.—In exploiting "Peg o' My Heart," Manager E. C. Kingman of the Rialto theatre started his trailer ten days in advance and at the same time posted five 24-sheets on illuminated stands. He also placed a 3-sheet and display of photos in foyer.

Macon's "Annual Dollar Day" sale was held on Wednesday before the picture opened on Thursday, so Mr. Kingman tied-up with six merchants on a cooperative page, allowing each of the merchants to sell 10 tickets for 1c. each, good for the first day's showing. All sixty of the tickets were sold and all came in at the doors. This helped the picture off to a good start.

Special Showings Aid Run of "Tess" in Texas City

Austin, Texas.—Manager E. B. Roberts of the Majestic theatre began his campaign to advertise "Tess of the Storm Country" with a special showing of the picture on Sunday before the picture opened to an invited audience composed of the most influential people in the city. Mr. Roberts sent out special invitations for this advance showing, requesting that the people reply if they could not be present. The newspaper representatives were also invited. In addition to the special showing of the picture the management served punch and cakes; thus turning the affair into an informal reception.

About five days in advance of play date there appeared in the newspapers a contest which was also advertised on the theatre's screen asking the public to send in to the theatre their reasons for liking Mary Pickford. The essay was limited to two hundred words.

Mr. Roberts was host to the winter graduating class of the high school on the second day of the picture's showing. The Mothers' Club of Austin gave this party to the high school students.

Lavish "Under Two Flags" prologue staged at the Century theatre, Baltimore, Md., by Thomas D. Soriero, general manager

"Shadows" front, with effective use of cut-out letters and art display material, prepared by R. W. J. Bettis, manager of the Broadway theatre, Muskogee, Okla.

"Town That Forgot God" Gets Hook-Up with Shriners

Denver, Colo.—When "The Town that Forgot God" was booked in at the Isis theatre, Louis K. Sidney, managing director of the William Fox theatres in Denver, made arrangements whereby the picture was played under the auspices of the local chapter of Shriners, which assumed the responsibility of sponsoring the picture in order to raise money to send the Shrine Patrol Band and Drum Corps to the Shrine convention in Washington next June.

There are 4,500 members of the Shrine in Denver, and every member sold tickets for the engagement of "The Town That Forgot God" at the Isis. The Shrine band of seventy and the drum corps of si ty paraded every day during the showing of the picture, inaugurated on the opening day by the biggest parade Denver has ever seen. In this parade the Shrine Band, Patrol and Drum Corps, and every Shriner who had an automobile participated. Practically every business concern in the city which had an auto truck placed their trucks in the parade, carrying banners reading: "Our Employes Are Going to See 'The Town That Forgot God' at the Isis Theatre and Help the Shrine," etc. It is estimated that 1,000 automobiles were in line.

City officials co-operated in making it a gala day, placing American flags at every street corner, while most of the business houses on the route of the parade were profusely decorated with bunting, flags, etc.

For several days prior to the opening day the best oratorical talent of the Shriners spoke at every business man's luncheon's club in the city, comprising such clubs as the Lions, Kiwanis, Rotary, Optimists' and Gyro clubs, their subject being "The Town That Forgot God" and what this enterprise, which would prove one of the most potent factors in bringing the 1926 Shrine convention to Denver meant to them.

Tickets for the showing were placed on sale in all leading establishments in Denver and special committees were appointed to sell tickets.

Approximately 2,000 stickers for automobiles, half-sheets, one-sheets, etc., were used. Twelve trucks in the parade were decorated with twenty four-sheets, six-sheets and three-sheets.

The Denver newspapers backed up the proposition to the limit, giving it the maximum amount of space.

A personal letter was sent to every minister and Shrine member in Denver, citing the fact that the clergy of New York City had endorsed "The Town That Forgot God" as one that would make a strong moral appeal.

Street ballyhoo for "Douglas Fairbanks in Robin Hood" used by the Pitt theatre, Pittsburg

Tie-Up Made with Laundry on "Shadows" Herald

KANSAS CITY, MO.—The Newman theatre tied up with a local laundry on a unique herald to exploit "Shadows," 3,100 of which were inserted in as many packages of laundry.

The copy on the one side read: The difference between the old Chinese laundryman and this great, modern laundry is as great as the difference between the ordinary picture-play and "Shadows" at the Twelfth street theatre. A cut of Lon Chaney was used at the right of this, in the character of the Chinese laundryman. The reverse side of the herald bore straight selling copy for the picture.

"Mandalay" Used as Prologue to "Voice from Minaret"

Brooklyn, N. Y.—Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre built his prologue for "The Voice From the Minaret" around a well established and ever popular song, "On the Road to Mandalay," sung by Carlton Gerard, basso.

For this song and prologue Mr. Gerard was dressed as an English army officer in India. The set as a background consisted of two ground rows attached, on which were painted East Indian temples, with one large temple in the center. Leading from this temple was a walk or promenade, and on each side of it at the stage center were placed evergreen trees.

The front lighting consisted of Mestrum floods of medium blue covering the entire stage, with Kliegs of medium blue on the orchestra. The transparent windows at either side of the stage (a permanent set) were lighted a medium green. Green foot lights were used on the small stage, upon which the prologue was given. Four arch spot lights were focused on the draw curtains, two being rose pink and one orange and the fourth medium green.

This prologue held the spot on the program just preceding the feature picture.

Manager H. B. Clarke of the Strand theatre, Memphis, Tenn., prepared this appropriate "Singed Wings" display

"Lorna Doone" was given this pleasing lobby display at the Queen theatre, Austin, Texas

First 1,000 Women in Free to "What's Wrong with Women?"

Seattle, Wash.—A special free matinee for the first thousand women to come to the theatre at 10 a. m. on the opening morning was one of the ideas successfully used by Publicity Manager Vic Gauntlett in putting over a run of "What's Wrong with the Women?" recently at John Hamrick's Blume Mouse theatre in this city.

The matinee was advertised several days in advance, and newspapers devoted space to the fact that the first 1,000 women were to be admitted free to the attraction. The picture was played up in the advertising and exploitation put over for it along the line of a criticism of modern woman, and the question asked in the name of the picture was made an important part of the publicity used.

Various special feature articles and straight news stories describing the picture as one that would successfully answer the question asked by the name, and would be of interest to every woman, no matter whether she was single or married, young or old, succeeded in arousing no little interest among the "weaker sex" in Seattle.

Male Quartette Aids Effect of "Quincy Adams Sawyer"

FORT WORTH, Texas.—In exploiting "Quincy Adams Sawyer," Manager Barry Burke of the Palace theatre worked to create a suitable atmosphere both inside the theatre and outside.

First, he engaged a quartette for the week and dressed them to represent the rural characters in the picture. They appeared during the song scene in the picture and rendered suitable selections. The doorman and ushers were dressed in country boy style which created comment from the patrons.

In the lobby of the theatre, Mr. Burke had a cut-out showing the five principal characters in the picture with a sales line above the cut-out that read as follows: "Hark and Hear the Eagle Scream." At the bottom of the cut-out was the title of the picture and the name of the stars.

Miniature Tenements Make "Kick In" Display

AUSTIN, Texas—Manager E. B. Roberts of the Majestic theatre advertised "Kick In" with an atmospheric lobby display.

It was a miniature and made of beaver board, showing a "model" tenement district such as was seen in the picture.

The houses were illuminated from the inside by tiny electric lights. In the streets were seen various rough-looking characters. There was represented a pawn shop, a second hand store, a saloon and the old style lamppost.

This entire set was made by Mr. Roberts and his assistants, thus reducing the cost to only the material used.

Net Strung Across Street for "Broken Chains"

HAMMOND, Ind.—James Craidon, manager of the Parthenon theatre, and Walter D. Nealand, Goldwynner, erected a striking sign for "Broken Chains."

They erected a large sign above the marquee with the cut-out figure of Colleen Moore from one of the posters above it. And then across the street in front of the theatre, a large net was spread. On the net were fastened five bars of beaverboard which advertised the theatre, the picture, the featured player and the date of showing.

An attractive lobby display was also arranged, and extra space taken in the newspaper.

Print of "The Christian" Put in Bank Safety Vault

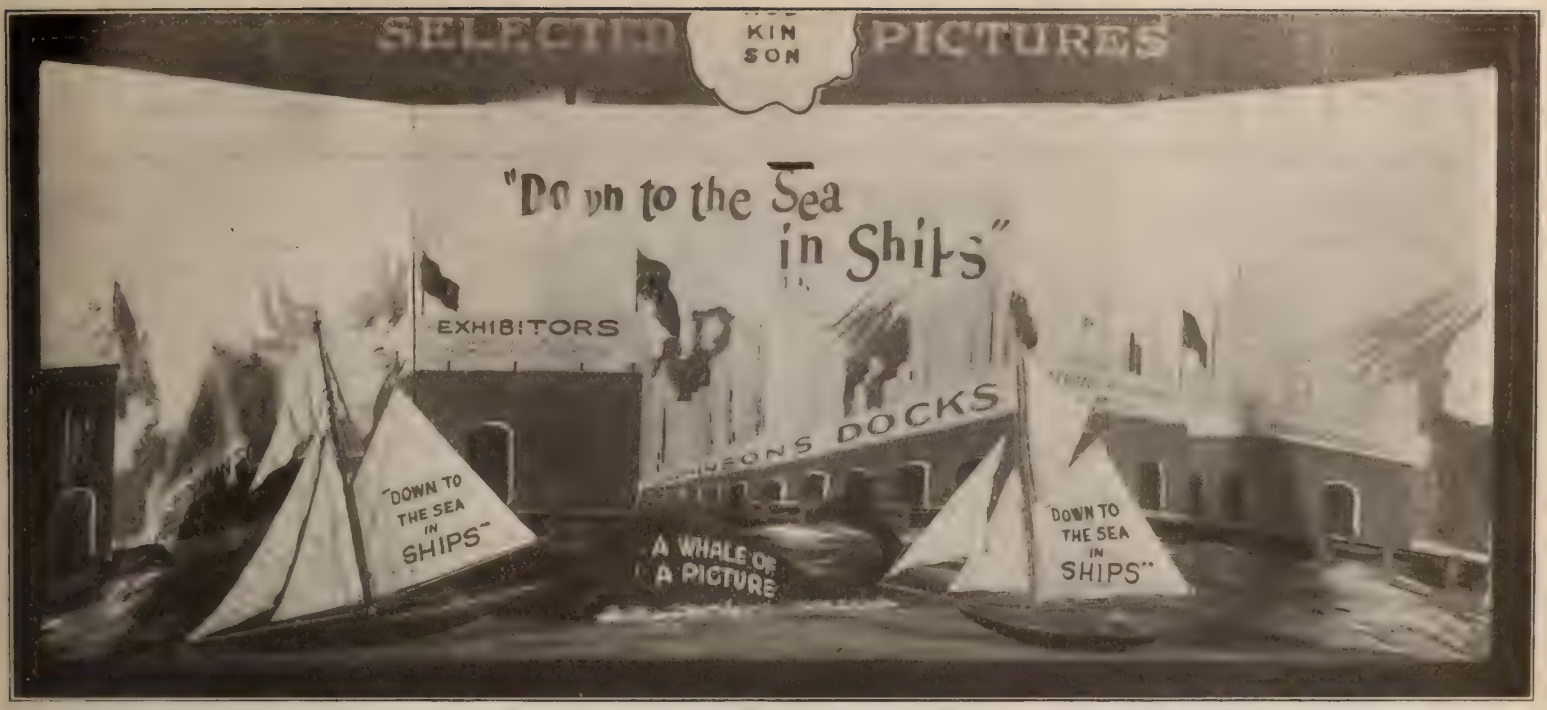
Richmond, Va.—Goldwynner William N. Robson obtained plentiful publicity space for "The Christian" here, through the police guard and bank vault stunt.

When he learned that "The Christian" was to receive its premiere in Richmond, he boarded a train for that city, taking with him the first print of the photoplay. He was accompanied by William Busch and announced that they were special representatives from the studio. They were met at the station by Manager Tucker of the Colonial and three uniformed policemen to guard the film.

With this escort Messrs. Robson and Busch were taken to the Broad Street Bank, where the film was turned over to the vice-president and two of his associates. They placed the film in the vault of the bank for safe keeping until time for it to be turned over to the theatre.

Needless to say, a photographer was at the railroad station and at the bank to get pictures of the arrival of the studio representatives with the film and the placing of the two cans containing it in the vault. This made good "news" for the daily press and aroused the curiosity of the readers.

Art lobby display for "Quincy Adams Sawyer" prepared by Manager Earle Settle of the Palace theatre, McAlester, Okla.



Display in the Chicago exchange of the W. W. Hodkinson corporation on "Down to the Sea in Ships"

Tie-Up with Newspaper Planned on "Front Page Story"

Milwaukee, Wis.—The fact that "A Front Page Story" has a newspaper angle has been utilized to make possible a tie-up between the Milwaukee Journal and the Strand theatre, which will result in extensive co-operation with the picture by the paper during its run.

The campaign will begin with a picture and story of Edward Horton, who plays the leading role, and a series of teaser ads.

The following day there will be a story about "Buddy" Messenger, who has an important role, and a continuation of the teaser ads.

The next day there will be a newspaper story on the teaser want ads distributed throughout the paper.

Miniature lobby display on "East is West" at the Tivoli theatre, Chattanooga, Tenn.; Frank J. Dowles, district manager

"Covered Wagon" Is Given Advance Campaign

SALT LAKE CITY, Utah.—George Carpenter, Salt Lake City exhibitor, and Kenneth O. Renaud, Paramount exploiteer, have already started their campaign on "The Covered Wagon" with a valuable window, although the dates are not yet announced.

The display consists of attractively mounted stills, 11 by 14 inches, depicting the phases of the 2,000 mile journey which made both history and the picture. The added local-interest angle—and the picture was made in Utah by a Utah man, James Cruze—was played up in the window card.

Renaud went around to the newspapers and planted stories of the display and the coming attraction. The fact that "the dates will be announced later" lends an air of dignity to the proceedings and has distinct teaser values.

The day after there will be a story on the three hundredth anniversary of the newspaper industry and the twenty-fifth anniversary of the film industry.

Next day the Journal will carry a story on Edith Roberts and will continue the teaser ads.

Then there will be a story on the Milwaukee Journal picture and a newsprint picture and its significance in connection with "A Front Page Story."

On the opening of the picture there will be a story by Mary Mac, covering the review on the entire show.

There will be a large display advertisement and a news story. There will be window display tie-ups showing the three mediums of recording expression of thought, that is, the newspaper, the films and the phonograph. There will be a specal Saturday morning matinee for newsboys with a parade to the theatre, and the Journal will carry a cartoon on the newspaper industry shaking hands with young film industry, etc.

On the same day "A Front Page Story" will start a contest. Prizes will be offered each day for the best story on a prominent man or woman of Milwaukee. The story must be true, and the best one will be published on the front page of the Journal each day.

Jewelry Store Tie-Up Used to Advantage on "Pink Gods"

Fort Worth, Texas. — Manager Harry Gould of the Hippodrome theatre, with the assistance of a local newspaper man, arranged a tie-up with a local jewelry store to advertise "Pink Gods," to excellent advantage.

The jewelry store gave the picture special display in their windows, allowing the management to place photographs of the stars, neatly printed cards telling about the picture and the display to be shown in the lobby of the Hippodrome theatre. During the week previous to the run of the picture ads appeared in the newspapers advertising the display of diamonds to be seen in the lobby of the Hippodrome theatre in connection with the regular ads of the jewelry company.

The day the picture opened, Mr. Gould had in the lobby of the Hippodrome theatre a very attractive display built to resemble a show window — and in this display the Mitchell-Greer Jewelry Store placed $50,000 worth of real diamonds. These stones were guarded by special police all during the day and at night were carried to the jewelry company's vault.

The newspaper pushed the stunt by giving the picture and the display a full page tie-up in the paper.

Girls used to ballyhoo "The Flirt" for its showing at the Randolph theatre, Chicago. They appeared in many public places, reading the book

Pre-release Reviews of Features

"The Bolted Door"

Universal—4126 Feet

(Reviewed by Laurence Reid)

UNIVERSAL has been giving Frank Mayo some first rate picture material and the high level has been so consistently maintained that we've wondered just when the law of averages was to be obeyed—with a story not up to his good standard. "The Bolted Door" fails to hit the high spots of "The First Degree" and some others we could mention. In the first place it is based upon the marriage of convenience or rather the wife-in-name-only theme and the motivation is covered, not by a working out of the situations, but by the captions.

We learn that the haughty niece does not favor her uncle's choice for a husband—even though the young people were erstwhile playmates. He is a mechanic—not afraid of work. She is a social butterfly with a fondness for dancing men. However, the uncle dies leaving a will which stipulates that the mechanic and the girl must marry or forfeit his estate. So they make a marriage of convenience. She bolts the door and makes herself a wife in name only. From the wedding night until a reconciliation is effected, the spectator sees nothing of the 'give and take' conflict.

There isn't any humor, nor any subtlety of situation. The husband sits on the other side of the door registering disappointment. Not even the fact that he is a mechanic is clearly established as providing an argument between them. He leaves the house eventually, taking quarters near his plant. Then comes a telegram stating that one of the trustees of the estate has squandered the fortune. The girl motors over to meet him and reads it. A subtitle indicates that she is going home to brood. Yet the subsequent shot shows her giving a reception at the house. The fortune hunter casts her aside when he learns the contents of the telegram, but not before he is punished.

The fight of the rivals in evening dress is uncalled for. It smacks of two naughty boys quarreling over their marbles. Might better reserve the fisticuffs for outdoor pictures—in the open spaces where men are men. A reconciliation is effected. Mayo is sincere in his portrayal. Phyllis Haver is too conventional as the haughty bride. The picture is staged well enough. The story lacks detail and incident.

The Cast

Brooke Garriott.....Frank Mayo
Oliver Judson.....Charles A. Stevenson
Natalie Judson.....Phyllis Haver
Rene De Land.....Nigel Barry
Natalie's Chum.....Kathleen Kirkham
Attorney Bronson.....Frank Whitson

By George Gibbs. Scenario by George Randolph Chester. Directed by William Worthington.

The Story—Rich man dies, leaving will that orphan he has adopted should marry his niece, an erstwhile playmate of the youth. The young man is a mechanic and the girl scorns him. But they marry according to the terms of the will. However, the bride bolts the door against him. She is a wife in name only. The husband is occupied with his inventions, but at a reception he demands marital obligations. And the wife learns to respect and love him.

Classification—Domestic drama based upon unrequited love—a marriage of convenience.

Production Highlights—The good work of Frank Mayo. The scene when wife bolts the door.

Exploitation Angles—Best angle is to exploit Mayo who has been given some first rate productions. Feature the marriage of convenience used here for a plot and make the most of it for a teaser campaign.

Drawing Power—Best suited for program houses—in downtown or neighborhod districts.

Buddy Messenger in a scene from "Smarty," Century comedy, Universal.

"South of the Northern Lights"

Wm. Steiner—Five Reels

(Reviewed by Laurence Reid)

THE production values of this picture furnish the only highlights, for the plot is the familiar Northwest Mounted formula which has been enjoying a well earned rest among the producers. It offers no variations here—simply being a conventional story treated in an unusually conventional way. The stock tricks are employed just as they were five or fifteen years ago and everything is worked out according to schedule.

We have the righteous hero who is believed to be a fugitive from justice and who is pursued by the posse; we have the customary scene of the youth seeking refuge in a lonely cabin because of the raging storm. And to expose the other ingredients we have the outlaws who manage to keep just out of reach of the long arm of the law. And to provide the punch, Neal Hart, who wrote, directed, and played the role of the hero, indulges in the usual assortment of fights.

It is all perfectly obvious—this action—and you can spot the climax from the start when the villain confesses his guilt before he dies, thus squaring the hero in the eyes of his sweetheart. The title is explained through the Aurora Borealis, visible in the far north country—and just over the border from the locale of the story. But the Northern Lights really have nothing in common with the action.

The title is colorful, however, and probably will invite patronage in some localities. The picture is burdened with captions and none of them get anywhere in establishing anything. On the credit side, however, are some picturesque backgrounds. And the fights are vigorous enough.

The Cast

Jack Hampton.....Neal Hart
Corp. McAllister.....James McLaughlin
Chick Rawlins.....Ben Corbett
Jane Wilson.....Hazel Deane

Written by Neal Hart. Directed by Neal Hart.

The Story—Youth unjustly accused of murder, is forced to flee. Pursued by posse, he takes refuge in cabin during storm. Eventually proves his heroism and his innocence is established when villain confesses before he dies. Happiness with the girl.

Classification — Northwest Mounted story carrying on the customary pursuit of innocent man accused of murder. Melodrama and romance.

Production Highlights—The picturesque backgrounds. The melodramatic action.

Exploitation Angles—Might exploit some "copy" concerning title—explaining some facts about the Aurora Borealis. Play up Neal Hart if he has a following in your town. If your crowd hasn't tired of Northwest Mounted plot, tell them that such a plot is featured.

Drawing Power—Best suited for localities where patrons aren't "fed up" with Northwest Mounted formula. Might go well in small town houses and second and third class downtown houses.

"The Little Church Around the Corner"

Warner Brothers—Six Reels

(Reviewed by Charles Larkin)

WARNER BROTHERS have made a very faithful screen version of this famous old Charles E. Blaney stage melodrama of yesteryear. It is evident that there was a large expenditure of money in order to erect a mining town and mine in scenic form on the West Coast. These mining scenes are so good that it is doubtful whether even a resident of the Pennsylvania mining districts could distinguish a flaw in their mounting.

The big feature of the picture is an explosion in the mine which gives opportunity for some of the best camera work seen on the screen in some time. The shots as the rescuers tunnel their way to the entombed workers are unusually well done. The mob scenes are also excellently worked up. In fact they carry a deal of real heart appeal at times, especially as the women folks await the bringing up of the men from the cave-in.

The producers have given the picture a good cast, what with Kenneth Harlan, Hobart Bosworth, Claire Windsor, Walter Long, and Pauline Starke in the important roles.

The interiors of the Morton home are quite elaborate. The mining town atmosphere is very realistic. The picture has a goodly number of thrills. The underground scenes might be toned down with many shots of the dead and dying eliminated.

William A. Seiter deserves praise for his direction of the material. Olga Printzlau has prepared the scenario in a manner that takes full opportunity of all the dramatic situations offered. Certainly the picture is one of the best depictions of a mine disaster ever screened. But whether this is what modern screen audiences want on their celluloid menu is problematical. The picture has a big asset in its title, which is really a household phrase.

The Cast

Leila Morton.....Claire Windsor
David Graham.....Kenneth Harlan
Morton.....Hobart Bosworth
Hex.....Walter Long
Hetty.....Pauline Starke
Rev. Bradley.....Alec Francis
Mrs. Graham.....Margaret Seddon
Jude.....George Cooper
Doc Graham.....Winter Hall
Mark Hanford.....Cyril Chadwick

Adapted from the play by Charles E. Blaney. Story and scenario by Olga Printzlau. Directed by William A. Seiter.

The Story—David Graham is an orphan. His father was killed in a mine. He is helped in a financial way by the mine owner to educate himself for the ministry. The owner refuses to better working conditions for his men. David accepts the pulpit of a wealthy church of which Morton is a member, but quits and returns to his own people when Morton refuses to listen to a delegation of miners who demand that a shaft be repaired in the mine. There is a terrific explosion in the mine and a number of men are trapped. David saves Morton and convinces the miners to forget and forgive.

Classification—A thrilling adaptation of a Charles Blaney romantic melodrama which has been seen by millions of theatregoers.

Production Highlights—The excellent mine set, which is a fine replica of a Pennsylvania colliery. The explosion in the mine and the scenes attending the attempt to rescue the entombed workers. The well staged mob scenes.

Exploitation Angles—Might put a ballyhoo on the street, showing a couple dressed as bride and bridegroom in a cab with large sign on back—On our way to the Little Church Around the Corner. Play up the "names" in this cast.

Drawing Power—Should be acceptable in first run downtown theatres.

"Othello"

Ben Blumenthal-Howells-Export & Import—Seven Reels

(Reviewed by Laurence Reid)

IT'S been argued that Shakespeare cannot be adapted to the screen. There's no question that this argument has been inspired through the inability of producers to translate properly his tragedies (we are not speaking of his comedies because most of these have been lifted to provide material for less gifted dramatists) and bring forth the eloquent style and force of his verse. Then again there were no happy endings in them and producers, doubtless, were also governed by the fact that the reading of the immortal lines would be silenced.

The Germans, however, have always taken the Bard seriously. And his "Othello," the tragedy of jealousy, is certainly something to write encomiums over. The Russian, Buchowetzki, has approached the work with a deep appreciation, and deserves credit for adapting Shakespeare in a language that can be understood by everyone. There is food for thought as well as food for the emotions. No one should stay away from this picture thinking that boredom will be the result.

The spectator will see pantomime at its highest expression—the pantomime of the mind rather than action. He will see the cunning machinations conceived by the most despicable villain in all literature flashed forth in a manner that will invite the strictest attention. Iago, ever scheming to destroy the power of Othello—to sow seeds of jealousy and bring about his downfall, to destroy his romance with Desdemona, is played by Werner Kraus of "Dr. Caligari" fame—and what a performance! The screen has never shown anything finer than his diabolical cunning, expressed through eloquent shadings which flit across his face, and the consummate grace of his gestures. He is the devil incarnate. Emil Jannings is an ideal Moor, big of stature, perfect in make-up and thoroughly in character. And a simple child in the hands of Iago who possesses the more fertile imagination. The entire cast is splendid with Ica Lenkeffy as Desdemona and Lya de Putti as Emilia, the maid, charming in their interpretations.

The picture has been staged with a minimum of detail. But the atmosphere and settings are in perfect harmony. The production editor, Don Bartlett, has wisely incorporated Shakespeare's dialogue in most of the subtitles. After all who could improve on the Bard as a title writer? The picture needs exploitation for those who cannot subscribe to Shakespeare's plays upon the screen. This picture is proof positive that he can be done. —and done exceedingly well. Patrons will never see finer acting than what is exhibited here. And they'll be royally entertained.

The Cast

Othello	Emil Jannings
Iago	Werner Kraus
Rodrigo	Ferdinand Alten
Brabantio	Frederick Kuhne
Montano	Magnus Stitter
Desdemona	Ica Lenkeffy
Emilia	Lya de Putti

By William Shakespeare. Directed by Dmitri Buchowetzki. Photographed by Carl Hasselman. Edited by Don Bartlett.

The Story—Othello, powerful general, takes Desdemona as wife after his triumphal return to Venice. He appoints Cassio as his lieutenant which inspires Iago to plot his downfall and ruin. Iago succeeds, but is killed by Othello. The Moor takes his own life when he realizes that his wife, whom he has killed, was innocent.

Classification—Adaptation of Shakespeare's tragedy "Othello," the spirit being retained.

Production Highlights—The marvelous acting by Werner Kraus, Emil Jannings, and the others in the cast. The fine appreciation for Shakespeare's lines, characters and situations. The splendid staging.

Exploitation Angles—Deserves wide exploitation. Link up with women's clubs, reading societies, schools. Put on dignified campaign.

Drawing Power—Properly exploited, should draw. Once seen will be passed around by word of mouth. Get them in.

"Tight Shoes" is the title of the one reel comedy featuring Paul Parrott (Pathe) from which the above scene is taken.

"None So Blind"

Burton King-Arrow—6211 Feet

(Reviewed by L. C. Moen)

WHILE "None So Blind" is, in the main, a story of the Hebrew, it differs in an important manner from the other pictures of Jewish family life we have had, in that it portrays the barriers of race being removed by love and that it parallels this family with a Gentile family.

The theme of the picture—that love is stronger than racial barriers—is somewhat daring, but we will believe that, as it is handled, it will find favor with audiences generally.

It is primarily a picture of heart appeal, rather than sensational melodrama, and it is made interesting by its intimate portrayal of family life among two classes—on the East Side in New York and New York society.

The central character is that of a man whose life is dominated by the desire for revenge against the man whom he feels has cruelly wronged his daughter. His entire life is devoted to this purpose, although, on the other hand, none is more charitable or philanthropic than he. In the end, love conquers his hatred. This man, as played by Dore Davidson, is a picturesque figure—during the day, he is Isaac Goldsmith, a harsh moneylender; at night, he becomes himself, Aaron Abrams, beloved in the community.

His granddaughter, Ruth, gives a rather refreshing portrayal of the girl who is willing to marry the man of her grandfather's choice, but is really in love with another. She makes this girl a very appealing figure.

Maurice Costello, always interesting, is seen as the man against whom Abrams directs his hate, and Edward Earle gives a characteristic performance as his ward.

The Cast

Aaron Abrams	Dore Davidson
Rachel Abrams Mortimer	Zena Keefe
Roger Mortimer	Anders Randolf
Ruth	Zena Keefe
Sheldon Sherman	Edward Earle
Rebecca	Sonia Nodell
Saul Cohen	Bernard Siegel
Louis Cohen	Robert Bentley
Russell Mortimer	Maurice Costello
Hazel Mortimer	Gene Burnell

By Kathlyn Kerrigan. Adapted by Leonia Morgan. Directed by Burton King. Burton King Production.

The Story—Rachel Abrams runs away and marries Russell Mortimer, New York society man. Mortimer's father interferes and breaks up match. Her father, Aaron, takes the $10,000 which the elder Mortimer gives them and founds a business with which to ultimately wreck young Mortimer. Rachel dies giving birth to a daughter, Ruth, whom Aaron raises. He wishes her to marry Louis Cohen, but she loves Sheldon Sherman, Mortimer's ward. Mortimer, in turn, wishes Sheldon to marry Hazel, his daughter by a second marriage. Abrams finally gets Mortimer in his power, financially, and is about to crush him, when love softens his heart.

Classification—Heart interest drama of New York life.

Production Highlights—The work of Dore Davidson as the money-lender. The Jewish wedding.

Exploitation Angles—Title suggests tie-ups with oculists. Play up the general heart interest angle in selling copy.

Drawing Power—Suitable for program houses.

"Safety Last"

Hal Roach Production—Seven Reels

(Reviewed by Charles Larkin)

ANY human being that can sit through Harold Lloyd's latest and not find in it a barrel of good, old fashioned laughs, and real enjoyment—well that person might just as well be like old Tut-Ankh-Amen-well embalmed. "Safety Last" is crammed full of merriment. Although it is seven reels in length, it doesn't seem half that long. It is action personified. In a way this is a production for the ladies. Much of its action takes place in a department store—where most women spend half their lives and all their husband's long green. Here we see Harold as a clerk who also poses as the general manager in order to make a hit with "the only girl"—of course, she is Mildred Davis.

The fun starts with Harold being late for work. He has a terrible time trying to get a ride to the store and finally lands on a stretcher in an ambulance. This gets him on the job. He rigs himself up as a style dummy, is carried in, sets back the time clock and punches himself in on time. Summoned to the boss's office for waiting on the counter "en deshabille" he first combs his hair—using a customer's bald head as a mirror. On his way to the office, the girl enters. He puts up a bold front. She thinks he is the big boss and insists on seeing his office. Harold gets her in and has a terrible time when he sits on the bells on the desk and all the employees in the plant rush to his service. He tells the girl it's only a fire drill. After a lot of fun in trying to carry out the role of boss, Harold overhears the manager offer to give $1,000 to anyone for a new idea that will attract crowds to the store. Harold succeeds in persuading the manager to give him a chance to earn that coin. He gets his pal to consent to climb the outside of a skyscraper. There is an immense throng on hand to see the thrilling stunt, but there is also a cop waiting to grab the climber. In order to circumvent the cop, the climber arranges with Harold to do the "human fly" stuff while he tries to get rid of the "dick." Harold starts in. So does the laughter. So does the excitement. New gags and new thrills follow in rapid-fire order. It is a picture that will probably attain the laugh record of the year. Harold, of course, is the whole works, but he is assisted by a very capable cast. Mildred Davis is demure and pleasing, as always, as the girl who inspires Harold to his feats of daring. Bill Strother is seen as the boy's pal, and Noah Young is the officer of the law who causes so many complications.

The Cast

The Boy	Harold Lloyd
The Girl	Mildred Davis
The Pal	Bill Strother
The Law	Noah Young
The Floorwalker	Westcott B. Clarke

By Hal Roach, Sam Taylor and Tim Whelan. Directed by Fred Newmeyer and Sam Taylor.

The Story—In order to win one thousand dollars so that he can marry the girl, the boy, a department store clerk, hits upon the idea of having his pal climb the outside of a skyscraper. Circumstances force him to do the climbing himself. On the way up he meets with obstacles. At the top the girl is waiting for him. Happiness.

Classification—A Harold Lloyd comedy of feature length. Nufsed.

Production Highlights—The amusing scenes in the department store. The thrills provided by the "human fly" stuff on the side of a skyscraper. Harold is the "human fly." The excellent camera work. The originality of the plot.

Exploitation Angles—The star. The title. Get a "human fly" to climb a building in your town and tie up with the newspaper on the similarity of the stunt in the picture. Arrange with the police department to use the slogan "Safety Last," in some way as a warning to motorists.

Henry Murdock in a scene from "A Hula Honeymoon," an Educational-Christie comedy.

"The Shreik of Araby"

Mack Sennett Production—Five Reels

(Reviewed by Charles Larkin)

CAN you imagine Ben Turpin as a sheik? The mere announcement that Ben is appearing in the role made famous by Valentino should bring fun lovers to your box office. One thing is sure, most folks will get a lot of laughs out of this burlesque of the son of the desert.

Ben is a bill poster. The ballyhoo used by a theatre "goes dead" on the job and is fired. Ben is given the job, because the manager thinks that folks will get so sick of looking at his face that they will just naturally want to get inside to see the show. Then the story unfolds.

Ben finds himself aboard ship. He gets in a fight with a "native" fortune teller and is cast into the sea with a canoe and paddle as his only means of conveyance. He finally lands in the Sahara desert on an ostrich nest. This bird gets sore and gives Ben a swift ride over the hot sands. He is captured by a gang of bandits and taken before the powers that be, charged with annoying the royal ostrich. He is about to be decapitated when he is saved by the timely arrival of the Sheik himself. The Sheik is the guy who was fired off the ballyhoo job in America. The Sheik puts Ben on his throne while he goes for a vacation in Bagdad. Then ensues in broad farce the story of the Sheik and his romance with an American girl.

Ben, as a lover, is all to the mustard. Of course, there are some beautiful Sennett girls in the cast and also Charles Stevenson who will be remembered for his work as the bully in "Grandma's Boy." The action soon becomes fast and furious and there is a lot of laughs as Sheik Ben dashes to the rescue of his bride. Then he wakes up. A cop is tapping him on the shoulder with his club. Ben has been dreaming. He moves down the street astride a horse with his sheik costume and advertising sign held aloft. Kathryn McQuire is the girl. She is attractive and wears some striking costumes. The picture offers opportunity for some effective music accompaniment.

The Cast

A Bill Poster	Ben Turpin
The Girl	Kathryn McGuire
Presto	George Cooper
Luke Hassen	Charles Stevenson

Directed by F. Richard Jones. Allen McNeil, film editor. Photographed by Homer Scott and Bob Walters.

The Story—A burlesque on "The Sheik," following the story fairly closely in an amusing manner.

Classification—Pure farce comedy with fun as its only purpose.

Production Highlights—Ben Turpin as the Sheik. His rides on ostriches, camels and Arabian steeds. His strong arm wooing of the American girl.

Exploitation Angles—The title of this one is good for playing up in black face type. The title has been on everyone's tongue for many moons. Advertise it as a burlesque on the Valentino hit. Put a ballyhoo on the street dressed as a sheik carrying suitable advertising.

Drawing Power—Good for a program house.

"Lights of New York"

Fox—Six Reels

(Reviewed by Charles Larkin)

THERE are two distinct stories in this picture, each taking up three reels. The first deals with the adoption of an infant into a pawnbroker's family, the growing up of the boy and his association with companions who lead him into evil ways. The tale ends with the robbery of his father's safe and the shooting of his foster parents—but it's all a dream. Through this dream the youth sees the light and the family troubles end.

The next episode takes us into the home of a son of a wealthy family. He is celebrating his bachelor dinner, but there are 13 guests at the table. Being superstitious he decides to invite in the first man who passes in the street. A human derelict comes along, is invited in and persuaded to tell his life story. This tale is then unfolded on the screen. The man tells of the time when he, too, was celebrating his bachelor dinner, in the midst of which he received a note informing him that his sweetheart had eloped with another man. This shock started him plunging in Wall street. He lost a fortune and soon became a bit of driftwood in the human maelstrom of Gotham. His sweetheart prospered. But to give a happy ending, the boys at the club, who were being told of this tale, were informed that the day's papers announced the wedding of the sweetheart of other days and the human derelict. The episode mentioned, a subtitle then explains it having taken place two years previous. You are led to believe that the derelict prospered or started up in some way. It's far-fetched and unconvincing.

The production has been staged in the exact locale of the story. There are some fine views of New York, some being shot from an airplane. The photography by George Lane is attractive and very artistic in the night shots. Charles J. Brabin has well directed the material at hand.

There is just one thing that should be changed and that is the title. It should be "Shadows of New York." There is no gay life shown. Marc MacDermott and Estelle Taylor appear in the principal roles, but the former does most of the work. Frank Currier is good in the first episode. The rest of the cast is adequate.

The Cast

(First Episode)

Robert Reid	Clarence Nordstrom
Mrs. Reid	Marguerite Seddon
Daniel Reid	Frank Currier
Mary Miggs	Florence Short
Jim Slade	Charles Gerard

(Second Episode)

Charles Redding	Marc MacDermott
Mrs. George Burton	Estelle Taylor

Directed by Charles J. Brabin. Photographed by George Lane

The Story—Deals with two episodes of New York life. The first shows the rise of an East Side youth, after a dream has pictured to him the evil of his ways. The second story tells of the downfall of a financier when his bride-to-be jilts him as he is holding his bachelor dinner. He tells his life story at another bachelor dinner to which he is invited from the street, when the host finds there are 13 guests at the table.

Classification—Semi-melodramatic story of two chapters from the pages of alleged Gotham life.

Production Highlights—The work of Marc MacDermott in the second episode. The excellent photography, especially some of the night shots. The attractive interiors.

Exploitation Angles—A sky line of New York built up and painted on beaver board through which lights can shine in windows, etc., might be used as a good background for various store window displays. These articles direct from New York could be slogan for style tieup in such a window setting. The title suggests many stunts.

Drawing Power—Good for any downtown program theatre.

Scene from the Fox Sunshine two reel comedy, "The Four Flusher."

"Gun-Shy"

Phil Goldstone—Five Reels

(Reviewed by Laurence Reid)

THIS Franklyn Farnum feature may be catalogued as something different from the general run of offerings which have presented the star. In the first place it is treated from a humorous angle and does not bank so heavily upon the conventional western ingredients. One may call it a fair-to-middlin' picture in so far as entertainment values are concerned. Farnum does not rely upon the customary heroics here.

"Gun-Shy" is not a story of action so much as it is a story of the governing processes of the mind. The protagonist is a physical coward. Hence the title. We see a timid character who is afraid of his own shadow. He is an Easterner who bobs up in the deserted town of Los Palos. Since he is mistaken for the U. S. marshal it is up to him to stop the raids of the lawless gang operating in the vicinity. The hero has his work cut out for him, and one may appreciate the predicament in which he finds himself when confronted by the outlaws. The girl, who must be introduced for romantic purposes, inspires him to overcome his cowardice. Suffice to say that he discovers his courage, aids in capturing the outlaws, and carries on the love interest.

"Gun-Shy" does not offer much suspense, consequently there isn't a great deal of action. The comedy element, however, is dominant throughout. The making over of a coward has been used several times on the screen, but it hasn't been done so often as to become shopworn. As the central idea of a western it takes the picture away from the conventional, even though the incident is of a familiar brand. The usual exteriors are shown; these are adequate enough. The offering, however, might have been edited in a better manner. There are times when the continuity becomes slightly uneven.

The Cast

James Brown	Franklyn Farnum
Betty Benson	Florence Gilbeert
Pop Benson	Andrew Waldron
Buck Brady	Robert Kortman
The Undertaker	George Marion
Bill Williams	William Dyer

Directed by Alvin J. Neitz.

The Story—Easterner comes to western town. He is a tenderfoot, mistaken for a U. S. marshal. The young man is extremely timid, so much so, that he is afraid of his own shadow. He falls in love with sheriff's daughter, who returns his affection. She inspires him to overcome his cowardice. The result is he aids the real marshal in capturing the outlaws.

Classification—Western melodrama with a comedy twist.

Production Highlights—The comedy values which keep this picture from the regulation pattern. The good exteriors. The climax. The competent work of cast.

Exploitation Angles—This picture presents a good ballyhoo title which might be exploited in various ways. Also play up that it is different from the usual type of western. Play up theme.

Drawing Power—Suitable for second class downtown houses. Also suitable for small-town houses. An average program offering.

Opinions on Current Short Subjects

"Babies Welcome"

(Christie-Educational—Two Reels)

THERE has been no equal to this comedy, for all-round appeal and general merit, in some time. Dorothy Devore, in the leading role, is at her best, showing quite some talent as a "stuntster," in accordance with the story, sharing honors only with a beautiful baby, who plays the most important part, unconsciously perfect. Women, who are not usually slap-stick comedy enthusiasts, will welcome this one, because it is above the usual variety, and may be more accurately described as farce. Besides, it shows the interior of a room where an annual Baby Show is being held, the prize $500 for the most unusual baby.

Dorothy Devore, a prospective bride, loses the money her fiance hands her in an open envelope, with which to go to the jeweler's and call for her engagement ring. Realizing her predicament when she hands the clerk the envelope and is told it is empty, she rushes out to try and find the taxi-cab in which she lost it. She jumps from one into another, throwing out the cushions, but fails to find the right one. She then appeals to her father for a loan, and is refused. Just outside the residence, however, the janitor's baby reposes in a perambulator. Dorothy borrows the baby and enters the little stranger in the baby contest, just in time to win $500. Meantime, the parents discover the absence of their child and newspaper men and detectives make life miserable for Dorothy, who tries to return the baby unseen. It so happens she finally sees the taxi in which she lost the money, and recovers it in time to adjust everything.—*LILLIAN GALE.*

"The Message of Emile Coue"

(Educational—Two Reels)

IF offered as an "added attraction," or billed as a "special," with proper exploitation, this two-reeler is as near "sure-fire" as subjects of this length usually get. It has triple drawing power in that it will bring those who have read and adopted Coue methods of applying auto-suggestion, those who come as open adversaries, but want to get a better look at the French eminent than newspaper cuts supply, and also those who are distinterested as regards his teachings but consumed with curiosity.

Do not expect story value, nor hope to present the teacher as an actor. The subject is simply parts of his lecture, illustrated by motion picture scenes, beginning with presenting the speaker to an audience, then flashing a spoken title, followed by an illustration bearing out his statement. One depicts how auto-suggestion applied to stammering relieves the impediment of speech; another indicates what a sleep walker will do, illustrating how the unconscious mind acts, others show how auto-suggestion works in cases of burns, falls and accidents.

The direction is none too good. More convincing examples might have been employed, but that does not say they would have been any more entertaining. Taken for exactly what it is worth, a motion picture version of E. Coue's lecture advocating the use of auto-suggestion for the improvement of various conditions . . . a current, much talked of process, an exhibitor is almost insured against disappointing any of the three classes of patrons mentioned above, who will surely make box office receipts "better and better," while the picture remains.—*LILLIAN GALE.*

A scene from the second of the "Fighting Blood" Series, F.B.O., titled "The Knight in Gale." Reading from left to right, Clara Horton, A Unusual Dog, and George O'Hara, hero-pugilist of the series.

"Oh, Sister"

(Educational—One Reel)

NOT above the average and offering nothing new or novel in the way of slap-stick variety of entertainment. It concerns two sisters, who work in a boarding house, each in love with the star boarder and hoping he will find it out.

The star boarder (Jimmy Adams) is unaware how closely he treads upon danger of becoming a benedict. He only believes his charms responsible for his popularity as a food consumer.

One of the sisters (Virginia Vance) is pretty and bright. The other is just the opposite. The latter, of course, supplies some of the comedy, while a great deal of footage is wasted in attempts to get laughs upon the worn table vulgarities, which crowd the reel into the ordinary class.

The boarding house "Sheik" sees the less attractive sister take her life savings out of its hiding place. He does not know how much the bag contains, but immediately confesses to a wild affection for the owner. He suggests they elope, but when she is convinced that the man only wanted her money, and is saved by the star boarder from being robbed, she unselfishly offers the money ($37.50) to her pretty sister, suggests a wedding and that she shall come to live with the happy pair.—*LILLIAN GALE.*

"Before the Public"

(Pollard-Pathe—Two Reels)

SNUB POLLARD, as an unpopular entertainer, sings his way to eggs and cabbages in a small town motion picture theatre. The populace decide to give him a trip out of town by staging a popularity contest and fixing it for Snub to win. It means a trip to Hollywood, where Snub finds employment as a motion picture actor, and becomes a star of western melodrama. Eventually, he comes back home to make a personal appearance at the house where he was once only a vocal artist, sits out in front with the girl he left behind and makes a killing in general.

While the idea has been used before in several distinct instances, yet there is sufficient comedy in this to make it above the average, with Pollard as funny as he usually gets. After seeing Snub ride in the pictures, he is voted to ride "Nito" a wild horse at the horse show, which he is obliged to do against his misgivings, that leads to the confession that for the fast riding in pictures he always used a "double."—*LILLIAN GALE.*

"The Four Orphans"

(C. C. Burr-W. W. Hodkinson—Two Reels)

WHEN a new comedy is founded upon very old situations and given no semblance of novelty, it cannot be expected to be any different from many slapstick comedies that have gone before. It is one of those tales about a couple without children. The wife receives a letter from an uncle whom she has never seen, who states that he will arrive for a visit and hopes to find a number of "kids" to leave his money to. Follows the usual procedure of providing a temporary family. The young husband (Raymond McKee), has no luck in trying to abduct babies from perambulators on the street, while the young wife (Mary Anderson), fares better by borrowing a family of four youngsters from an orphanage.

Meantime, an ex-actor who has been arrested for something indefinite, is thrown out of court, wanders near the station where Uncle arrives, happens to pick up Uncle's bags, is picked up by the expectant couple and taken to their home. His remark that he is glad there are no children starts complications.

In the end, the real uncle invades the premises and proves his identity. Then the nephew is sorry he sent the borrowed children back so soon to the orphanage. But the wife whispers something that makes all three smile simultaneously. And that is the end of a two reel comedy.

The fault is with the lack of story, not with the cast. The three principals are decidedly clever and do as well under the circumstances as any others could do. In a few scenes Charles Murray gets over some comedy in spite of the direction, Mary Anderson looks pretty and Raymond McKee is not to blame.

Do not depend upon this two reeler getting any more laughs than the principals upon their individual merits get for themselves, or any more entertainment than the ordinary slap-stick variety is bound to get.—*LILLIAN GALE.*

"The Big Show"

(Our Gang-Pathe—Two Reels)

WHERE is the person, grown-up or not, who, in his secret self does not enjoy the circus? In "The Big Show" there are two circus entertainments, the first a real one, from which the children without funds are barred. They get into a lot of comical trouble trying to peep through knot-holes in the high-board fence. The second circus is one the children put on, using decorated domestic animals and fowl to represent the wild specimens they caught glimpses of when the real circus played their town.

It is easy to imagine what happens with Sunshine Sammy, little Farina, Mickey Daniels and the rest contributing special "acts" and at the same time keeping tab on the box office receipts.

Every child will find delight in this amusing two reeler, which may serve, also, as a panacea for the grouch, the tired business man and busy housewife. There are laughs for every member of a family, from baby to grandpa, laughs that are not forced by over-done, unnatural things, but sparkling, fast and merry comedy. "The Big Show" is the kind of two-reeler that may safely be advertised as an "added attraction."—*LILLIAN GALE.*

"Days Afield With Rod and Gun"

(First Three—W. W. Hodkinson—One Reel Each)

THESE will be particularly entertaining to men, especially those who hunt or long for the privilege of getting away from town and city duties to where the gun, the fishnig pole and hunting dogs are useful as well as ornamental.

The first is titled "The Goose," and shows how the flocks of wild geese that fly over territory touching upon the lower Mississippi, are tricked into flying over places where the hunters hide, with shot prepared to bring down as many of the unfortunate birds as possible. Dummy birds are placed in the swamps to attract the flocks and decoy them into flying low.

The second, "The Quail" shows "Bob White's" haunts in the Sedge and Pine Woods of the Mississippi and the proceedings the hunters follow in order to bring home as many quail as they can "bring down."

The third, "Salmon Fishing" brings to view the beauties of the Restigouche River in New Brunswick, Can., and shows how salmon are caught by sportsmen who make this kind of outing a lark.

All of these have good backgrounds, are well put together and make pleasing entertainment, since they are not too long and touch only the the high-spots of the three different sports.—*LILLIAN GALE.*

"The Waggin' Tale"

(Carter De Haven-F. B. O.—Two Reels)

THE Carter de Havens, who have been giving the screen a series of highly amusing comedies, are still maintaining their standard. "The Waggin' Tale" is ingenious enough and sufficiently funny to be classed as one of their best efforts. It presents a tricky little story, the usual dig at matrimony, and because it skirts the boundary line of marital misunderstanding without relying upon shopworn slapstick tricks, it is certain to be put down as a comedy of refinement.

What of the title? It has to do with a dog—or rather two dogs. The happy, yet quarrelsome couple own a little Boston bull. Hubby does not register elation over wifey's pet. In fact his indifference precipitates one of those meal time spats. Next door lives a couple who own a dog of the same breed and size. In fact they are identical. Carter sends a note home by the dog and it falls into the hands of the husband next door. The latter believes it intended for his wife. Peace is declared when the two couples and the dogs are assembled. The brindle pup shows rare intelligence and deserves a place in all the de Haven comedies.—*LAURENCE REID.*

"Broke"

(Educational—One Reel)

RATHER fast comedy describing the troubles of a young man out of luck, portrayed by Jimmie Adams, who, in the vernacular of his occupation is "broke."

To satisfy his curiosity as to how well dressed men in uniform ride on the back of patrol wagons, without paying fare, he gazes within the wagon and lingers a minute too long, since the police have raided a crap game, and roughly push the players into the patrol, bumping Adams in first. His attempts to explain do not register, so he is placed in the "lock-up."

Following his escape, he only finds himself back in jail again, and the picture is a sort of continuation of getting in and getting out of trouble, without getting any money or food. Commands some hearty laughs and is not below the average.—*LILLIAN GALE.*

"The Ex-Kaiser in Exile"

(W. W. Hodkinson—Two Reels)

THOSE who have wondered what kind of a place the ex-Kaiser was supplied in which to spend his life-exile, may have this query gratified by seeing the two reels which not only show the grounds, castle and surrounding country, but actually brings the ex-Kaiser into camera focus, the autocrat unaware of being photographed.

Consequently, the views showing Wilhelm are not varied. They show him walking toward and from the camera, and about the only semblance of his former self is his haughty carriage. His beard is long and his hair very grey. He is certainly fortunate in having been assigned so beautiful a place to spend his seclusion and judging from what the camera caught, he is standing it very well.

It is safe to promise views of the ex-Kaiser, when using this subject, but not to indicate that he is seen very close up or in varied poses. The main interest is in the place, the location in Holland and the town of Doorn.—*LILLIAN GALE.*

"The Artist"

(Fox—Two Reels)

NOVELTY slap-stick, deviating considerably from that usually accompanying a comedian on the order of Clyde Cook. It gets away from the common variety, keeps an even tempo of humor and remains on the safe side of propriety when angling for laughs.

Clyde Cook in the role of a rich man's son is imbued with an affection for liquid refreshments, outbalancing either fear or regard for an irate father. After going through many amusing trials and laughable tribulations, endeavoring to reach home, he arrives only to be "ousted" by his father, who asks for Clyde's resignation as a son. This action makes up about the first half.

The second lapses to some time later, when the son is living in Paris in the Latin quarter, eking out an existence as sort of "general man" to a so-called artist. The things Clyde and his cat innocently do to paintings, statuary, etc., provoke laughs in rapid succession. One particularly funny sequence is in a questionable French rendezvous, where Clyde attempts to become a hero, gets in a peck of trouble, but finally is understood by the girl he endeavors to protect, and her grateful father. Good direction, adequate supporting cast. A good comedy.—*LILLIAN GALE.*

"Do Your Stuff"

(Parrott-Pathe—One Reel)

BACK in Chinatown. The action takes place in the Chinese quarter of San Francisco. After their show, a theatrical company are bent upon a frolic, decide to "do Chinatown," but are told by their leading juvenile that there is nothing in Chinatown but "Punk Chinese and Chinese Punk." However, they go. The company decide to change the gentleman's mind and plan to have his girl abducted suddenly, make up as Chinese and give him a good scare and make "something doing." That is about all it amounts to, trick stairways, trap doors and partitions, and finally the company without their make-ups, letting the hero in on the joke. Action is lively, comedy average, but settings, photography and direction of the improved variety. Both Paul Parrott and Jobyna Ralston do good work in their respective roles. This comedy would fit in nicely just ahead of a feature with a plot embracing Chinese characters or locations, and serve as a farce.—*LILLIAN GALE.*

"Double Cinched"

(Range Rider Series-Pathe—Two Reels)

THE story supplied for this modern western gets away from the hackneyed situations employing cow-boys, hard riding, brawls, etc. Not that these do not figure at all, for "Double Cinched" includes one of the best "fights" of the series. However, it concerns a wedding on Flying Ranch, when Lem Burke, (Leo Maloney) prepares to wed Polly Gilmore, (daughter of a neighbor) and the boys are gathered at the ranch to be among those present at the celebration.

While on his way to officiate as clergyman, the Rev. Dr. Thorne is held up and forced to change clothes with an escaped convict (Bud Osborne) who takes the minister's horse and when overtaken by the prospective groom, explains that he has been recently appointed as circuit rider. He goes through with the ceremony, and would have escaped, except that he saw a purse given the bride, a present from the friends gathered. His greed for the money causes him to follow the bride and groom to their home, where the real minister has taken cover. A posse of officers arrive just in time to catch their man, and the genuine minister performs the ceremony, which explains the title "double cinched."

There is a noticeable human interest strain, good action and the usual scenic value that goes with these stories with western backgrounds.—*LILLIAN GALE.*

"Hold Tight"

(White-Educational—Two Reels)

SLAP-STICK comedy of the low variety, which might be described as another of those "teeth pulling" affairs, since most of the happenings center upon the activities of a dentist, whose rival, an eye specialist, holds forth in an office in the same building.

The action gets under way when the girl in question attempts to receive a note from "Hector," who attaches the message to a brick and swings it below for her to catch.

Such things as happen to the patients who visit the specialists go to make up the rest. There are sequences with the over-done teeth pulling incidents and nauseating results. If there are people who are amused by these indelicate things, is it necessary to cater to such, by showing more of it on the screen?

One sequence describes a negro crap shooter's dream, while under effects of "gas" administered by the dentist. There needs be a new word coined to indicate when what is scheduled as a "comedy" is going to be something far from funny and which borders upon being offensive. Surely there cannot be many people this sort of thing will amuse.—*LILLIAN GALE.*

"Little Red Robin Hood"

(Jo-Rok-State Rights—Two Reels)

Joe Rock, cast as a modest and retiring young man, cannot arouse enough confidence in himself to challenge his fat rival in love. It would seem to Joe a great deal more safe to read about men who fought for their ladies, and, upon looking for encouragement, finds the tale of "Robin Hood" soothing. So much so that he falls asleep and dreams he is the famous bandit, which introduces some burlesque upon the current feature, starring Douglas Fairbanks, in Robin Hood. Rock absorbs the "adventure" fever, and teaches his rival who's who and why. Not a comedy that can come in for a great deal of praise, but one that will have no tendency to displease those who like slap-stick in the guise of travesty.—*LILLIAN GALE.*

They're "stopping the show" everywhere; wherever they're shown the feature is an "also ran"

HAL ROACH *presents*

Our Gang Comedies

Two parts each

Stopped the show in Los Angeles

"Fred Miller, manager of California Theatre, says 'Saturday Morning' got more laughs than any comedy ever run in his theatre. Stopped the show. Absolutely the talk of Los Angeles."—(*Telegram*).

Far ahead of features

"'Our Gang' Comedies receiving more favorable comment here than any comedies we have ever run. For real entertainment far ahead of some of the features offered."—*W. L. Doudlah, Liberty, Wenatchee, Wash.*

Everybody likes them

"We must say 'Our Gang' comedies are surely good. Everybody likes them—young and old, grouches and all."—*Hogan Burud, Grand, Big Falls, Mont.* (*Amusements*).

Best comedies of the year

"Best comedies of the year for all, old and young."—*H. L. Burrill, Garrick, Hawley, Minn.* (*Amusements*).

100 per cent. comedies

"Surely great. Every exhibitor should run them for they are 100%."—*N. Johnson, Scenic, Miller, S. D.* (*Amusements*).

Best two reel comedies on market

"Without doubt the 'Our Gang' comedies are the best two reel comedies on the market. They are knockouts."—*F. R. Thompson, Pleasant Hour, Brookings, S. D.*

The newspaper reviewers frequently give them five times the amount of space they devote to the feature. They're better pullers than all but the best features.

NOTICE
REWARD OF FILM PIRATES

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Pathécomedy

Real mirth-makers from the man who makes more people mirthful than any other one person—Hal Roach

HAL ROACH *presents*

"Snub" Pollard Comedies

Two parts each

Tried by time, tested by popular approval, true treats on any program

"Absolutely Class One"

"I feel after playing at Victoria Theatre first three new series 'Snub' Pollard and 'Our Gang' Comedies that congratulations are due. Have never seen audiences so thoroughly pleased with any comedies. Assure you I regard them as absolutely Class A-1."—*F. P. McGovern, Altoona, Pa.*

"A-1 Comedy"

"Good clean cut comedies. They have A-1 comedy stuff in them and you can't go wrong on them."—*N. Johnson, Scenic, Miller, S. D. (Amusements).*

"'Newly Rich,' the 'Snub' Pollard comedy, has many laughable moments."—*M. P. World.*

"'Dig Up' has swift action, is good for a number of hearty laughs, is inoffensive, and has marked appeal."—*M. P. News.*

"'365 Days' is funny indeed..A series of hilarious adventures."—*M. P. News.*

One every four weeks

Pathécomedy

Comedies that hit the bullseye
52 weeks in the year—

Hal Roach Comedies

One reel each

Featuring Stan Laurel and Paul Parrott Alternately.

Stray shots that hit the target

"Fair Week"; "Laughs begin with first foot and run in rapid succession. Gets away from low comedy and commands laughs legitimately."—*M. P. News.*

"Harvest Hands"; "Will be extremely popular."—*M. P. World.*

"The Flivver"; "A one reel of many laughs and exaggerated fun."—*M. P. News.*

"I'll Take Vanilla"; "Truly an amusing short subject. It is difficult to concede that so much can be crowded into a thousand feet of film."—*M. P. News.*

"Shiver and Shake"; "A lot of laughs. The fun is fast and furious."—*M. P. World.*

"Wet Weather"; "A fast subject..Good comic."—*Trade Review.*

"Washed Ashore"; "Hilarious burlesque, a revel of slapstick."—*M. P. World.*

Pathécomedy

When they saw "Fruits of Faith" they prophesied it would steal the show from any but the strongest feature. It did!

Will Rogers

in

Fruits of Faith

Three parts

The prophesy

"'Fruits of Faith' is so strong that unless the feature to follow is 'sure fire' the short subject is bound to be the best part of the program. It is a clever blend of comedy and drama, ably directed, artistically photographed, splendidly played and well assembled.... There is something supremely genuine and appealing about this little comedy, with sufficient pathos to make it a 'comedy-drama,' and it is one of the best of its kind."—*Motion Picture News.*

The fulfillment

1. From the James Theatre, Columbus O. "Last week we played the Will Rogers' comedy, 'Fruits of Faith.' We consider it one of the most amusing, most entertaining and at the same time one of the cleanest comedies we have ever played in the James Theatre. *The newspaper reviews and a great many of our patrons enjoyed the comedy far better than our feature and our feature had as its star one of the most popular screen favorites.* More power to Will Rogers. We hope he will make many more comedies of the same high quality. I assure you we will always have room for them in our theatres."

2. *"The program at the Rialto is dominated by a three reel comedy* in which Will Rogers does the best acting of his screen career....This picture, 'Fruits of Faith' is a little masterpiece, so skillfully does it blend humor and pathos. A film at which every one will laugh, weep over and remember....*Compared to the sincerity of this short subject the feature picture seems a manufactured thing."*—*N. Y. Telegraph.*

3. *"Although '————,' with ————, is the feature picture, 'Fruits of Faith' at the Rialto is better.* Will Rogers scores in this with a mingling of pathos and humor."—*N. Y. Evening Mail.*

4. The *New York Times*, perhaps the most conservative of critics, *devoted two thirds of a column to a review of 'Fruits of Faith' at the Rialto, and a short paragraph to the feature.* It said, in part, "'The ————' cannot arouse the echo of smiles, laughter and applause called forth by 'Fruits of Faith.' *It is the real feature of the bill.* There is more genuine entertainment in any hundred feet of it than in all the celluloid mile of agony and adventure that prolongs the heavy hour of the photoplay."

The New York correspondent of the *Christian Science Monitor* devoted nearly a column to the review of this little feature, "Fruits of Faith," and a short paragraph to the feature at the Rialto. This paper is one of the most famous in the country. It speaks of the Rogers picture as a model.

What more proof do you want that when you book "Fruits of Faith" you can forget the feature for that show?

Pathécomedy

Regional News From Correspondents

Trade Items from Kansas City and Vicinity

INSTEAD of "Fire Prevention Week," featured in Joplin, Mo., last week in conjunction with the showing of the F.B.O. production, "The Third Alarm," it might properly have been called "Herbert Weil Week." Who is Herbert Weil? The snappiest specimen of exploitation energy that has been turned loose in Kansas City for some time. The fact that a "Fire Prevention Week" was declared by the mayor, the trucks bearing the banner of the picture as they made a practice run through the city, and life saving demonstrations given on downtown street corners, is enough to lend idea as to the success of the event in Joplin. But it was in Kansas City that "Little Herbert" (5 ft. 4 in.) broke the barriers of convention. Under the direction of Alex Henderson, fire chief, a regular run was made to the Pantages theatre at noon Saturday, where a woman was "rescued" from the theatre tower by firemen, while thousands of curious and excited spectators thronged the streets below. More than 200 firemen and their wives were guests at the first showing of the picture.

At the request of the motion picture committee of the Parent-Teacher Association of Kansas City, Lee Balsly, exploitation man for Universal's Kansas City branch, addressed that group last Thursday on the subject, "Program Building and Picture Selection."

"If I were an exhibitor in a community where patrons insisted upon me running pictures of their selection I would offer them an occasional night to run the show as they wished or invite them to join in a cooperative plan," Mr. Balsly told the committee.

W. L. Rubert, former assistant manager of the Kansas City Universal branch, has returned from the Pacific coast, while James Foland, former Universal city salesman, now is covering the city for Richards and Flynn. W. P. Bernfield, who operates the Memorial Hall theatre in Wathena, Kans., has turned film salesman and is selling Educational subjects. Another change in the personnel of Kansas City exchanges is that of A. H. McLaughlin, formerly manager of the Select branch, who now is city salesman for the F.B.O. exchange.

C. R. Wilson, a member of the board of directors of the M.P.T.O. Missouri organization who is acting as business manager temporarily, and Charles Sears, president, have completed plans whereby Mr. Wilson will start on a tour of the state this week in effort to double the membership of the M.P.T.O.M. Upon Mr. Wilson's return to Kansas City, which will be about two months, a business manager will be employed to assume charge of the new headquarters at Eighteenth street and Baltimore avenue.

Mrs. John T. Harding and Mrs. Kimbrough Stone, representing the Women's City Club of Kansas City, were guests last Friday night at the club's fifth "Approval Night" at the Isis theatre. The production, "When Knighthood was in Flower," was greatly approved.

These productions have been approved and recommended by the Parent-Teacher Association:

"Heroes of the Street," "Mighty Lak' a Rose," "Gimmie," "Pest of the Storm Country," "Kid Reporter," "The Fire Brand," and "Wedding Bells."

Members of each of the sixty-five Parent-Teacher circles of Kansas City are selling tickets for the picture, "Heroes of the Street," showing at the Liberty theatre this week. The circles will share in the revenue derived from the sales, women being placed at tables in the leading hotels to dispose of the tickets.

J. P. Roebuck & Son of the unpretentious town of Cox, Mo., have an ideal method of bolstering up their merchandise business with the aid of motion pictures. Mr. Roebuck and his son, who operate a general store, a blacksmith and repair shop, as well as feed the grist mill, have established a motion picture house for the mere purpose of "keeping the trade at home." A 10-cent admission is charged, which means scarcely more than an even break in the theatre end of the plan, but an average of $200 worth of merchandise is sold every Saturday night, Mr. Roebuck says.

Work on a new $100,000 theatre in Kansas City, Kas., to be built by Buford Theatre Company, is expected to start about May 1. The Art theatre, Kansas City, Kas., which has been operated by M. Van Praag, former president of the M.P.T.O. Kansas, has been taken over by the Grubel circuit, which operates the Electric theatre of that city. Mr. Van Praag still will remain in the film business, he says, although his plans yet are indefinite.

G. L. Rugg of the Eureka theatre, Weston, Mo., is heralding the fact that he intends to stage an old fiddlers' contest as a prologue for "Human Hearts." Might not be a bad idea at that.

Dick Osborne, said to have numerous aliases, was arrested in Kansas City Tuesday in connection with the $11,000 robbery of the Pantages theatre, November 13. Finger prints taken from the safe from which the money was removed correspond to those of Osborne, the police say.

Personal and Photoplay News from Butte

FLOYD M. BROCKELL, general manager distribution of Associated First National Pictures, arrived in Butte on Tuesday of last week to visit the local office of his organization. Mr. Brockell maintains his headquarters in New York City and is on a tour of inspection of all First National Western offices, including in his itinerary Butte, Salt Lake, Denver, Portland, Seattle, San Francisco and Los Angeles.

In commenting on National business conditions as reflected in the motion picture industry Manager Brockell is profoundly optimistic. He states "great strides have been made towards the betterment of the motion picture entertainment." This is Mr. Brockell's first visit to Montana and he was very enthusiastic over the future of the movie picture business in the state. Mr. Brockell left Butte on Wednesday, the 14th.

While here Charles Koerner, manager of the Butte office of the First National, entertained at a dinner in honor of Mr. Brockell, including in his guest list a number of the city exhibitors.

The Ansonia has been making a strong feature of the New Leather Pushers, and Manager Merle M. Davis reports a general verdict that the new series is even better than the first.

Harold McLaren has arrived from Seattle to take charge of Universal's publicity work in the Montana territory. He went to Billings to assist the management of the Regent theatre with special exploitation for "The Flirt."

"Dr. Jack" front, completely enclosing marquee, used by the Strand theatre, Minneapolis

W. S. Wessling, of the New York Pathe office, was in the city the first of the week. Mr. Wessling is manager of the Western division of the Pathe offices and makes Montana a visit every once in a while.

B. L. Rose, of the Arrow S. R. registered at the Grand Hotel this week. He is in the city in behalf of his company.

George J. Ekre, of Seattle, Fox exchange, spent a few days in Butte this week, registering at the Grand.

C. C. Pratt, manager of the Butte American theatre, has been taken to one of the local hospitals of the city and is reported to be in a serious condition. During his illness W. J. Sullivan, of the Rialto, is kept busy managing both theatres. Both houses are doing remarkably good business.

"Mighty Lak' a Rose," at the Rialto, has been enjoying a tremendous run, so the management held it over for an extra day and night. In spite of the 22 degrees below zero theatre fans were anxious to be at the theatres.

"The Eternal Flame," at the American, has been having a record run also.

The People's theatre is offering "Tess of the Storm Country" at a sliding scale of rates on a two-weeks' run. Manager Bailey is experiencing good results and he boasts of being the only theatre man in the city who, through his sliding scale of admission prices, "With a price for every pocketbook," has held such long runs on pictures.

Boston Exchange and New England Brevities

RUSSIA Through the Shadows" a seven reel picture, characterized by newspapers as Communist propaganda, has been running into hot water in New England. Mayor Leonard of Springfield, Mass., banned the film in that city at the request of Federal authorities. The picture was shown in Boston to a crowded house at Symphony Hall. Mayor Curley did not ban it, though it is not known whether he was asked to do so. According to a Boston paper it was shown under the auspices of "The Friends of Soviet Russia," though in Springfield its sponsors were not so bald, and called themselves the "Joint Conference for Famine Relief. Hisses and jeers were equally as strong as cheers and applause at the Boston showing, and when Miss Marion Sproul tried to collect for the starving in an intermission, urging $100 contributions, a man in the audience rose and protested. No one seemed to know who was responsible for the film, but Boston did not take kindly to it.

A 12-year old boy was arrested on the charge of attempting to set fire to the Star Theatre in Clinton, Mass., last Wednesday. Because of his youth his name has been withheld by the police, who say, however, that he will be arraigned in the juvenile court. He was in the building late at night and the alleged attempt was made in the ticket booth but burned itself out with but little harm due to the absence of drafts.

Small boys were also responsible for a fire scare and near panic in the Empire Theatre, Salem, Mass., Wednesday. They had got into a closed balcony, and when they thought themselves discovered started to run out. The noise of the running frightened the audience, and some one shouted "Fire." Serious trouble was averted when the panicky audience was quieted by the presence of mind of Kalmar Matus, an actor, who stepped on the stage in his makeup and calmed the audience.

The largest attendance of the season was recorded last Monday at Fay's Theatre, Providence, R. I., when Ruth Clifford, the only movie actress of any prominence hailing from that state appeared in her latest picture, "My Dad," with Johnny Walker, a film laid in the great Northwest.

Rotarians of New Bedford saw themselves in their own movie titled "All's Not so Lovely" last Saturday at the Olympia of that city when they entertained Louise Lovely. Miss Lovely took the only female part in the drama, the other parts being taken by club members. It followed a dinner, and was a howling success, some of the howling being over the acting.

Speaking of Louise, she is to grace the boards of historic Boston Theatre this week in her sketch, "A Day at the Studio." She is also ostensibly looking for screen actor and actress material and will hold the conventional reception each morning.

Ushers of B. F. Keith's Theatre in Lowell, Mass., held their ninth annual dancing party last week in the Memorial Auditorium in that city. The hall was crowded. Raymond McCoy was general manager and Walter J. Kosik was treasurer.

The American Legion Post on Nantucket Island, Mass., wanted to hold Sunday night motion picture shows, but opposition grew stronger and stronger and finally the selectmen got the petition withdrawn.

The Bowdoin Square Theatre in Boston steps up to the ranks of first run houses the coming week when "The Secrets of Paris," filmed from the famed novel of Eugene Sue, will be shown. The other picture on the bill for the week is Goldwyn's "Broken Chains."

The Rev. Frank A. Brown, pastor of the Anderson (Mass.) Methodist Church has attained his ambition to introduce motion pictures in his services and the first picture shown will be "Pilgrim's Progress." State inspectors have pronounced the plant all right and the operator is Ralph Norton of Millbury.

Marion Davies' broadcasting stunt, when she told "How to Make Up for the Movies," from station WEAF, New York, was picked up all over New England and took big.

Warren A. Newcombe, genius of "The Enchanted City," one of Educational's short subjects, as a Boston man and a member of the Boston Guild of Artists. He turned to the screen as the only medium by which he could express his creative ideas, and combined the artist's brush with the camera. Living figures appear only in the opening and closing scenes of the picture.

"The Christian" moves into the Park as "Robin Hood" moves out, and is being billed all over the surrounding country. Charles W. Perry, who manages Goldwyn affairs in the New England territory, is a busy man these days, albeit one who packs around a broad smile. The picture is moving in four weeks anyway and he finds plenty to do.

Arthur L. Skinner,

Outside of all that look over all this that he has had a hand in of late. "Buddy" Stuart, who has been doing some live Goldwyning around Minneapolis for some time has been transferred from that city to the Boston office and is fast winning fame as the local "Goldwyner." He replaces Charles Winston, who had to give up his work because of poor health. Gus Kornheiser has been sent from the Detroit exchange to the local office and is selling Eastern Massachusetts and Rhode Island. Simon Sampson is another, recently with First National, but now at the Goldwyn Boston office. He sells Vermont and New Hampshire.

As if that were not enough, under Manager Perry's paternal oversight, all the local Goldwynites trapsed out to the Chateau several days ago and held a dance. It was a regular success, socially and financially, and what do you think they did with all the Long Green they made. All the Goldwynites, big and little, went to the American House Monday night and blew it all on a regular banquet, with Manager Perry, of course, presiding.

Eddie Bonns, the "National Goldwyner" was in Boston a couple of days a while back getting things lined up for the opening of "The Christian" at the Park Theatre, Feb. 19.

Independent Films of New England put over quite a stunt for their "Streets of New York" which has opened at the Rialto Theatre, Providence. They put over a two page tieup in the Providence Sunday Tribune, with stores of the city, and did other things, including distribution of 3000 pieces of paper, from six to 24-sheets, window tieups, and broadcasting of book matches in the stores of the city.

Canadian Branch-Office and Exhibitor News

LOUIS BACHE has been appointed Canadian general manager of First National Exhibitors in succession to Vincent McCabe who retired recently because of ill-health. Mr. Bache is already a member of the organization in Canada of Associated First National, being identified with the Toronto head office. Mr. Bache is preparing to make an extensive trip of inspection during which he expects to meet many exhibitors personally.

Beaver Films, Ltd., is the name of a new film distributing organization in the Dominion, the headquarters of which are at Montreal, Quebec, where an exchange has been opened. Joseph A. Hardy, secretary-treasurer of the new company, recently visited New York to complete arrangements for the handling of a number of releases in Canada. The first large picture to be released in Canada is "Determination," which has been sold to the Independent Amusement Company, Montreal, for screening in their local houses. The manager of the Montreal branch of the Beaver company is S. H. Kippan. It is planned to open offices in Toronto and St. John.

C. A. Meade, of Toronto, Ontario, has been appointed Western district manager for the United Artists Corporation, Ltd., Toronto. Mr. Meade has made his headquarters in Winnipeg where he has succeeded Cecil Wilson as branch manager.

Marquee cut-outs for "The Hottentot" at the Capitol theatre, Detroit, Mich.

F. A. Hunter has joined the sales force of the Famous Players Film Service, Ltd., Toronto, the exchange organization conducted by Jule and J. J. Allen. Mr. Hunter is covering the Toronto theatres.

Ernest H. Bowman, formerly with Anglo-Canadian Picture Plays, Ltd., Montreal, has been appointed representative for Ernest Shipman productions for the Maritime Provinces and Newfoundland. He will have his office in St. John, N. B..

William Gould, manager of the Hodkinson office at Winnipeg, Manitoba, for some time past, has joined the sales force at Winnipeg of Associated First National.

Charles Ramage, well known exchange manager of Toronto, has taken unto himself a wife and has taken up residence at No. 1 Glen Road, Toronto, after a honeymoon to New York. The staff of the Toronto office of Associated First National, of which he is manager, presented him with a lamp.

Walter Golding, manager of the Fox exchange at St. John, N. B., is actively interested in local amateur athletics. He has aided in making basketball a success there this winter and he is known as a baseball authority. He is a nephew of Manager Golding of the Imperial theatre, St. John.

Miss Margaret Frisen, stenographer in the office of Manager W. P. Wilson, of the Garrick theatre, Winnipeg, has been appointed private secretary to Ray H. Lasson, Manitoba district manager for the Famous Players Canadian Corpodation, Ltd., with office at Winnipeg.

Cleveland Briefs and Film Row Personals

BROTHER exchange men and motion picture exhibitors of Ohio will be sorry to learn that Walter Lusk, for five years manager of First National's Cleveland exchange has been confined to a hospital in Washington, D. C., for the past four weeks,—ever since he assumed the management of the Washington First National exchange.

Joe Skirboll, Western division manager for First National, was in town last week in consultation with Central Division Manager H. A. Bandy.

Eddie Carrier, Goldwyn exploiteer-at-large, spent the past week in Toledo laying out an extensive advertising campaign for "The Christian," whih opens next week for a two-week run at the Pantheon.

Harry Starrett, assistant office manager of the Cleveland Goldwyn office, has been appointed manager of the Goldwyn office in Atlanta. He succeeds J. Marinette, who has resigned.

J. A. Koerpel, Goldwyn district manager put the exhibitors of West Virginia under the third degree this week, so we ought to have a good story on film conditions in that territory when he returns.

Security Pictures Company, of Cleveland, an independent exchange owned and operated by Fred Schramm and Lee Chapman, announce the purchase of eight 5-reel Dick Hatton Western pictures for distribution throughout the entire state.

Frank Mattison, of Adventure Productions, spent several days of last week in Cleveland. Mattison came direct from the coast and is on his way to New York to arrange for foreign distribution of "Deserted at the Altar."

George Spencer, formerly connected with the local American Releasing Company's sales force, has been added to the sales force of the Security Pictures Company.

J. S. Jossey, president and manager of the Progress Pictures Company closed, the other day, for three first-runs in Toledo. "The Streets of New York" and "Broken Silence" will play at the Alhambra for a week each. "The Splendid Lie" is booked for an early engagement at the Temple theatre.

E. C. Fielder, general manager of the Progress Pictures Company, is dividing his time fifty-fifty between Cleveland and Cincinnati. Last week he spent visiting the Southern exhibitors, and reports business is getting brisk in the lower half of the state.

"Bill" Finkel, district manager for the Lande Film Distributing Company, with headquarters in Pittsburgh, paid his Cleveland office, of which he was formerly manager, a brief visit of a few days last week.

J. E. Beck, Vitagraph manager in these parts, has arranged a series of interesting bookings on "A Front Page Story" with newspaper tie-ups in each instance.

R. O. Flemm, salesman for Vitagraph travelling out of the Cleveland office, played leading man in a railroad accident last week when he assisted the engineer to care for a man who was struck by the train, and who was picked up by the train's fender. The man was killed. Flemm had seen similar accidents so often in the movies that he knew just what to do in an emergency.

George W. Balsdon, Vitagraph assistant general sales manager, spent a few days in Cleveland last week, spreading enthusiasm for "Masters of Men," which will be ready for release early in the spring.

George W. Jacobs, office manager for Western Pictures Company, has recovered from an attack of grippe, and is very much on the job again, getting the Southern Ohio exhibitors to sign on the dotted lines.

The Cleveland Cinema Club endorsed "The Second Fiddle," following a private exhibition of the picture arranged especially for their benefit by Hodkinson exchange manager, C. L. Peavey. "Second Fiddle" plays Loew's Park and Mall theatres the week of February 25.

Clark Young, manager of the Del Mar theatre, Bowling Green, Ohio, pulled the greatest publicity stunt that Bowling Green had ever seen last week on Thursday when he advertised "Family Night—50 cents—no matter how many are in your family, bring 'em all for 50 cents." Did Young have a crowd? "I'll tell the world he did." And the stunt gave him so much free publicity that he's been working overtime to take care of the overflow ever since.

Loew's Ohio theatre has issued the good word that all seventy-five members of the Ohio Assembly, who are to convene here next Friday for the purpose of inspecting building, are to have the courtesy of the houses under their management while in the city. This includes the Stillman, Allen, State, Metropolitan, Liberty, Park, Mall and Alhambra.

Jack Kuhn, of the Loew's Ohio theatre personnel, has just recovered from an insidious attack of grippe.

Frank Dey, formerly an actor, is now manager of the Metropolitan theatre, Cleveland.

Meyer Fine, of the Schumann-Fine-Kramer Circuit, controlling more than six first-run neighborhood motion picture theatres of Cleveland, has resigned as Proverbial Bachelor of the industry. Fine last week announced his engagement to Miss Maybelle Kendig, of Cleveland. And now Fine says he likes his new job so much better than the old one that anyone who wants it can henceforth be Bachelor Daddy to the Movies.

D. L. Schumann, senior member of the firm of Schumann Fine and Kramer, Cleveland, is spending the windy months in California. But not alone. The new Mrs. Schumann has accompanied him.

Judge Foster, of the Marion theatre, Marion, left his house to the mercy of the hard-hearted weatherman, and paid the Cleveland Film Exchange Building a visit last week.

Frank Kelly, of the Lincoln theatre, Massilon, came up to town for a two-days' consolation visit this week. He wanted the sympathy of Cleveland exhibitors in his wail against the severely cold weather that has kept even the fans close to the fireside.

James Tallman, manager of the Victoria theatre, Steubenville, came up to Cleveland one day last week especially to sign his name to a Goldwyn contract for a booking of "The Christian," the week of March 5.

M. B. Creen has bought the Rialto theatre, Toledo. The Rialto has been closed all season. Creen opened it Sunday, February 18, with Dustin Farnum in "The Trail of the Axe," an American Releasing Corporation picture.

Mrs. Agnes Hall has notified the local exchanges that she has sold her Park theatre in Millersburg. She has been in poor health, and is temporarily retiring from business.

Bert Botzum, of the Orpheum theatre, Canton, is reading all about the cruel Lake Erie breezes while basking in the sun of Florida.

It is reported that the Capital theatre, a new 3,000-seat house in Youngstown, is to be closed during Lent. The Caiptol has been under the management of Joe Trunk.

E. Paul, of the Royal theatre, Galion, was pretty well battered in an automobile accident last week when his car skidded and collided with another car.

Manager Guyer, of the Jewel theatre, Fremont, contends it was purely an accident, and not premeditated action that Max Young, film salesman for the American Releasing Corporation, was with him when his car tried to climb a telegraph pole one day last week. No casualties, but a lot of bruises.

John Urbansky, owner and manager of the Lorain-Fulton and Jennings theatres, Cleveland, is another grippe victim.

Trade Jottings and News from Southwest

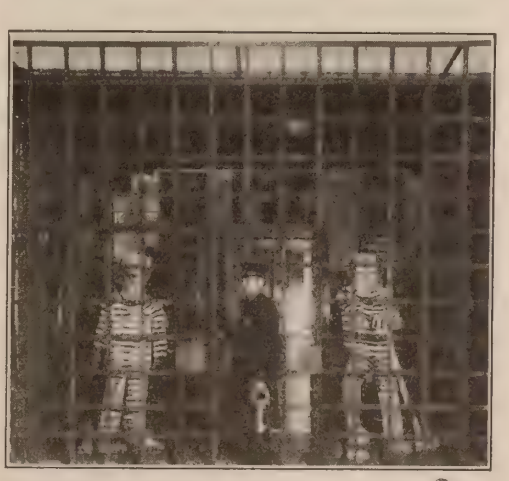
IT is up to the Arkansas Senate to say whether Arkansas residents may fish, play tennis, or golf or engage in any other athletic sport on Sundays. The house on Feb. 8th adopted, with only one dissenting vote, a bill prohibiting such employment on that day. Introduction of the measure came on the heels of the tabling of a bill which proposed that permission be given for the playing of baseball seven days a week in Phillips county.

Motion pictures and stereopticon exhibits were added Saturday, Feb. 10th, to the list of amusements sought to be barred in Arkansas on Sundays with the introduction in the house of a bill making it unlawful for any person, corporation or organized body of people to operate or cause such machines to be operated on Sunday.

In some churches in Arkansas, stereoptic views are being shown in connection with the Sunday service. If enacted it was understood hat such a custom would be prohibited.

Rott and Rowley have opened a new picture heatre at Durant, Okla.

C. A. Doerr, manager of the Auditorium, has eased the Temple Opera House at Temple, and will try out feature pictures and vaudeville.



Jail effect over front of house for "Thirty Days" at the Riviera theatre, Knoxville, Tenn., of which W. E. Drumbar is manager

On account of the prevalence of "flu" and pneumonia, the Mayor has ordered all theatres and other places of amusement in Oklahoma City, Okla., to thoroughly fumigate their repective houses nightly until the disease has been abated and danger of contagion passed.

To Test Legality of "Country Stores" in Cincinnati Case

Edward Lynch, manager of the Metropolitan Theatre, Fifteenth street and Central avenue, Cincinnati, was arrested on a charge of having promoted a scheme of chance when detectives invaded the theatre during a "country store" contest. Two-pound packages of coffee, alleged to have been used as prizes, were seized as evidence. A similar case against Lynch is pending in the Municipal Court, and it is planned to make a test case of it to ascertain whether or not the law applies to the "country stores."

Trade News and Notes from the Carolinas

Percy M. Wells.

PERCY W. WILLS, president of the North Carolina M. P. T. O., has been advised by one of his "scouts" that a bill has been written for introduction at the present session of the General Assembly which would make it unlawful for any child under 16 years of age to attend a motion picture or other theatre after 8 P. M. unless accompanied by a parent or guardian. The bill would make it a misdemeanor either for a theatre owner to admit one or for a parent or anyone to furnish a child with money to pay their admission to such places at night. President Wells has taken the matter up with the state executive committee and is prepared to fight the law to a finish.

"While the application of this law would not seriously affect the larger cities like Wilmington, it would play havoc in the small villages which only run at night," declared President Wells. "Furthermore, it opens up the way to the legislators to legislate us out of business, if we allow them to put over such a bill to start with."

W. H. Hendrix of the Fairview and Central theatres, Greensboro, has taken over the Broadway at Reidsville, N. C., and will begin operations there March 1st.

An attorney for prospective clients has made application for permission to erect a new theatre for colored people only, in Charlotte. The prospective owners could not be ascertained.

R. D. Craver announces that he will open his Broadway theatre, Columbia, S. C., about March 1st.

The Vakoo theatre, Zebulon, N. C., was destroyed by fire last week.

R. E. Dority, formerly of the Paris, Durham, is manager of the Auditorium, Durham, recently converted to pictures.

Carl Bamford, of Asheville, district supervisor for Southern Enterprises theatres was a Charlotte visitor during the past week.

Mr. Atkinson, manager of the Messenger Opera House, Goldsboro, N. C., visited film row in Charlotte the past week.

George E. Ebersole, one of the most popular of Charlotte's film colony, has received well-deserved recognition in his promotion to head the booking department of Pathe's Chicago office and is now closing his affairs here to leave soon. Ebersole has been associated with Pathe for several years and for the past twelve months has been Southern Division inspector-booker, all the while holding down the booker's desk in the Charlotte exchange. Previous to his coming to Charlotte he has been associated with several Pathe branches and his rapid promotion is an evidence of his standing with his company, being recognized as one of the most expert bookers in the country.

W. B. Corby has resigned his position with the Charlotte Pathe office.

T. O. Tuttle, of the Atlanta Hodkinson office, is in Charlotte considering the advisability of opening a branch office there. He was formerly manager of the Arthur C. Bromberg Attractions Charlotte exchange.

R. C. Price, formerly booker with Universal, Charlotte, has been made assistant manager of the Enterprise Distributing Corporation exchange.

Robert E. Helms is now booker for the Charlotte F. B. O. office, managed by William "Bill" Conn.

Manager Heller of the Pathe office has effected a tie-up with the Charlotte Observer whereby that newspaper will feature each issue of the Pathe News from a pictorial standpoint.

Mrs. Anna D. Miller has taken over the Lyric, Sumter, S. C., formerly operated by Southern Enterprises.

H. H. Anderson, formerly well known exhibitor, is in New York looking over the states right field. He has purchased the equipment of the former Pathe office in Charlotte.

Louis Ingram, Al Lichtman's Carolina salesman, is in South Carolina territory for several weeks.

Oscar Kantner, Paramount's new exploitation man, made his first trip out of Atlanta to exploit "Manslaughter" at Aiken, S. C.

Al Lichtman Corporation is soon to open an exchange in Charlotte to be operated under supervision of the Atlanta office. This will be Charlotte's eleventh exchange.

Washington Exchange and Exhibitor Items

AT the home of "Bill" Airey, veteran film salesman and old-time Washington exhibitor, occurred the annual reunion of the Pioneers, a club of the first ten picture showmen of Washington, Sunday afternoon, February 11. The ten included Joe Sachs, Ira J. LaMotte, who ran the Hippodrome, and is now manager of the Shubert-Belasco, Charles Moss, now of Richmond, Va., Wilber Pearce of the old Ideal, Washington, Doc Schect of Baltimore, who operated the old Alhambra on Seventh (519) Street, with Mr. Airey, Abe Sonneburn, and Bob Malthaller. Airey has the local reputation of having put the idea of entering the motion picture field into Harry Crandall's brain, and thus paving the way for the great Crandall chain of today.

In connection with the Wilmington, Del., campaign to retain Daylight-Saving the attendance at twilight ball games in the summer shows how the movies lose patrons. In 1918 only 207 such games were played, but in 1922, they gave 1,312 such games. These games in 1922 were attended by 262,400 spectators. Think of nearly 300,000 paid admissions lost through daylight-saving that would have entered the box-office till, otherwise. The industry is asked to support Maryland and Delaware in the fight to retain Eastern Standard Time, the year around and eliminate the policy of endless confusion.

An act submitted to the Delaware legislature last week is intended to prohibit the public commercial showing of moving pictures which ridicule religion and religious subjects and ministers of the gospel. The penalty for violating any of its provisions would be a fine of $300.

The Majestic theatre, Wilmington, is showing "The Grey Dawn," Stewart Edward White's story of early day San Francisco published in The Saturday Evening Post. Richard Talmadge in "The Cub Reporter," from the Sidney Lust exchange in Washington, and "Brothers Under the Skin" have shown there.

The Queen, Wilmington, has just celebrated its seventh anniversary with a packed house for the run of "When Knighthood Was in Flower." Mrs. Schneider, soprano, was the musical feature of the septennial engagement.

The old Garrick is closing down on account of the theatrical slump in Wilmington, and may not reopen. Lent was also given as an excuse. The stock company will possibly remain and reopen in April. Otherwise the theatre may revert to its old policy of first-run pictures and occasional road attractions.

The Motion Picture Projectionists Local No. 224 are now selling tickets for their Eleventh Annual Movie Ball at the Arcade Auditorium, April 5. As a special feature they announce two orchestras. Last year the affair was held at the Willard.

The practically completed Chevy Chase theatre will open about February 25.

Laurette Taylor gets her third 1923 week in Washington, starting Sunday. Two weeks on the screen in "Peg O' My Heart" at the Columbia, and now in person in Hubby J. Hartley Manners' "Humoresque" on the National stage.

R. C. Robin is back at his desk after a brief celebration of his recent wedding and honeymoon.

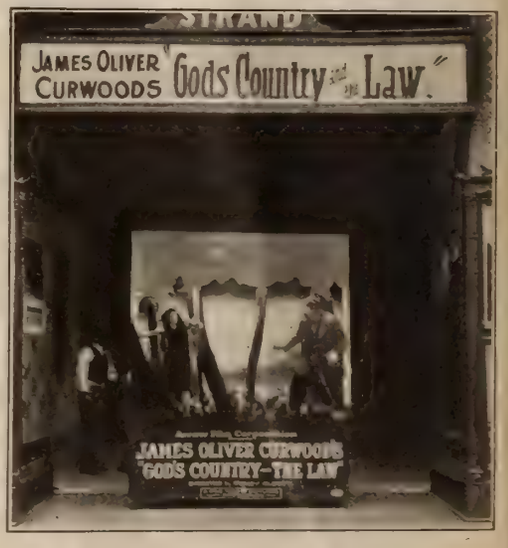
Dan Dolan, formerly with Hodkinson, and other local exchanges, is now joining the sales force of Federated Films, to cover the Virginia territory, according to the announcement of Manager W. F. Ballenger of the Washington branch of the Oletzky organization. From other sources it is learned that Diland's West Virginia exchange will start later on.

Dr. Seigall, formerly owner of the Elks theatre, Pulaski, Va., was a visitor at the Hodkinson exchange during the week. It is believed that he is contemplating the building or purchase of another theatre soon, in Virginia.

Fred Miller's Republic theatre at Annapolis is expected to reopen early in March. It is now being rebuilt after the recent Christmas week fire.

Sidney Lust returned from a whirlwind visit to New York.

The Strand, Seattle, arranged this tie-up with an auto camper's tent for "Omar the Tentmaker," getting a valuable window



Shadow-box with special background for "God's Country and the Law" at G. M. Phillips' Strand theatre, Atlanta, Ga.

Albany Briefs and Eastern New York Items

THERE is a campaign on at the present time in the city of Rensselaer, N. Y., for Sunday movies. Petitions are being circulated by exhibitors of that city, seekng signatures, which will be presented to the common council as indicative of public sentiment. Opposition, however, has developed among the clergymen of the city.

Frank Bruner, manager of Pathe in Albany, was forced ot forego his trip to Watertown one day last week because of the blizzard. Mr. Bruner got as far as Rome, and then decided to return. Had he kept on, the train which he would have taken at Rome, consumed just twenty-four hours to make Watertown, seventy miles away.

The Broadway theatre in Albany is to close February 24, after which the block will be converted into a clothing store. The house has been run by Weidman Brothers. The Pearl, another Albany house, run by Walter Powers, is also to give way to a business block.

James Ruane, accessory manager in the Paramount exchange at Albany, has been promoted to salesman, succeeding James Mitchell, who has gone to California.

Phil Markell, of the Atlas in Adams, Mass., and who also runs a string of houses around Boston, was in Albany the past week, doing some booking.

The Mark Strand, in Albany, running "Dr. Jack" for the week of February 26, announces a special two-reel of Dr. Coué on the same program.

Clifford Lewis, exploitation man for Paramount, in Albany, and David Levy, a salesman, were tied up in northern New York for several days last week, when train service was curtailed by the storm.

Charles Bailey, shipping clerk in the Fox exchange in Albany, and Miss Myrtle Plant, of the same city, were quietly married last week.

Harry Buxbaum, of New York, district sales manager for Paramount, is spending a few days at the Albany branch.

Heavy exploitation was done by Paul Alberts of the Albany, in Schenectady, in connection with a week's run of "The Town that Forgot God."

Frank A. Tierney, former secretary to Governor Glynn, now sales executive with Fox in New York, spent a day or so in Albany last week.

The Lyceum, at Red Hook, N. Y., has opened after having had some difficulty with its heating system.

A wreck just outside of Albany, one day last week, held up for five hours all film shipments west from Albany's exchanges.

The worst storm of the winter sweeping over this section last week cost exhibitors many hundreds of dollars. At Voorheesville, N. Y., a committee from the Odd Fellows' lodge there, attempted to show "The Kentucky Derby" on Wednesday, but the storm brought down the attendance to about fifteen persons, with the result that the picture was pulled off and will not be shown until some time in April.

Louis Schine, of Gloversville, well known to exhibitors throughout New York State, made the rounds of the Albany exchanges last week.

Charles Walder, manager of the Goldwyn exchange in Albany, is back at his desk after several days' illness, but is not taking any chancesfi and wears a fur lined coat, even in the office, from morning until night.

M. H. Goldstein, a salesman for F.B.O. out of Albany, has been sick at one of the hotels in Glens Falls.

Charles Cohen, of New York, was in Troy, exploiting a week's run of "The Christian" at the Lincoln theatre. The picture scored heavily and from a box office standpoint, ranked the equal to "When Knighthood was in Flower."

Vic Bendell, managing the F.B.O. exchange in Albany, has started right off to capture a prize in the first birthday drive in sales and collections now on.

House records at the Griswold in Troy were broken last Sunday with "The Third Alarm." The showing had been preceded by a big tie-up with the Troy fire department.

A. J. Herman, manager of the First National exchange in Albany, was in Utica the past week.

"The Flirt" played to the biggest business at the State in Schenectady last week, since the opening in December. Roland G. McCurdy, who joined Universal's publicity forces in Buffalo last January, directed the exploitation, the biggest in many months in the Electric City.

Robert V. Erk, of Ilion, at the exchanges in Albany last week, said that weather conditions upstate had cost exhibitors much money.

Trade Events Around Seattle's Exchanges

J. R. BEAL, manager of the Seattle branch of the W. W. Hodkinson Corporation, recently announced the opening of a Hodkinson branch exchange in Portland, Ore., which was expected to be in working order about March 1.

The Portland branch, as well as the Seattle office, will be under the direct supervision of Mr. Beal, and the salesmen for Oregon will include C. H. Odom and Charles Code, who are now working the Oregon territory from the Seattle office.

J. Sichelman, manager of the contract department, and B. B. McCaffery, manager of the mail order department, were recently visitors from the general Fox Film Company's offices in the East to the local exchange. During their stay here, they spent most of their time in consultation with G. F. Mavarre, manager of the local branch office. They were expected to remain in Seattle for several days, before leaving for a further tour of the Fox territory.

Harry Sigmund and C. N. Montgomery are the two latest additions to the First National exchange's local sales staff. Mr. Sigmund will cover the Eastern Washington territory, and Mr. Montgomery will cover the Western part of the state.

Neil V. Conklin, former manager of the local First National accessories department, is now house manager of the Jensen-Von Herberg Rialto theatre in Tacoma, and has been succeeded at the local exchange by F. L. Travis. Conklin, with C. F. McManus, house manager of the Colonial theatre, is under the supervision of E. J. Myrick, general manager of the Jensen-Von Herberg interests in Tacoma.

Ray Grombacher, operating the Liberty theatre in Spokane, was a recent visitor on Film Row, and while in the city booked Charles Chaplin's latest comedy, "The Pilgrim" to open a ten-day engagement at his Spokane house, sometime in March. A ten-day run on this picture will be the longest run that any comedy has ever received in Spokane, according to reports.

J. W. Allender, of Allender, Incorporated, operating motion picture houses in Spokane, Moscow, Dayton, Pullman and Colfax, was also on the row last week, and during his stay booked "Robin Hood" for showing in his houses in the four latter cities. Exact playing dates of the picture have not yet been determined by Charles Hardin, manager of the Seattle branch of United Artists, but will depend somewhat on runs in the larger cities. The picture opened in Portland the second week in February.

Prologue to "Oliver Twist" staged by amateurs at the Mary Anderson theatre, Louisville, Ky.

"Colonel Hezzaliar and the Ghost," one of the first "Colonel Hezzaliar" one-reel comedies to be shown in this city, has been booked with the Columbia theatre by Manager J. R. Beal of the local W. W. Hodkinson exchange, and was expected to play that house during the week of February 24. Stills on "Down to the Sea in Ships" have just arrived at the Hodkinson branch, and Mr. Beal is anxiously awaiting the arrival of the first prints, so that he can show the picture to Seattle exhibitors.

The first print of "Poor Men's Wives" has just arrived at the De Luxe Feature Film exchange here, and Manager Al Rosenberg is making plans to show the picture to local exhibitors. After its reviews here, the picture will be sent around the territory with the De Luxe salesmen, and Mr. Rosenberg expects big bookings on the latest Al Lichtman production.

Edwin Hallberg, manager of the Lincoln theatre, at Port Angeles, and B. B. Vivian, manager of the Empire, at Anacortes, were among the out-of-town men on Film Row recently.

Manager H. B. Wright was a recent host at the special morning matinee given for the boys' department of the Seattle Y. M. C. A. The show and celebration was in honor of Fred Graetz, who was "king" of Seattle for a day, as a result of winning the Y. M. C. A. membership drive contest. "Alias Julius Caesar" was the picture offered by Manager Wright to his young audience. Between reels, "King" Graetz was crowned and presented with a key to the city by Chief of Police W. B. Severyns, who was among the most enthusiastic of the audience.

Showmen of this city have received with pleasure the announcement that James Q. Clemmer has recently become the general manager of the Kinema theatre in Los Angeles. Mr. Clemmer was one of the first motion picture men in Seattle, and during his many years in the city made many friends for himself and his theatres. He built the Clemmer theatre, now the Columbia, as the first large motion picture house in the city, and operated it for ten years, before selling out. After selling the Columbia, he was a member of the company that built the Winter Garden theatre, and managed that house for a year or more, before selling out his interest and moving to the East.

The Puritan Theatre Company were recently made defendants in a fourth complaint filed in Superior Court, by a Seattle public school teacher. The complaint alleges that the teacher bought stock to the amount of $500 from the company, with the understanding that it would be redeemed upon thirty days' notice. According to the complaint, Councilman and Mrs. E. L. Blaine and Mr. and Mrs. A. B. Gellerman, representing the Puritan Company, have refused to redeem the stock according to their alleged promise.

Exchange and Exhibitor Items from Buffalo

BUFFALO'S Film Row was shocked throughout this week through the untimely death of one of the most popular of its members—A. M. Moses, recently manager of the American Releasing Corporation Exchange on the second floor of the Paramount Building, who, attacked with pleurisy, developing into pneumonia, passed away after little more than a week's illness. "Archie," as he was affectionally known by exchange men and exhibitors, came to Buffalo a half dozen years ago as a salesman and then manager of the local Select exchange. Then he took over the management of the Robertson-Cole office, from which position he went to Universal as special representative, graduating from this connection to the American Releasing managership, from which he resigned only a few weeks before his death, at the time of which he was being talked of as the new manager of the W.-B. office. "Archie" came to Buffalo from Syracuse where at one time he was assistant manager. He had an unusually large circle of friends in the film business, especially in the exhibitor end of the industry. Anyone who gripped Archie Moses by the hand never forgot it. It was a welcome that went straight to the heart. Managers, salesmen and office workers of the various exchanges contributed to a fund for a large floral piece. The body was taken to Scranton for burial. The passing of Mr. Moses will be mourned throughout the state. No one ever had a complaint to make about "Arch" because he had a reputation for square dealing. So close were the bonds of friendship with several of the local managers that a few broke down and wept at the news of his death.

Arthur L. Skinner,

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, last week introduced "Plunder," the Pearl White serial, to his youthful patrons at the Saturday matinee. In order to arouse interest "Art" had a cameraman shoot movies of all the youngsters entering the "Vic." These "fillums" were shown on the screen at the next matinee and you can bet your sweet life that not only those in the picture but all their friends and relatives were on hand to see the new film stars. Mr. Skinner's work has often been mentioned in the Exhibitors' Service Department of the MOTION PICTURE NEWS. He is one of the real live wires in Western New York exhibitorial circles.

Malcolm Williams, formerly with Realart in Buffalo and recently branch manager for American Releasing in Pittsburgh, has been added to the Paramount sales staff, covering the entire territory. Harry Buxbaum was in town last week to hold a sales meeting. Allan S. Moritz went to Rochester to confer with George Eastman and a representative of the Hays' organization in an effort to clear up the over-booking situation at the Eastman. The matter was amicably settled.

Harry Dixon, sales representative for F. B. O. is prospering. He has purchased a mansion in the Kensington section into which he expects to move March 1. The event will be duly celebrated March 3.

Zero weather came to town last week and did a lot of dirty tricks with salesmen's motor cars. For instance, Gene Markens' Rolls Royce froze up and he had to have a truck tow him around the block. Ditto, that boat belonging to Harry Dixon. "Hub" Taylor's car laid down on him out in the wilds near Caledonia, N. Y., and "Hub" had to sleep all night on a sofa of ancient vintage in a nearby farm house. He came into town the next day looking like old Tut-Ankh-Amen himself.

"Bob" Murphy, manager of the new Renown exchange, visited Syracuse last week to screen "The World's a Stage," for Edgar Weill at the Strand. He has also screened this production for Shea's Hippodrome, Buffalo.

The Goldwyn office celebrated "Brady Week" February 18 to 24, when the salesmen piled contracts up in huge piles on Manager Tom Brady's desk. Otto Seigel broke all records for business in the city district.

G. H. Balsdon assistant general manager of Vitagraph, visited Branch Manager C. W. Anthony this week and then accompanied by C. W. went to Rochester to greet Jack Farren and make his first inspection of the Eastman theatre. Mr. Anthony is celebrating his first anniversary as manager of the Buffalo exchange and his sixth with the company. The past week has recorded the largest business in the history of the Buffalo Vitagraph office. C. R. Cullingsworth, special representative, visited Syracuse over the week end.

Charles N. Johnston and his Fox "gang" had their "pitchers took" for insertion in the company's house organ. The print was so good that it will be sent all over the world to inspire with its beauty.

Warren McDonald, Bond Photoplays' Corporation salesman, went to Rochester this week to get acquainted with exhibitors in the Kodak town. Fred M. Zimmerman, sales manager, has been playing hide and seek with Harold P. Dygert for several weeks. Fred says he can never tag Harold who is head of the Associated Theatres' Corporation chain. He has followed him all over Western New York. Just as Fred makes a town in which Harold is located, Mr. Dygert is leaving. Fred says Harold must visit the houses in the chain in an airplane.

Izzy Cobe has resigned from Universal to accept a sales position with Merit. Izzy visited Genoa, N. Y., last week and signed up 20 productions for presentation in the Gem theatre, managed by D. E. Singer. He beat a gang of other salesmen to this fat contract. N. I. Filkins, manager of the Buffalo exchange, announces that I. Marcus, formerly with Associated Exhibitors, has joined the Albany sales staff of Merit.

It is reported that Buffalo interests have secured an option on the former Pease property in Batavia, N. Y., on which a new motion picture theatre will be erected in the spring. The Buffalo interests may be Mr. Houghton who owns the Little Hippodrome and Keith's theatre in lower Main street, Buffalo. Mr. Houghton has been showing pictures in the opera house in Batavia for several months with such success that he was recently quoted as contemplating a new house in the spring.

The Linden theatre, 943 Jefferson street, George E. Williams, manager, and Nelson T. Barrett, owner, was damaged to the extent of $700 by fire, which started in the basement when hot ashes were thrown on a pile of papers.

With the opening of the new Palace, in Jamestown, Peterson and Woods have changed the policy of the Mozart from vaudeville and pictures to straight pictures and have reduced the prices from 30 and 40 to 5 and 10.

Western New York exhibitors affiliated with M. P. T. O. A. held a meeting in the Palace theatre last week, presided over by Howard J. Smith, and went on record as being opposed to the uniform contract. The exhibitors in attendance claimed it favored the producers.

Herman E. Schultz, conductor of Shea's theatre orchestra, is now in Miami, Fla., where he is rapidly recovering from a recent breakdown following an attack of the "flu."

Shea's Hippodrome will not show "Robin Hood" before Easter week, according to an announcement by Vincent McFaul, managing director. "Bella Donna," has been set in for the week of April 15. A new stage setting will be installed in the Hippodrome this spring, Mr. Shea planning to do away with the present heavy draperies, which he believes deadens the tone of the new Wurlitzer organ, and instead install a hard metallic setting.

An epidemic of smallpox has closed the DuTell theatre in South Dayton, N. Y. The Rex in Geneseo, N. Y., is closed for repairs.

Manager George Hall, of the Capitol theatre, Buffalo, is back in town after an extensive hunting trip in Mississippi.

Otto Menge, local photographer, who produced the Courier Local Events, which were shown in Shea's Hippodrome, Lafayette Square and other houses, has closed his film studio.

From three to four thousand over each week's totals for last season tells the story of business at Shea's Hippodrome. This condition also exists at other large picture and vaudeville houses downtown in Buffalo.

The newsboys of Buffalo were the guests of the Loew's State theatre and the Evening Times at a big party held in the State theatre last Saturday morning and arranged by Manager Al Beckerich as an exploitation stunt for Wesley Barry in "Heroes of the Street."

Betty Blythe is coming to the Lafayette Square in person the week of March 5, appearing in connection with the Merit production, "Darling of the Rich." The Lafayette Square next week celebrates its first anniversary, presenting "The Hottentot," as the film attraction. Bill Van Dyne, assistant manager, is expected to have a shave for the occasion.

Proposed Censorship Bill for Indiana Out of Committee

THE Steele censorship bill came out of committee in the Indiana Senate last week but has not come up for second reading. The committee reported amendments but did not recommend their adoption or the passage of the bill. The Senate merely accepted the non-committal report.

Should the measure pass the Senate it still has to be considered by the House, and there is but two weeks of the legislative session left.

Meanwhile all eyes are turned on the bill to prohibit commercialized sports on Memorial day, which has passed the Senate and is ready for final action in the House. The measure would prohibit the famous Indianapolis Speedway race, which would result in loss of thousands of dollars to local theatres because race patrons always spend a night or two in the city before or after the big event. When the bill was up for second reading in the House last week an attempt was made to vitiate it by amending it to prohibit theatres from operating or prohibit all amusements to which admission is charged, but these were defeated and the measure passed on second reading by a 2 to 1 majority.

A film ignited during showing at the Montgomery theatre, Cynthiana, Ind., Feb. 15, starting a fire which destroyed the theatre, the home of the owner, Al Montgomery, and the Methodist church, causing loss of $10,000. Montgomery carried no insurance.

Exhibitor Activities In and About San Diego, Cal.

THE management of the Colonial theatre has inaugurated the use of two vaudeville numbers in its daily programs, between pictures, these taking the place of the 30-minute skits which have been put on by the Colonial Players for the past six months.

W. W. Whitson, owner of the Plaza, Rialto, Kinema and California theatres, all in this city, has taken a lease on store at 658 Fifth street, which he has had completely remodeled and equipped for operation as his fifth motion picture house. The new theatre, having a seating capacity of 400, will be known as the Rivoli. It will be opened early in March.

Announcement is made from across the Mexican border that President Loera of the city council of Mexicali has had plans prepared for the construction of a $50,000 theatre, to be municipally owned.

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Keystone New Edition. The first series is nearly ready. Syd Chaplin is hard at work and reports that an advance print of Charlie in "Dough and Dynamite" will be in New York by the first of March.

Territory being closed daily.

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All persons are warned against using unauthorized prints of Keystone Comedies.

Tri-Stone Pictures, Inc.

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Comedies, Short Subjects & Serials

Newspaper Contest For Modern Aesop's Fables

In connection with the widespread revival of interest in Aesop's Fables created by the vogue of Paul Terry's animated cartoon adaptations for the screen, the Sunday supplement of the Philadelphia Record, has been conducting a prize contest for the first, second and third best "Moral" to a modern fable printed weekly together with one of Aesop's, but teaching an opposite lesson.

The two fables, ancient and modern, are printed side by side, the latter lacking its concluding "Moral," which readers are invited to supply.

The Sunday Record contest started in the issue of Jan. 7th with Aesop's familiar "The Fable of the Frog and the Ox," with its moral: "Self Conceit often leads to self-destruction." The modern opposite idea concerned an awkward and timid boy with a brilliant mind who won success through acquiring faith in himself.

"Alaskan Honeymoon" Released March 5th

"An Alaskan Honeymoon," one of the most recent Fox Educational entertainments, to be released March 5th, is a reel describing the trip of a newly-married couple in the icebound Yukon country.

The trip starts aboard a steamer leaving Seward, southernmost port of Alaska; then comes the long ride to Fairbanks, on the only railroad owned by the United States.

There are small fertile spots inland where herds of reindeer graze. There are swift-running streams where sparkling salmon can be caught for a crackling good breakfast. If you go far enough north there is the Aurora Borealis, resplendent in unusual beauty. Another formation, caused by rays altering their length suddenly, is known as "Merry Dancers." If the far Northland impresses you as a forbidding frozen waste, you may understand why men return there again and again when you recall the lure of the Northern Lights.

Pathe Program for Mar. 4 Ready

Nine Releases, Including Subjects Starring White, Pollard & Maloney

With Pearl White in "Plunder" reaching the sixth episode, "Heights of Hazard," and both Snub Pollard and Leo Maloney seen in new two-reel comedies, Pathe's program of nine releases for March 4th is well balanced. The heroine of "Plunder," after an intense dramatic scene, finds herself in the power of her unscrupulous business rival. The mysterious "Mr. Jones," whom she is beginning to love, intervenes, attacking the villain, and in the fight both fall into an aeration reservoir. "Jones" breaks away. The heroine, seeing him being drawn toward a large outlet pipe, dives to his rescue, but is too late. As "Jones" is sucked into the pipe she hears him shout to her to find an Indian named Neewah. The villain overhears the message.

The new Snub Pollard two-reeler, called "Before the Public," transforms the smalltown "tenor" pest into a movie star in a wild cowboy picture called "Rescued," and, back in the home town, he condescends to make a "personal appearance."

In "Double Cinched," of the two-reel Range Rider Series, Leo Maloney presents a variation in the way of comedy action contained in a story as compact and exciting as any in the series. It shows a ranch wedding scene with an escaped convict officiating, he having made a forcible exchange of clothes with the timorous minister en route to the festivities.

"Do Your Stuff" is the one-reel comedy of this program, featuring Paul Parrott and Jobyna Ralston in a "planted" Chinatown series of grotesque comic horrors, full of sliding paritions, trick stairs and double-edged heathen swords.

The Aesop's Film Fable, called "The Spider and the Fly," shows Si Spider luring all sorts of flies into his "parlor," with extraordinary comic action and pointing the moral: "To the Victor Belong the Spoils."

Pathe News Nos. 20 and 21, Topics of the Day No. 9 and Pathe Review No. 9, are also released in this schedule.

Big Circuits Book Coue Subject

"The Message of Emile Coue" Reported to Have Heavy Bookings

THE Educational two-reel special, "The Message of Emile Coue," was given its first private showing Friday, Feb. 16, at the Criterion Theatre, New York. About two hundred persons, guests of the producers and distributors of the picture, and Dr. Hugo Reisenfeld, managing director of the Rivoli and Rialto Theatres, attended. The picture has been booked at these two theatres for an indefinite run.

Mr. Elmore Leffingwell, M. Coue's personal representative, and who handled the Coue publicity, was introduced by Dr. Reisenfeld. Mr. Leffingwell then explained that the picture was not in fiction form, and stated that M. Coue would not have consented to have appeared before the camera, in that way.

"Fiction, romance, the devices of the novelist and playright have no part with truth, for the mechanism of the builder, clothed in the raiments of fiction or drama, preclude the conviction of the truth of his message of hope and cheer. The message being simple and vital is shown as such, with no deviation from Coue's own exposition of it."

It is reported that bookings continue to keep the Educational Exchanges busy. Practically all first runs are closed in the big exchange centers. In addition to those already announced, Educational reports bookings embracing the entire Saxe Circuit of Milwaukee; the Circle Theatre, Indianapolis; the Walnut at Cincinnati; the Kinema, Los Angeles, and the Empress in Oklahoma City.

These complete practically all of the first runs in all territories and second runs and lesser bookings are rapidly being assigned dates.

"Casey Jones, Jr.," and Coue Picture at Rivoli

The Educational-Mermaid Comedy, "Casey Jones, Jr.", has been booked at the Rivoli theatre for an indefinite run, to accompany the Educational Special, "The Message of Emile Coue."

"Vamped" Directed by Al Herman Ready

The second Al Herman all-star Century Comedy "Vamped," has been received at the New York office and will be ready for early April release. Jack Cooper is seen in the principal male part, with Marjorie Meadows, formerly Marjorie Marcel, as the "vamp." Others in the cast are Billy Engle, Jack Earle, Jimmy Adams and Lois Boyd.

The scenario is the joint work of Al Herman and Sig Neufeld, head of the scenario department of Century.

?

THEY SURE ARE

SOMETHING NEW IN COMEDIES WITH TOM MILLS DIRECTING

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Bobbie Dunn, Popular Comedian, with Century

Bobby Dunn, a veteran of the screen, has been appearing in comedies since the early days of the industry. He is especially known for his work for Sennett, Fox, Ben Wilson and others. Recently he appeared in a special series under the Lyons banner, and just previous to this he and Slim Summerville were co-featured by Sennett.

Eugene de Rue who is directing Dunn in his first picture for Stern Brothers, also directed him in the Ben Wilson productions. The partnership will continue during the length of his Century contract.

Bobbie Dunn is now at work on "The Poor Boob," written by Eugene de Rue and himself. Zion Myers is assisting de Rue, in this first Century release of his.

"High Flyers," Hall-Room Boys, at Rialto

"High Flyers," one of the Hallroom Boys' Comedies, is booked into New York's Rialto Theatre for the week beginning Sunday, February 24th.

With almost all the comedians abandoning the making of two-reelers in favor of five-reel comedy specials, the Hallroom Boys' Comedies producers have continued to specialize in the making of two-reelers, believing that the need for good two-reel comedies was becoming greater and greater—and that it would be bound to result in the survival of the fittest.

"High Flyers" is one of the comedy thrillers—a type of comedy originated in the Hallroom Comedies series—featuring Sid Smith in his dare-devil stunts.

Young Actress Featured by Playgoers

A young actress, who is regarded as one of the prettiest girls on the screen, and who many persons believe is in the direct line for promotion to stardom, plays the leading woman's role in "A Clouded Name," Playgoers current release. She is Norma Shearer, who, with Gladden James and little Yvonne Logan, is featured in this five-part offering.

Miss Shearer will be remembered as Eugene O'Brien's leading lady in "Channing of the Northwest."

Six Fox Educationals for March

Release Schedule Embraces Single and Split Reel Entertainments

TWO more one-reel Fox Educational Entertainment features have been added to the previous list announced for release during March by the Fox Film Corporation. The new short length features are "Crystal Waters" and "Sentinels of the Sea." They will be released in a series of six with the following four pictures previously announced: "Wild Waters," "School Days in Japan," "An Alaskan Honeymoon" and "Algeria."

"Wild Waters" is a half reel showing the picturesque Iguazu Falls, located on the border line of Argentine, Brazil and Paraguay. Another half-reeler, "School Days in Japan," gives an insight into the educational methods used in modern Japanese schools.

"An Alaskan Honeymoon" gives a one-reel episode of the life of a newly-married couple who match the warmth of their love against the frozen fastnesses of the North.

"Algeria," where the natives do things in precisely the same way that they performed their daily tasks, one thousand years ago.

"Crystal Jewels" pictures in one reel the water supply of New York City. The water from the Catskill Mountains is shown sparkling and flashing its gem like radiance in the sun, a precious commodity without which life in the largest city in the world would be unbearable.

"Sentinels of the Sea," in one reel, is a glorification of the men and ships of the lighthouse service. Famous lighthouses and light-ships mutely acting as humanity's sentinels, are entertainingly set forth in an intensely human story.

Spirit Photographs Given Jolt

"Little Girl Next Door" Reveals Hoax Used in Projection of Spooks

SPIRIT photographs get a severe jolt in "The Little Girl Next Door," the Blair Coan Productions feature picture, which has just been completed at a Chicago studio under Director W. S. Van Dyke.

Andre Barlatier, the cameraman, who made the spirit pictures which Conan Doyle insists are genuine photographs of real spirits, made spook photographs in "The Little Girl Next Door," which will reveal the hoax put over on the author of Sherlock Holmes, according to Blair Coan.

The expose of spirit photography is a part of the interesting story told in "The Little Girl Next Door" and the revelation comes as a climax in the love story of the play.

"This will be the first real spook mystery play ever shown on the screen," says Mr. Coan, "and probably is spookier than any which have gained such popularity on the legitimate stage.

"With the world-wide discussion of spirits and spirit photograph, which is being given such prominence in magazines and daily press of the country, we believe that the public interest in this picture will be very great and certainly offers remarkable exploitation angles."

The name part in this feature is played by Pauline Starke and her sweetheart is portrayed by James Morrison. Carmel Meyers, as the vamp, is the medium eventually forced to reveal the secrets of fake spook pictures. Mitchell Lewis is the heavy.

Film Edition of Coue Special Ready

A special film edition of Emile Coue's book, "Coue's Own Method," is being published by the Malkan Publishing Co. in connection with the Educational Pictures Special, "The Message of Emile Coue," which is a translation of M. Coue's book, originally written in French. It was not only published in book form by the Malkan Publishing Co., but was printed in serial form by the New York Evening Mail and circulated by the McClure Newspaper Syndicate.

Now a new edition of this book is being printed with numerous illustrations from Educational's two-reel special. This new printing will be in every sense a film edition, carrying a special front over, and with a description of the corresponding scene in the film accompanying every illustration.

This will offer an opportunity for a splendid tie-up between exhibitors all over the country and the book stores selling the Malkan books. Special window cards are being furnished by the Malkan Company announcing this new film edition, and necessarily attracting great added interest to the motion picture.

Agents of the Malkan Publishing Co. are being instructed to cooperate with exhibitors booking "The Message of Emile Coue."

Baby Peggy Called Upon to Do Honors

THE Hollywood Lions—an organization along the lines of the Rotary Club—recently received their international charter from headquarters in Chicago. Baby Peggy, the four year old Century Comedy star, was honored with the offer of presenting this to the club at the Masonic Temple where the ceremonies were held and where a very fine banquet followed.

The little star was brought in a sedan chair which was carried up the long room on the shoulders of four gorgeously dressed attendants. Pages strewed the path of the "charter bearer" with roses and carnations and her presence was announced to the guests of the Masonic Temple by heralds and a flourish of trumpets as she made her way to the dais occupied by the officials of the society.

Wiley Starts Trip For "Strauss' Salome"

George H. Wiley, who is handling Malcolm Strauss' "Salome" in its distribution through independent exchanges, has just started out on a two-weeks' trip in the interest of that spectacular production, which will take him to all the principal cities in the Middle West and South.

He is taking a print with him, and this will be the first opportunity afforded exchangemen in those territories to view the picture which features Diana Allen, former Follies star, as Salome, Vincent Coleman and Christine Winthrop.

Apollo Exchange, Inc., distributors for Greater New York and Northern New Jersey, is concentrating every effort on the exploitation of Malcolm Strauss' "Salome."

Federated Film Exchange of Baltimore, handling the Washington and Baltimore territories, is completing its plans for a big Baltimore opening within a few days.

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Pathe News Shows Constantinople From Air

Motion picture mid-air views of the troubled city of Constantinople are screened in the current issue of Pathe News No. 14. They are described as being attractively comprehensive while rich in detail. The pictures were taken from a French Army airplane by Pathe News Staff Cameraman Ercole, whose films of scenes in the Graeco-Turkish war are celebrated for their importance and graphic character.

The Pathe News film shows the camera's approach to the historic capital of the old Ottoman Empire from the Bosphorus and the Golden Horn. The panorama then presents clear and detailed views in the following order: Pera, the European section of the city, where most of the foreign ministers and ambassadors have their residences. Then comes the famous Galata Bridge, crossing to Stamboul, the ancient Asiatic section, scene of centuries of alternate Greek and Turkish rule.

"Mighty Lak a Rose" Revives Old Songs

Old time popular songs are having their inning again with the showing of Edwin Carewe's picture "Mighty Lak A Rose." Strains of the "Mighty Lak a Rose" song are heard all through the picture and First National has interwoven in its elaborate music cue other songs that have been sung and whistled for years. Among these are "Silver Threads among the Gold," "The Bowery," "Molly O," "Where did you get that hat?" "Sidewalks of New York," "Comrades," "Rock-a-bye Baby," and many others.

The whole idea of the Carewe production is based on the power of music as an influence for good. Therefore with the aid of the suggestions in the cue sheet, many exhibitors are using an "Old Song Number" as part of their program before flashing "Mighty Lak a Rose," on the screen.

Work Suspended on "The Eleventh Hour"

Work on "The Eleventh Hour," has been temporarily halted at the William Fox studios. This picture has been almost two months in the making and is yet uncompleted. It is believed that work will be resumed later, since some of the characters, under contract, must be taken from this production and started to work in other pictures yet to be made.

Bernard Durning is the director and the cast is headed by Shirley Mason, Charles "Buck" Jones and Edward Martindel. Louis Sherwin wrote the adaptation.

Resumé of News Weeklies

International News No. 16:—Miami-Havana, naval scouting planes on record flight to Panama; International Snapshots—Rangoon, Burma, horse-racing wins thousands of followers in the Orient; New York City, an interesting snapshot of Dr. Charles P. Steinmetz, world-famous electrical wizard, looking over some "first-aids" to housewives at the Good Housekeeping Institute; Chicago, Ill., the first express train movie theatre is installed on the C. & A.—International News being the first film shown; San Francisco, Cal., the S. S. Wilhelmina limps into port a cripple, after hitting the freighter Sierra; Washington, D. C., Mrs. Mae E. Nolan taking the seat vacated by her husband's death; New Orleans, La., Record throngs revel at Golden Mardi Gras; In the High Sierras, great snow sheds avert mountain road blockade; San Francisco, Cal., new "shower bath" to conquer oil tank fires; Luxor, Egypt, Uncle Sam's Jackies view King Tutankhamen's tomb found after 3,000 years.

Kinograms No. 2225:—Los Angeles, who said the day of bikes is over? San Francisco, 'Frisco team beats San Jose, 1 to 0, in first motorcycle polo game of the season; U. S. navy planes in flight to Cuba; Paris, Royalists show an amazing strength; San Francisco, lives in peril when ships crash in fog; New York, a "Modern Ark" is here from Germany; New Orleans, big parade of merrymakers is festive climax of annual Carnival celebration; Gizeh, Egypt, gobs visit realm of Tutankhamen; Oakland, Cal., Mills College girls present dance pageant in their annual "Kermess"—The Greek episode.

Pathe News No. 15:—New Orleans, La., on with the Mardi Gras; "Remember the Maine," 25th anniversary of sinking of battleship is commemorated; Jacksonville, Fla., ever see a bucking ostrich? In the Limelight—Mrs. M. E. Nolan of California and Congresswoman Robertson; New York City, "Au revoir, America," cries Monsieur Coue; Chicago, Ill., George Weinmann, with aid of mother's eyes, makes record in law school; Springfield, Mass., Ricardo Nelson, the strong man! Luxor, Egypt, visit tomb of Tutankhamen; Miami, Fla., from Florida to Cuba by air!

Fox News, Vol. 4, No. 39:—Smyrna, new war threat in Near East; New York City, Chas. M. Schwab off on 61st trip across the Atlantic; Washington, D. C., J. J. Jusserand, French ambassador, completes 20 years' service in United States; Washington, D. C., Senator Capper, Kansas, leads drive for national divorce law; Washington, D. C., General E. H. Crowder named first ambassador to Cuba; Brookline, N. H., tractors used to clear snow for harvest of record ice crop; New York City, annual show of Westminster Kennel Club; Terre Haute, Ind., passenger train is wrecked by bandits; New Orleans, La., crowds enjoy racing in Southland; London, England, A. V. Roe builds Hybrid auto—makes 150 miles on a gallon; Miami, Fla., Indian wedding attracts tourists at Southern resort; Keechelus, Wash., Camp Fire Girls brave snow drifts to climb Cascade Mountains. Kinograms, No. 2226: — Wellesley, Mass., Knickered college girls in snow fete; Oyster Bay, N. Y., "Man O' War" in action again; Arlington, Va., Honor memory of men of the "Maine." Personalities in the News: Washington, Congress now has 3 women members; Millburn, N. J., Cat plays foster mother to puppies; Cambridge, Mass., oarsmen train on an indoor "river"; New York, Seek fire victims in madhouse ruins; Nice, France, Nice carnival gay despite downpour; Washington, White House now has own coppers.

Pathe News No. 16:—Munich, Bavaria, 30,000 Nationalists, seeking the overthrow of present Republican regime, hold huge demonstration; In the Limelight: San Francisco, Ca., New Japanese ambassador and the three ladies in Congress: Mrs. Nolan, Miss Robertson, and Mrs. Huck; Red Bank, N. J., What more can an outdoor sport lover desire than ice-boating provides, "three sports in one"; Dawson, N. M., Explosion entombs 120 men; Algeciras, Spain, Lloyd-George in Spain; Keechelus, Wash., Camp Fire Girls go a-hiking in one of the many wondrous snow gardens of the Cascades; Ward's Island, N. Y., Insane asylum burns; Nice, France, Merrymakers reign supreme in annual Nice carnival.

International News No. 17:—Nice, France, Famous Nice carnival merry despite rain; International Snapshots, Greatest bike parade in years marks revival of ancient sport in the West—Los Angeles, Cal.; The freighter "Sagua" burns at her dock—Brooklyn, N. Y.; Rome, Italy, Umberto of Savoy, heir to throne, leads his regiment to impressive ceremony; Ward's Island, N. Y., Views of the ruins of the Manhattan State Hospital building where twenty-five perished; Red Bank, N. J., Ice boats in thrilling races for speed honors; Smyrna, Asia Minor, Turks in wild ovation to Kemal, conqueror; Along the Maine Coast, U. S. Guard cutter fights way through ice to aid isolated towns.

"Pole Cat Plot" Is New Plum Center Comedy

Dan Mason, the star of Plum Center Comedies, which are produced by the Paul Gerson Pictures Corporation for release through the Film Booking Offices of America, will next be seen in "Pop Tuttle's Pole Cat Plot," in which the veteran character shows his business ability by overcoming his opposition in the Plum Center bus line industry. Robert Eddy, who has been directing the entire Plum Center series, is again behind the megaphone, and Wilna Hervey, the three hundred pound leading lady, is seen in one of her best roles of the entire series.

"Pop Tuttle's Pole Cat Plot" is scheduled for release on February 25th.

"None So Blind" Has Premier Showing

"None So Blind," the second big Burton King special to be distributed by Arrow, received its premier showing on Monday when it opened day and date at Frank Hall's four splendid New Jersey theatres, The State, The Strand, The Ritz and The Twin-Capital.

This production received excellent exploitation and, according to reports, opened to tremendous business in all four houses.

The picture was produced under the working title of "Shylock of Wall Street." It is from an original story by Leota Morgan and has an excellent cast in Dore Davidson, Zena Keefe, Maurice Costello, Anders Randolf and Gene Burnell. Arrow officials predict that it will equal, if not surpass, the success achieved by Mr. King's other production, "The Streets of New York."

Patrons of N. Y. Mark-Strand Enjoy History

New York's Strand Theatre patrons found entertainment, as well as educational value last week in Pathe's animated history reel illustrating the first settlement of English-speaking people in the Western hemisphere—the Jamestown Colony of Virginia, founded in 1607. The picture, which is in one reel, is entitled "The Land of Our Forefathers."

The picture presents the first map of Virginia, made by Captain John Smith. Other historic items pictured are:

Ruins of Old Church at Jamestown, built over three hundred years ago. View of the spot where stood the first "Capitol" in America, where Patrick Henry spoke the immortal words, "Give Me Liberty or Give Me Death." Old Bruton Church, where worshipped Harrison, Marshall, Monroe, Randolph, Tyler, and George Washington. The first custom house in America, and the spot where Cornwallis surrendered to Washington also are filmed.

"Eternal Three" Near Completion

Marshall Neilan expects to finish photography in three weeks on his own original story, "The Eternal Three," which he is making in association with Goldwyn at that company's studio. He is now making interiors at the studio.

Milton Moore and G. R. Perry have just returned to the studio from a 128 mile trip through Bryce Canon, Utah, where they were photographing snow scenes for "The Eternal Three."

The complete cast is as follows: Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, James F. Fulton, Irene Hunt, "Peaches" Jackson, Charles H. West and Victory Bateman.

Mr. Neilan will begin working on his film version of Thomas Hardy's novel, "Tess of the D'Urbervilles," as soon as he completes "The Eternal Three."

Burr Has Innovation in Trailers

An innovation in film trailers and one which is bound to be followed widely was started last week by C. C. Burr, president of Mastodon Films, Inc., when sixty feet of film were added to the trailers on "Sure Fire Flint" showing the front of the Chicago theatre and the various lobby displays used in putting the picture over in that city. A letter to this effect left the Burr offices last week to all exchanges which had bought "Sure Fire Flint."

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Production-Distribution Activities

Associated Features Win Praise

ASSOCIATED EXHIBITORS bats 1,000 per cent. in the current number of the Photoplay Guide, issued by the National Committee for Better Films, which contains a list of the pictures viewed by the committee in January and its opinions of them. The National Committee for Better Films is affiliated with the National Board of Review of Motion Pictures.

Eighty-four pictures were reviewed during the month, of which twelve are marked with a star, which, the Photoplay Guide explains, "denotes a particularly good picture." But two Associated Exhibitors Features were seen by the reviewers but each of these won the committee's designation, "particularly good."

These two are "Alice Adams," Florence Vidor's picturization of Booth Tarkington's prize-winning novel, and "Is Divorce A Failure?" the first of the big 1923 specials featuring Leah Baird. "Is Divorce A Failure" is set for release March 18th and "Alice Adams," April 8th.

Fox Picture Subject of Pastor's Discussion

The Rev. Fred P. Corson, pastor of the Community Church in Jackson Heights, New York City, recently selected the title of the William Fox special, "The Town That Forgot God," as the topic for his Sunday night discussion. This was one of four addresses on subjects which seemed to be of particular interest to the members of this church.

In announcing this lecture the following message was used on small white cards which were distributed at the church the previous Sunday: "These four addresses on Civic Righteousness, International Understanding, Personal Endeavor, and Individual Outlook, turn the light of the Christian Religion upon problems which are daily affecting the individual."

"April Showers" Due in Near Future

Work is nearing an end on "April Showers," a Tom Forman production under way at the Louis B. Mayer studio. It will be presented as a Preferred Picture.

Nearly two reels of the production are given over to a prize fight between Kenneth Harlan and Ralph Faulkner, two of the leading members of the cast. Colleen Moore is the feminine lead of the film.

Aiding in the training of Faulkner and Harlan for the fight scenes are Kid McCoy, ex-champion of the squared arena, and other fighters.

Schulberg Adopts New System

Integral Plan Provides Production Chief with Expert Department Heads

B. P. SCHULBERG, who is making Preferred Pictures for Al Lichtman release, has inaugurated at the Schulberg studios in Los Angeles the first complete system of picture production on an integral basis as opposed to the unit plan generally employed. Under the unit plan each director has an organization of his own, whereas the integral system worked out by Schulberg involves the operation of the entire studio under one head aided by experts in charge of each department of production.

It is Schulberg's belief that better results can be obtained by the use of the biggest men and women in their respective fields than by hiring several less capable persons to do similar work with each of four or five companies. If one man heads each department and by means of a well organized machine, succeeds in spreading his genius over half a dozen companies the plan is considered far more practical.

An initial move toward its perfection was the splitting up of what has been known heretofore as the Scenario Department into two separate working units—the Department of Adaptations and the Department of Story Producing. Olga Printzlau, for many years scenarist for William de Mille, has signed a long term contract to head the former. She will have complete charge of all scenarios before they are turned over to the directors.

Eve Unsell and a number of literary assistants will comprise the Department of Story Producing. It is their duty to follow the story from the first crank of the camera to the last stages of editing and titling.

This plan of production was put in effect just before the "shooting" of "April Showers" and "Mothers-in-Law," the stories now in the making at the Schulberg Studios under Directors Tom Forman and Gasnier, respectively. Victor L. Schertzinger will also begin directing special productions for Al Lichtman release in the near future.

"Hottentot" Wins Liberal Praise

New York Reviewers Add Endorsement to Those of Other Big Cities

NEW YORK newspaper critics added their praise of Thomas Ince's big racing picture, "The Hottentot," to that already heard from Chicago, Baltimore and other big first run cities.

The New York Times gave "The Hottentot" probably the most unstinted praise it has ever given to any film, admitting that it was "darned good fun." The Times critic wrote in part after seeing the picture at The Strand in New York:

"For they have made a merry screen farce of 'The Hottentot.' In some respects it outdoes the stage production. . . . Del Andrew and James W. Horne, who directed the picture, have done a good job. They have maintained a stimulating, breakneck tempo; they have staged a number of exceedingly clever scenes, and they have kept the continuity of the piece.

"Result: 'The Hottentot' moves along merrily and the spectators laugh as it goes. It's darned good fun.

"In giving credit to the directors however, even though they deserve the bulk of it, one must not overlook the work of Douglas MacLean. . . . He is abetted too by Raymond Hatton as a sympathetic butler."

The Morning Telegraph critic writes:

"Nothing funnier, more exciting has been shown in some time. This film can be heartily recommended. Two kinds of people will enjoy 'The Hottentot.' Those who like horse racing and those who do not."

Here is what Quinn Martin of the N. Y. World thinks of "The Hottentot":

"Finest race horse picturing which we have ever seen. Horses go ploughing over the very top of the camera, their hoofs almost seeming to crash into the lens as they fly past. The work of Douglas MacLean is especially fine. It is a photoplay which most every one will like."

"The best race we ever saw on the screen. Douglas MacLean is an extremely clever comedian."—N. Y. Tribune.

"Genuinely humorous and kept the spectators in laughter throughout. Douglas MacLean has proved himself one of the best light comedians in the movies. A ripping comedy."—N. Y. Evening Mail.

"Laugh and grow fat is a motto true. We put on ten pounds while viewing "The Hottentot" at the Strand. We are going to see it again."—N. Y. Evening World.

Paramount Starts Three on West Coast

LAST WEEK proved to be one of the busiest that the West Coast Paramount studio had experienced in some time, when three of the biggest pictures the company has ever made were started.

George Fitzmaurice's production of "The Cheat" with Pola Negri starred, Jack Holt featured and Charles de Roche in support, was started Monday. The adaptation is by Ouida Bergere.

Sam Wood started his Paramount production of "Bluebeard's Eighth Wife," starring Gloria Swanson, on Monday also. This picture was adapted by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play.

"Hollywood," James Cruze's production for Paramount, was the third picture to start during the week. The story is an original by Frank Condon, adapted by Thomas J. Geraghty, with Walter Woods as production editor.

Rathner Closes Deal on "Environment"

Harry Rathner, special sales representative of Principal Pictures Corporation, while in Omaha this week closed a deal with Liberty Films, Inc., of that city, whereby that firm will handle the distribution of "Environment," starring Alice Lake and Milton Sills.

Her head said "No," Her heart said "Yes." What happened?

Havana to Celebrate Paramount Week

ARRANGEMENTS have been completed by the Caribbean Film Company of Havana, for a Paramount week celebration the week of April 8th, in honor of the fifth anniversary of the company. Advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, indicate that Cuba's first Paramount week will be a record-breaking celebration for the motion picture industry in the island.

Having just signed contracts for the distribution of Paramount pictures for another year in Cuba, Porto Rico, Haiti and the Dominican Republic, officials of the Caribbean Film Company are making plans for increased distribution during the year. The program for Paramount Week includes some of the biggest of the recent Paramount successes, and an extensive advertising and publicity campaign has been launched to insure the sucess of the celebration.

ChicagoWomenEndorse "Prince and Pauper"

Mrs. Fred Michael, Chairman, Better Films Committee of the Chicago Woman's Aid, endorses Mark Twain's "The Prince and The Pauper."

"It is an entrancing picture," she says in the current issue of Social Progress, "and the American Releasing Corporation are to be congratulated upon the privilege accorded them of bringing this film before the American public. It remained for a company producing in Vienna and Prague to contribute 'The Prince and the Pauper' to the literature of the screen in a way that would have pleased Mark Twain. A little Polish boy by the name of Tibi Lubin plays the double role of prince and pauper in a manner that should realize the dream of every child who had read and loved the book. A splendid film for children of all ages."

Notables See "Othello" Preview

Theatrical Dignitaries Approve Classic at Private Century Roof Showing

THE Century Roof, New York City, last Sunday evening, was the scene of a notable gathering to view "Othello." Ben Blumenthal who, in conjunction with David P. Howells, will present the great Shakespearean screen classic at the Criterion theatre beginning February 25th, gave a pre-view of this much talked of continental spectacle to a selected company of friends. World famous stage and screen artists attended, as did the leading dramatic and motion picture critics of the metropolitan papers.

"Othello" was produced in Germany recently by Ben Blumenthal and David P. Howells. Dimiti Buchowetzki, the noted Russian, directed the spectacle, which takes its place as the first great picturization of one of Shakespeare's immortal dramas.

Emil Jennings, already famous for his dramatic performances of "Othello" on the speaking stage and who became one of the ranking screen players because of his splendid portrayals in "Passion" and "Henry the Eighth," plays the title role in the new film. Werner Kraus, justly famous for his work as "Dr. Caligari," takes the part of Iago. "The most beautiful woman in Europe," Ica Lenkeffy, was sought out and engaged to play the role of Desdamona.

Among the noted stage people who attended the private showing were Mr. and Mrs. David Warfield, Mr. and Mrs. David Belasco, Miss Ethel Barrymore, Miss Billie Burke, Miss Gilda Gray, Miss Mary Eaton and a host of others. Mr. and Mrs. Charles Dana Gibson, Conde Nast, Robert Sherwood, S. J. Kaufman, Mr. and Mrs. Roger Winthrop, Frank Crowninshield, Miss Jane Cowl, Miss Lenore Ulric, Mrs. Morris Gest were among the others who mingled with the critics who gathered to see "Shakespeare" on the screen.

As a compliment to the Russian, Buchowetzki, the entire companies of the Moscow Art theatre and Balieff's "Chauve-Souris" also attended the showing. The Century Roof theatre was used through the courtesy of Morris Gest.

Dr. Hugo Riesenfeld favored Ben Blumenthal by supervising the presentation of "Othello." He arranged a special musical setting for the Century showing and personally directed the Criterion Theatre Orchestra at the screen.

After the showing supper was served and dancing followed.

It seemed to be the consensus of opinion among those present that "Othello" is a masterpiece, both from the dramatic and motion picture angles. Speculation was rife as to how the public would take to the picture when it opens at the Criterion next week.

Hodkinson Announces Release

Grace Haskins Production, "Just Like a Woman", is Due March 15th

THE W. W. Hodkinson Corporation announces that the Grace Haskins' production, "Just Like a Woman," will be released March 15. This production has been produced by Miss Grace Haskins, the youngest female producer in the field, and those who have seen an advance showing say it provides a strong attraction for exhibitors looking for something different in the way of film entertainment.

The story of "Just Like a Woman" deals with a young girl, daughter of an actress, who is greatly looked down upon by two old maid aunts, but who poses as a prim school teacher and forces her aunts to go to the extreme in demonstrating their puritanical beliefs, much to their discomfort. She makes a wager to win a young lawyer with whom she is in love. How she does this makes the story unusual in its appeal and decidedly interesting.

The production was made on the Coast and many novelties in the way of an exciting automobile race, some laughable comedy in and about a private school for girls, some real thrills and fight scenes in a small town on the Mexican border, and the two distinct character types portrayed by the leading feminine role, are said to combine to make this an unusual attraction.

The cast is composed of Marguerite De La Motte, who plays the part of the girl who puts her aunts through the paces; Ralph Graves, who plays the role of the ambitious lawyer, and George Fawcett, who enacts the picturesque character of the old uncle.

Crawford Reports Good Prospects in West

ROY CRAWFORD, vice-president and treasurer of Associated Exhibitors, returned this week from Topeka, his former home, where he went on business connected with his large theatrical interests in Kansas and Missouri. Mr. Crawford stopped also in Chicago and Kansas City.

"Picture men in the Middle West seem particularly optimistic," said the Associated official. "This optimism is born in part of the fact that business men generally are highly encouraged by the present trend in the business world.

"In Chicago, I was told by James Wingfield, who books attractions for an extensive circuit of theatres in the Central Western states, that the road show has 'come back' in great shape. He has never known greater activity in bookings of this class of attractions. And, of course, when business in the legitimate field is good, vaudeville and motion pictures also are certain to profit."

Fox Announces Latest Tom Mix Story

Alma Bennett, the young screen actress who has developed into a popular player, is Tom Mix's new leading lady and will be seen in support of the Western star in "Three Jumps Ahead," which will be released by Fox Film Corporation in March.

Tom Mix is said to perform one of the most hazardous feats ever attempted before the camera to provide a thrill in this picture. "Tony," the wonder horse of the screen, and Tom leap over a canyon twenty feet wide and ninety feet deep, in addition to other wild rides from steep mountain sides.

Others in the cast include Edward Piel, Joe Girard, Virginia True Boardman, Margaret Joslin, Frank Forde and Harry Todd.

NO ONE CAN RESIST
TEMPTATION
C.B.C.'s SEASON'S SMASH

Arrow Completes Deal For Northern N. Y.

W. E. Shallenberger, president of Arrow Film Corporation, announces the consummation of negotiations with I. E. Chadwick, of Merit Film Corporation, whereby that organization acquired a large number of the Arrow productions for distribution in the upper part of New York State.

The productions included in this deal are "Nan of the North," a Ben Wilson serial starring Ann Little; "The Fighting Skipper," a Forday serial starring Peggy O'Day with Jack Perrin and Francis Ford, who is also the producer and director of the serial; "The Deceiver," a story of the Far North with Carol Halloway; "Headin' North," a Western starring Pete Morrison; "The Stranger in Canyon Valley," a Western starring Edyth Sterling; four Neva Gerber productions produced by Ben Wilson; "Chain Lightning," a story of the race track, starring Ann Little; "High Speed Lee," a drama of the Long Island smart set, produced by Atlantic Features, starring Reed Howes; "One Eighth Apache," "Back to Yellow Jacket," and "A Motion to Adjourn," three Peter B. Kyne productions, starring Roy Stewart and produced by Ben Wilson; "Man and Wife," an F. & M. production directed by John L. McCutcheon, with an all-star cast including Robert Elliott, Norma Shearer, Maurice Costello, Gladys Leslie; "Night Life in Hollywood," an A. B. Maecher production, and "The Innocent Cheat," a Ben Wilson production.

Goldstone at Work on New Production

Phil Goldstone announces he is starting production on a Richard Talmadge picture, the work title being "Mind Over Matter," from the original story by J. Natteford. This will be the third release of the new Richard Talmadge series.

At the completion of the second series of the Talmadge series Goldstone announces that Richard Talmadge will appear in big spectacular productions.

Sam Grand
FEDERATED FILM EXCHANGE NEW ENGLAND
SEE ME ABOUT THE PASSIONATE FRIENDS
H.G. WELLS GREAT LITERARY SENSATION
A BOX OFFICE KNOCKOUT

Weber-North Special Progresses

Director Nigh Engages 800 People for Scene in Independent Production

A CABARET and dance scene crowded with 800 dancers and diners was shot this week at the Metro studios, where Will Nigh, independent director, is staging his second production for L. Lawrence Weber & Bobby North. The scene is an example of the proportions on which Nigh's forthcoming special is being built. Mob scenes of that many people have been known in pictures before, but not in independent annals, it is claimed. The huge scale on which the second Weber-North-Nigh vehicle is mounted is the result of the producers' belief in doing nothing by halves. Current opinion among exhibitors of the country indicate that Will Nigh is on the right track in making luxurious settings one of the features of his output.

Progress on the feature is going on full blast. The picture is half done. Speed, however, is not being attained at the sacrifice of thoroughness. Director Nigh had plotted and planned every minute of actual shooting one month before work was actually begun. An enlarged staff of assistants was engaged, with Ben Behrens acting as first-mate to the crew. Particular satisfaction is reported with the work of Tom Moore and Ann Forrest, who play the leads in the picture. Moore is displaying his veteran ease before the calcium-light, and Ann Forrest, whose career is being watched by exhibitors and the public from coast to coast, is going through her paces like a star to the manor born, it is said.

In addition to the dance scene above mentioned, there is a gorgeous interior of a modiste's shop, where much of the action takes place. This set, done in faithful detail, is elaborately decorated and outfitted by an expert in the line. The art-work represented in this set alone took more than a week to complete, and the space occupied was three-fourths of the floor of the studio.

De Mille May Go To Palestine

Paramount Considering Mission for Big Scenes in "Ten Commandments"

CECIL B. DeMILLE will probably go to Palestine with a company of Paramount players to film some of the more important scenes of the "Ten Commandments," it was announced today by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Al Kaufman, who has recently been in charge of the company's European production, left New York yesterday for Los Angeles to confer with Mr. DeMille about the arrangements for the longest location trip in the history of motion pictures, half way 'round the world from Los Angeles to the Holy Land.

Miss Jeanie Macpherson, who has written all of Mr. DeMille's recent continuities, is on her way to Los Angeles, after spending a month in the east at work on the script for the dramatic story of the "Ten Commandments."

Already on the way to the Holy Land is Mrs. Florence Meehan, whom Mr. DeMille dispatched to the Biblical country for authentic data for use in the production. Mrs. Meehan is a much-traveled authority on ancient peoples and customs, who will explore India, Java, Thibet and Baluchistan before proceeding to Palestine, where she will be joined by the DeMille company.

Mr. Kaufman, on account of familiarity with foreign production conditions, will accompany Mr. DeMille on this photoplay conquest of the Holy Land.

Equity Completes Foreign Deal

South American Rights Are Disposed of on "Has the World Gone Mad?"

WORD comes from the office of Equity Pictures Corporation that the first foreign deal had been consummated on their new Special production, "Has the World Gone Mad?" By the closing of this contract, Equity has disposed of practically the entire South American market—the only part left open being the northern strip of small countries, including Colombia, Venezuela and the Guianas.

The contract was closed between Louis Baum, vice-president of Equity Pictures Corporation, and Jacob Glucksman after a screening in the Equity projection room. The territories covered by this deal comprise the countries of Argentine, Uruguay, Paraguay, Chile, Peru, Bolvia and Ecuador. Mr. Glucksman expressed his absolute confidence in the success of the picture in each of the above countries, due to the fact that the production not alone deals with the trouble and eccentricities of American life, but is applicable to the society life of any country in the world today.

"The picture," said Mr. Glucksman, "is all that Equity and the trade papers have held it to be and I am glad to obtain it for my territory. I also purchased Equity's last success, 'What's Wrong With the Women,' and I can safely asy that in my opinion, 'Has the World Gone Mad?" will make money.

Washington Dignitaries See Doug's Latest

Douglas Fairbanks' photoplay version of the chivalry and adventures of Robin Hood as portrayed in his "Douglas Fairbanks in Robin Hood," a United Artists release, and which opened recently in Washington, D. C., at the Columbia theatre, is exerting its magnetic influence upon the official life of the national capital, according to word just received by the star-producer from Frances Parkinson Keyes, noted magazine writer, and the wife of Senator Keyes, of New Hampshire.

It is quite likely, according to Mrs. Keyes, that most everybody of official consequence in big political circles will try to learn something of diplomacy and statesmanship from the dashing exponent of taking from the rich to give to the poor, as depicted by Mr. Fairbanks. Among the first of the nation's official family to attend a showing of the picture was Mrs. Coolidge, wife of the Vice-President, who was a guest at a theatre party given by Mrs. Keyes.

"Pilgrim" Prints Meet Big Demand

The demand for Chaplin's new picture, "The Pilgrim," is said to be so widespread that Associated First National has ordered 200 prints of the picture which goes into The Strand, New York, Feb. 25, for a two weeks' run.

It is expected that the number of prints on this picture will reach 225, which will be a record over even the number ordered on "The Kid."

First National branch offices report many bookings already and the demand is for early dates, which may bring a First National record for day and date showings.

She gave up everything to go with the Abysmal Brute—

Why?

CARL LAEMMLE presents
JACK LONDON'S
FAMOUS DRAMATIC STORY
"The ABYSMAL BRUTE"
WITH
REGINALD DENNY
A HOBART HENLEY PRODUCTION
UNIVERSAL-JEWEL

"Hearts Aflame" Gives Critics Thrill

New York motion picture critics admit that thrills chased themselves up and down their spines when they saw the tremendous, realistic forest fire in Reginald Barker's production of "Hearts Aflame," which opened at the Rialto theatre February 4.

"The Evening Post" says: "Interest in the film registered 100 per cent.

The absolute realism of the forest fire scenes is pointed out by "The Tribune" reviewer, who writes:

"A woman sitting in front of us turned around and said: 'I was caught in a forest fire once, and that is so real that it frightens me to look at it.'"

The critic for "The Evening Journal" wonders how it was done.

"Your first mental question after the final fadeout will be: How did the director, Reginald Barker, stage this forest fire business without burning pretty Anna and the man who stoked the engine to a crisp. . . . The forest fire, of course, is the climax of 'Hearts Aflame,' which was adapted from Harold Titus' novel, 'Timber,' but there are other sequences which set one's nerves a-tingling."

Charles Ray Selects Director

Frederic Sullivan to Handle Megaphone on "Courtship of Miles Standish"

To direct the production of the most pretentious effort of his film career, "The Courtship of Miles Standish," Charles Ray selected Frederic Sullivan, who arranged, produced and staged the magnificent spectacle, "A Midsummer Night's Dream," in the Hollywood Bowl last autumn.

The man now wielding the megaphone in the picturization of the great drama of American colonial days is a nephew of England's most celebrated composer, Sir Arthur Sullivan, of Gilbert & Sullivan fame.

When Charles Ray decided to use Longfellow's epic poem as the background of an historical and dramatic photoplay which is expected to place the star in the "million-dollar producer class," he was faced with no easy task in selecting a director big enough for the job.

The tremendous energy and ability of Frederic Sullivan, whose mind had guided the fine marshaling of persons and things in the "Midsummer Night's Dream" pageant, impressed the star deeply when he appeared in the spectacle. Investigation showed that Mr. Sullivan had created similar spectacles in Boston, Washington, St. Louis and other cities; that he was long an actor, and then stage director for artists like Nance O'Neill, Blanche Bates, James K. Hackett, Herbert Kelcey and Effie Shannon, John Mason, and others.

But Mr. Sullivan was also a motion picture veteran, for he was with the pioneer Reliance, Thanhouser and Majestic companies in the East, leaving that field only to return to state direction.

Another interesting fact in connection with Mr. Sullivan is that as a native of England, for forty years a resident of the United States, this director could bring to his task a valuable dual outlook concerning the events to be picturized, dealing as they do with both England and America.

"All the Brothers Were Valiant" Approved

"All the Brothers Were Valiant" was acclaimed with the highest praise by Washington's motion picture critics.

"The Washington Post" says: "It may be on account of the appropriate title, or the name of Lon Chaney on the billboard; or because of apt direction, or the humanness of the characters; or possibly because the world still loves romance and melodrama of the sea; or it may probably be an accumulation of all these causes that resulted in the Palace throwing open doors to capacity audiences last night and hanging out the 'S. R. O.' sign when the premiere of 'All the Brothers Were Valiant' opened and promised a week's full house run."

The reviewer for "The Washington Daily News" writes: "Of all the . . . salt water dramas we have visioned in the past couple of years, the best is 'All the Brothers Were Valiant,' featuring the incomparable Lon Chaney. . . . another star in Chaney's crowded crown. . . . The film makes you almost smell the salt."

Beauty Cast Completed for Sam Wood's Film

The last of the seven beautiful girls, selected from hundreds of applicants to enact the roles of seven wives in "Bluebeard's Eighth Wife," Sam Wood's production for Paramount, starring Gloria Swanson, has been chosen by the director.

She is Maude Wayne, reputed to be one of the most beautiful blondes in Hollywood. Miss Wayne is a girl of the modern type of beauty, somewhat tall, very slender and exceedingly graceful. She will take the role of an American girl, one very fond of golf.

In addition to Miss Wayne he selected these six other girls as follows:

Majel Coleman, winner of a beauty contest in Cincinnati, Ohio; Thais Valdemar, a newcomer to Hollywood from Russia; Arita Gillman, judged Oregon's most beautiful girl; Christiana Montt of Chile; Irene Dalton, formerly a model in Chicago, and Helen Huntoon.

Arrow Special to Have Premier

"Lost in a Big City" Due for Week's Showing in Paterson, N. J., March 6th

W. E. SHALLENBERGER, president of the Arrow Film Corporation, announces that the Blazed Trail special production, "Lost in a Big City," will receive its premier showing at the U. S. Theatre, Paterson, N. J., where it will play the entire week of March 6th.

This production, which was adapted to the screen by L. Case Russell from N. S. Woods' famous stage play of the same name, was directed by George Irving and stars John Lowell, who is said to have duplicated his splendid work of "Ten Nights in a Barroom." Practically the entire cast that appeared in "Ten Nights in a Barroom" is in "Lost in a Big City," with the addition of Jane Thomas, Edward Phillips, Ann Brody, Edward Phillips, Evangeline Russell and Whitney Haley. Other favorites who will be recognized are Edward Keller, Jimmie Phillips, Charles Beyer, Baby Ivy Ward, Leota Miller and Charles Mackey.

Manager Adams, of the U. S. Theatre, is planning an intensive exploitation and advertising campaign for this premier in which he will be assisted by representatives of the Exploitation Department of the Arrow Film Corporation.

It will be recalled that "Lost in a Big City" was given a pre-release showing for one day at the Glove Theatre, Gloversville, New York, where the picture was made and in this instance it not only shattered the box office record of that house for any single day's showing, but received the unique tribute of the unanimous endorsement of the four trade paper representatives who journeyed up to Gloversville to attend the showing.

Striking Posters for "The Curse"

Six-color posters of the standard styles arrived this week at the main office of L. Lawrence Weber & Bobby North on their state-right release, "The Curse." The posters, in miniature, had been approved by the thirteen state-right distributors of the Weber & North release before the order to print them was given. As a result, the finished product showed the nearest approach to perfection that it was possible to get. All the high spots of the Chas. E. Blaney melodrama stand out in vivid colors. The sensational element of the five-star feature was given the strongest play. The wild runaway-train incident that brings the finish up to a climax was the subject of the three-sheets. The twenty-four sheets show the cast grouped in action, life-size, around a table, enacting the crucial quarrel scene.

The cast is featured throughout, as their names are considered strong inducements. They are Harry Morey, George Fawcett, Edmund Breese, Marguerite Clayton and Miriam Batista.

LUDWIG G.B. ERB,
PRESIDENT

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George W. Mitchell, who has organized Choice Productions, Inc.

George Mitchell Enters Production Field

Watching the rise of the motion picture game from early chaos to its present business standing, Geo. M. Mitchell, seeing the opportunity presented by the application of strictly business principles to the production end, has recently been attracted to the field.

Possessed of exceptional business sagacity, coupled with "straight from the shoulder" methods and high ideals, Mr. Mitchell in the organization of the Choice Productions, Inc., has endeavored to surround himself with men who can be depended upon at all times to carry out the policy of "better pictures" with square dealings to all.

In conjunction with the "Comparables" the Choice Productions, Inc., are producing, under the direction of Tom Mills, another series embodying well-known ideas conveyed in a new form. Each story of this series will carry an abundance of clean, wholesome comedy.

"IT'S ONE OF THE BEST"
THE PASSIONATE FRIENDS
H.G.WELLS GREAT LITERARY SENSATION

State Forester Aids Picture

"The Ninety and Nine" Exploited as Warning Against Forest Fires

"THE NINETY AND NINE," Vitagraph's special production, which has for one of its big thrills a realistic forest fire, is now enjoying one of the most extensive and extraordinary tie-ups ever accorded a motion picture in the Middle West, if not in the entire country. Through the efforts of William T. Cox, State Forester, of Minneapolis, the Vitagraph picture is being held up as a splendid example of the ease in which forest fires may actually be started and the great havoc wrought by them. Mr. Cox is making a state-wide campaign on forest fire prevention through the newspapers as well as the motion picture theatres and has succeeded in interesting the bordering states of North and South Dakota, Wisconsin and Michigan in his campaign, and is securing their co-operation. Using "The Ninety and Nine" to visualize his arguments Mr. Cox is making the greatest drive to educate the careless ever made in the State of Minnesota.

Mr. Cox is conducting his campaign and tie-up with "The Ninety and Nine" through several mediums. First is the very extensive use of the 24-sheet on "The Ninety and Nine," which shows a forest fire in brilliant colors. Mr. Cox has had prepared and is using strips reaching entirely across the top of the 24-sheet and reading:

"The Greatest Forest Fire Ever Filmed Is In 'The Ninety and Nine.' See It and Prevent Forest Fires."

Within a week after he had begun his campaign, Mr. Cox had forty-five 24-sheet stands in St. Paul and Minneapolis and others were going up as soon as the additional supply was received from the New York offices. At the same time he had thousands of smaller strips large enough to strip the one-sheets printed which read:

"'The Ninety and Nine' Shows You the Greatest Forest Fire Ever Filmed. See It and Prevent Forest Fires."

These one-sheets are being posted in all prominent locations throughout the forest zone. At the same time, both the stripped 24-sheets and one-sheets are being furnished from Vitagraph's Minneapolis exchange to the exhibitors throughout the territories it covers.

For his newspaper campaign, Mr. Cox is sending a letter over his signature to the editor of every newspaper in the State of Minnesota requesting that the editor give him a good story of the tie-up that he has effected, bringing out with prominence the importance of his fight to prevent forest fires and the fact that "The Ninety and Nine" has the greatest forest fire ever filmed. In connection with these letters, the Vitagraph's Minneapolis exchange is sending to the same newspapers a mat to illustrate the story.

"Peg" Lauded by All Reviewers

Critics from Different Cities Praise Laurette Taylor as Screen Star

METRO, with its production of "Peg o' My Heart" with Laurette Taylor, is in the position of a victorious political candidate getting additional confirmatory returns from widely scattered districts. East(south, west, north, the newspaper reviews report a landslide for "Peg" and Metro, according to the Metro office. J. Hartley Manners' play, the reviewers agree, is even more delightful as a film offering than as a stage play.

"The star has endeared herself even more to the vast American audience which is certain to flock to see the picture," writes Theodore R. Liuzza, photoplay critic of the New Orleans Item, after seeing the picture at the Strand. "The photoplay even excels in charm of characterization Miss Taylor's own inimitable Peg of the footlights."

Duke Adamshick of the Toledo, Ohio, News Bee, writing: "With a touch of drama and a bit of comedy, 'Peg o' My Heart' . . . is a very pleasing show and should keep the Temple theatre packed this week. . . . The screen version excels the legitimate.

Another Toledo newspaper, the Times, records that "Laurette Taylor makes her debut as a screen star with a loud and voluminous bang. . . . Miss Taylor brings to the screen a distinct personality, a likeable bit of Irish magnetism that is irresistible."

Davis, photoplay reviewer of the Cleveland, Ohio, Press, observes that while dozens of other actresses have attempted the same sort of role that Miss Taylor portrays, "we don't now recall any who has done it better than Laurette Taylor."

The Sunday Tribune of Tampa, Fla., reports:

"It is an effective reply to those who continually clamor 'what's wrong with the movies?' The next time picture fans hear that complaint, send the knocker to see Laurette Taylor in 'Peg o' My Heart.'"

Advocates Portland for Producing Center

J. J. Goldburg, president of the Independent Pictures Corporation, broke into the *Oregon Sunday Journal* for front page space because of his address before the Portland Chamber of Commerce last week.

Mr. Goldburg was in Portland in the interest of one of his producing units, the Premium Picture Productions. While there he was asked to address the Chamber of Commerce and it was his insistence that Oregon become a producing center which aroused the interest of Portland newspapers.

"Where Pavement Ends" Picturized

John Russell's volume of short stories, "Where the Pavement Ends," greeted by Sir Arthur Conan Doyle and other literary authorities as "the best volume of tales by any debutant since Kipling's 'Plain Tales,'" is being issued by Alfred A. Knopf in a special photoplay jacket, to be placed on sale simultaneously with the release of the Rex Ingram production of "Where the Pavement Ends," picturized from one of the stories in the volume.

The jacket will carry scenes from the photoplay, in which the leading players are Ramon Novarro and Alice Terry. This edition makes the fourth appearance of the stories. It was issued first as "The Red Mark" a few years ago and later as "Where the Pavement Ends," with a number of new stories added. Then it was made into a Metro photoplay by Rex Ingram.

"Where the Pavement Ends" is a Rex Ingram production for Metro Pictures Corporation. John F. Seitz did the photography.

"Notoriety" Is Bookd by Grauman

Will Nigh's first production for L. Lawrence Weber and Bobby North "Notoriety" has succeeded in winning a booking at Sid Grauman's Million Dollar theatre of Los Angeles. A wire received from George Montgomery of the Supreme Film Co., local distributors of the society drama in the Los Angeles district, states that this is the first time a state-right feature has been booked at the famous picture temple.

An elaborate prologue is in preparation, on a scale as lavish and original as all of Grauman's presentation preludes to his shows. The timely interest of "Notoriety" in daily life will be featured.

Every man feared him!
Every woman idolized him!
Why?

CARL LAEMMLE presents
JACK LONDON'S
FAMOUS DRAMATIC STORY
"The ABYSMAL BRUTE"
WITH
REGINALD DENNY
A HOBART HENLEY PRODUCTION
UNIVERSAL-JEWEL

"Down to the Sea in Ships," the Elmer Clifton sea picture, which is being released by Hodkinson.

Priscilla Dean Special Scores

"The Flame of Life" Approved by New York and Chicago Reviewers

PREMIERE showings in New York and Chicago have established "The Flame of Life," Priscilla Dean's latest Universal-Jewel production, as one of the strongest pictures ever made by that popular star. Release of this feature, which is a Hobart Henley production, adapted from the popular novel "That Lass o' Lowrie's" by Frances Hodgson Burnett, was received with great acclaim by both press and public, according to Universal.

R. W. Gallico, of the New York Daily News, had the following to say:

"Carl Laemmle, Universal chief, rings the bell a second time on Broadway this week, with 'The Flame of Life' at the State, although the clamor is not quite as pronounced as in the case of 'Driven,' his other offering (now running at the Criterion theatre), still, it is sufficiently loud to call attention to the fact that of late this company has been offering the public some exeedingly fine photoplays.

"Priscilla Dean was most effective, especially her early scenes and later in her trial by fire and water. The photography is excellent. We think highly of Mr. Henley and 'The Flame of Life.'"

Apropos of the Randolph showing, Mae Tinee, in the Chicago Daily Tribune, said:

"Again Priscilla Dean proves her right to the title of 'one of the screen's best actresses.' In this adaptation of Frances Hodgson Burnett's 'That Lass O' Lowrie's' she furnishes the silver sheet with another brilliant bit of impersonation that will live to her credit in the memories of her audiences."

Genevieve Harris, in the Chicago Evening Post was even more enthusiastic.

"Here is the best picture Universal studios have turned out in a long time," she wrote, "and one of the most vivid and entertaining productions we have seen this season. Priscilla Dean has never had a role better fitted to display her distinctive talents.

"The direction of the picture is fine with many skillful touches. The handling of the fight scene was one of them. The staging of the mine disaster is very realistic, or at least it appears to be."

The cast supporting Miss Dean is headed by Wallace Beery in the leading heavy role, Robert Ellis, playing opposite Miss Dean, Kathryn McGuire, Beatrice Burnham, Fred Kohler, Emmett King, and others.

F. B. O. Claims Powerful Drama

"Can a Woman Love Twice," Starring Ethel Clayton, Is Current Release

"CAN A WOMAN LOVE TWICE?" the current release of the Film Booking Offices of America, is announced by that company as the most powerful drama in which Ethel Clayton has ever appeared. It was made under the working title of "The Greater Glory." It is Miss Clayton's second production for the Film Booking Offices, the first being "If I Were Queen."

Wyndham Gittens, one of the leading lights among screen writers, is the author of the story, which is laid in California and New York in the adventuresome days immediately following the signing of the armistice. The picture contains no gruesome battle scenes, but is said to be filled with a succession of dramatic situations, as it tells of a war widow who finds her second love in the person of a returned soldier bearing the same name as her husband.

One of the many points of appeal of the picture is the acting of Baby Muriel Dana, who plays the part of Miss Clayton's son. Opposite the star in the leading male role is Malcolm MacGregor, and the remaining principals are Kate Lester, Fred Esmilton, Victory Bateman, Theodore Von Eltz, Wilfred Lucas, Al Hart, Anderson Smith and Clara Clarke Ward. James W. Horne, who has been directing with the Ince forces, wielded the megaphone and Joseph A. Dubray was behind the camera.

"In calling this production the greatest of Miss Clayton's career," stated Vice-President Schnitzer of F. B. O., "we are doing so advisedly. We have considered all of Miss Clayton's releases and it is our honest opinion that 'Can a Woman Love Twice?' is her most dramatic and entertaining offering. Our judgment has been corroborated by the exhibitors who have already seen the picture. The story is not merely a 'starring vehicle'—it is one of the most appealing and gripping dramas ever written for the screen, and with Miss Clayton in the stellar role it has a two-fold strength, for the star's personality was never more charming or appealing than in this picture.

"Film Booking Offices presents 'Can a Woman Love Twice?' as the highest type of screen drama, with a star far above the average, careful production, and a delightful personality in the stellar role."

Pictures Entertain in Churches

First National Reports Exceptional Demand for Important Gatherings

FOR those who are worrying about the trend of pictures First National sends out the cheering information that its pictures are being requested by circles that were once thought to look on the movies as entertainment for the masses but not for the classes. It is interesting too to note that with all the talk about the church being opposed to pictures, churches are using pictures as entertainment for important gatherings.

Richard Barthelmess in "Tol'able David" was selected as the first film to be presented in the handsome new auditorium of the Central Presbyterian Church, of Montclair, N. J., early this month, and since this auditorium is equipped for pictures it is reasonable to suppose that in building the auditorium the Central Presbyterian looked with favor on pictures and will show more of them.

Early in the year the committee in charge of entertainment of a gathering of ministers in Albany, N. Y., requested a print of Maurice Tourneur's "Lorna Doone" for showing to the ministers.

Sir Auckland Geddes, British Ambassador to the U. S., thinks so much of screen entertainment that he has had a machine installed in the embassy and regularly entertains his guests with pictures. Recently he showed "Oliver Twist," and "The Hottentot," and from reports a fine time "was had by all."

In England, society is adding its applause to that of the masses who crowd the cinemas. The nobility is using pictures for private and charity entertainment. For the first time in the 1,000 years of its history, Arundel Castle, the Sussex seat of the Duke of Norfolk, was the scene about two weeks ago of a picture show. The Duchess, mother of the duke who is only fourteen years old, arranged two screen entertainments for her guests who gathered for the festivities in connection with the coming-out party of her eldest daughter, Lady Rachel Fitzalan-Howard.

At the special request of the Duchess British First National sent pictures to the castle. In the afternoon were shown Jackie Coogan in "Oliver Twist," and Charlie Chaplin in "Pay Day." In the evening the guests were entertained with "The Eternal Flame," in which Norma Talmadge is the star.

Great Title Card for "Covered Wagon"

The largest "title card" ever made was recently photographed at the Lasky studio for "The Covered Wagon," James Cruze's production for Paramount.

The reason this gigantic card was painted—and it is as big as the side of a barn—was to get the effect of a sweeping curtain which when drawn shows the title of the picture. Ordinarily such titles are done in miniature, but to get the proper perspective and curtain effect the large size was made.

Karl Brown was the cameraman of the production.

"Last Hour" Wins Critical Praise

Reviewers Unanimously Commend Burr Offering at New York Cameo Showing

CRITICS of the New York dailies were enthusiastic in their praise of "The Last Hour," the Edward Sloman production released by C. C. Burr of Mastodon Films, Inc. The feature, which has an all-star cast headed by Milton Sills and Carmel Myers, closed a very successful engagement at B. S. Moss' Cameo theatre last Saturday.

In reviewing the picture, P. G. Gallico of the Daily News said: "'The Last Hour' has a great many things in its favor; it is interesting, it has a new idea, there are pleasant people in the cast and it is well directed. The last of 'The Last Hour' will keep you on seat's edge. If you like suspense, you'll be surprised. This is a great picture to see for people who know how everything is going to come out. It leaves them so flat in the end."

Grena Bennett in the N. Y. American had this to say: "'The Last Hour' holds the interest. That the wages of sin is death for some and that for others escape by a hair or a rusty spring was the real backbone of an absorbing play well acted."

Hariette Underhill of the N. Y. Tribune wrote: "'The Last Hour' at the Cameo is the last word in screen melodramas"; while Don Allen of the Evening World said: "The feature film offering for the week at the Cameo is 'The Last Hour,' picturized from the story, 'Blind Justice,' by Frank R. Adams. Milton Sills, to our way of thinking, a mighty clean-cut actor, aided and abetted by Carmel Myers, heads a rather good cast and the story lends itself admirably to the screen. An enjoyable film that contains enough suspense to satisfy even the most blase movie goer."

The Evening Journal critic sums it up in this way: "Just how Edward Sloman could have packed more action into 'The Last Hour,' a photoplay adapted from Frank R. Adam's story, 'Blind Justice,' is not apparent. He used up all the action that he could lay hands upon and the consequence is a melodrama that should captivate every devotee of the crook picture."

The critic of the Evening Sun had this to say: "In 'The Last Hour' at the Cameo theatre this week, Edward Sloman has handled very competently the screen version of the story, 'Blind Justice,' by Frank R. Adams, originally published in Munsey's Magazine as a serial. It has an exceptional and pulse quickening climax, when everything seems to be solved in almost the last turn of the cog-wheel of the projection machine. The mere fact that Milton Sills and Carmel Myers have the leading roles is proof enough that they are competently handled."

Loew's Valentine theatre, Toledo, prepared this "Dr. Jack" ad from press book material

Director Asks For Criticisms

Franklin, in Statement, Urges Exhibitors to Express Opinions of "Brass"

FOR the first time in the history of his association with the motion picture industry, Sidney Franklin, director of the Warner Brothers classic of the screen, "Brass," a Harry Rapf production adapted from the novel by Charles G. Norris, in a signed statement makes a direct appeal to the exhibitors regarding the merits or demerits of the feature.

The statement was prompted following a preview presentation of the production before a large gathering of motion picture enthusiasts at Glendale, California. The feature is said to have met with a warm reception, and it imbued Mr. Franklin with the desire to seek a consensus of opinion from theatre owners throughout the country. His letter reads as follows:

"After six months of hard and conscientious work on the part of each member of the staff, including Mr. Harry Rapf, the producer, we have finally completed the production of 'Brass.' I feel, in justice to the Warner Brothers organization, that I write you these few lines. Without hesitancy on my part, I will say that 'Brass' will be one of the outstanding big pictures of the year.

"It is a picture that I feel very proud of, in fact more so than any previous picture that I have had the pleasure of making. I always felt confident that we would have a successful picture, but this one has far surpassed my expectations. I would appreciate a line from the exhibitors after they have seen 'Brass.' I trust that they will pardon these few lines, but I feel that my enthusiasm permits the above frank statement."

This latest Warner classic is scheduled for release in March, and it is expected that the Strand theatre, New York, which has contracted for the Warner series, will set an early date for the showing of the production. Prints of the feature are being shipped to the exchanges handling the Warner product.

Among the large number of players in the cast are Monte Blue, Marie Prevost, Frank Keenan, Irene Rich, Harry Myers, Miss DuPont, Pat O'Malley, Helen Ferguson, Vera Lewis, Harvey Clark, Margaret Seddon and Edward Jobson. The story was adapted for the screen by Julien Josephson.

Special Editions Out on Fox Features

The first copies of the motion picture editions of both "Truxton King," by George Barr McCutcheon, and "The Custard Cup" will be received this week by the leading book stores in all the key cities. Grossett & Dunlop, the publishers, arranged with the Fox Film Corporation for the special editions which carry special pages showing scenes from the two named productions and also give credit to the producer on the jackets of the books.

Novel Ideas For "Temptation"

C. B. C. Title Readily Suggests Many Possibilities for Exploitation

THAT there are tremendous possibilities in the title alone of "Temptation," third of the C.B.C. Box Office Winners, is being proved by that company in the form of a preliminary teaser exploitation campaign that is being carried out along novel lines.

This is the feature which is being produced with a cast including Bryant Washburn, Eva Novak, June Elvidge, Vernon Steele, and Phillips Smalley.

This company attracted wide attention and commendation among the territorial holders of the features by reason of the number and variety of novelties and ideas they offered on their feature, "Only a Shopgirl."

This policy proved so successful that they are carrying it further in exploiting "Temptation" — to the extent of keeping buyers "pepped up" by shooting them a new teaser idea to work up several times a week, even though the feature itself is still in course of production.

This week's ideas took two different forms. The first was a diamond ring (synthetic, of course, but with a genuine sparkle) sent out in a real plush ring box bearing the inscription "This is what starts the trouble in Temptation." This was sent broadcast throughout the country. This was immediately followed up by the sending of a telephone index pad, imprinted "We've got your number—watch out for Temptation."

Many novelties are already in course of making, so that when the feature is ready territorial holders will not be held up, but will be ready to launch their campaigns at once.

"As soon as you look at the word 'Temptation' ideas suggest themselves to you," says Joe Brandt of C.B.C. "The mental tie-up is immediate and if a title 'hits home' at once and suggests an immediate idea, it is bound to be a success and to have a drawing power."

Ballin Preparing Next for Goldwyn

Hugo Ballin, who has just finished editing "Vanity Fair," is making preparations to begin work on another big picture, which will be the second of a series he will make for Goldwyn.

He had six different stories which he wants to do, but he can't make up his mind which to do first. Four of these stories are placed in another period of history and two are modern. However, Ballin is allowing himself to be swayed somewhat by the numerous letters he has received urging him to do something historical.

Associated Photo-Plays Names Sales Chief

FOLLOWING the announcement of the establishment of the New York office of the Associated Photo-Plays, Inc., in the Loew Building, comes word from the executive offices of the company in Los Angeles, of the appointment of Mr. A. Canter as general sales manager.

Mr. Canter will be in charge of sales of all productions to be released by the Associated Photo-Plays, Inc. He is well known in the industry and is especially well acquainted with the independant state-right exchange managers.

"The sales policy of the Associated," states Mr. Canter, "calls for the reduction of our distribution costs to the minimum.

"Our first productions, 'Why Women Re-Marry,' has just been completed and the sample print will reach the New York office within the next few days. I am informed that Milton Sills, the star, gives the finest performance of his career in this picture, and is ably aided by an all star cast which includes Ethel Grey Terry, Carol Holloway, Clarissa Selwynne, Wilfred Lucas and William Lowery."

"Public Opinion" Allied Release

First Serious Chaplin Production Is New Departure in Construction

FOLLOWING the receipt of its copyright registration in play form, Charles Chaplin yesterday announced that the title of his first serious motion piction production would be "Public Opinion." The production will be released by Allied Producers and Distributors Corporation, the subsidiary of United Artists.

The production which is already well under way and which was temporarily called "Destiny," will be in ten reels and though written and directed by Chaplin himself, it will star Edna Purviance in the leading role.

"Public Opinion" is said to mark a new departure in most every element that goes to make up motion pictures. In story structure, in acting and in theme the production promises to be revolutionary and Chaplin himself is very emphatic in saying that it is by far his most important contribution to the screen.

In speaking of the picture, Chaplin says:

"I believe that 'Public Opinion' will be the most important work of my career and no one realizes more than I what a revolutionary step I am taking in adhering to the original style of construction which I am using.

"There have been a number of queries as to whether I intend to act in the picture or not. I am not going to act in it not from any policy but because in the story as I truthfully see it, there is no place for my character. And I am rather glad there isn't because the story is something that I wish say without its being stunted by injecting my own character into it."

Playing opposite Edna Purviance, who is being launched on her starring career in "Public Opinion," is Adolphe Menjou while other important members of the cast include Carl Miller, Lydia Knott, Harry Northrup, Malvina Polo and a number of others well known in the picture world.

The staff on the production end of the picture includes Alfred Reeves, general manager, Eddie Sutherland, assistant to Mr. Chaplin, while Arthur Stibolt is technical and art director. Harry D'Arrast and Jean de Limur are aiding in the picture as advisories on details of the manners and customs of France where the scenes in the production are laid. Roland Totheroh is handling the photography assisted by Jack Wilson.

Many Sales Reported on "Drug Traffic"

INDEPENDENT exchangemen throughout the country this week are reported to have deluged the New York offices of Harvey Gates distributing his latest production, "The Drug Traffic," with Barbara Tennent, Gladys Brockwell and Bob Walker. The production, the first print of which will be delivered in New York the first of next week and prints ready for general exhibition on Feb. 28, has created considerable discussion in film circles.

The following sales were announced this week: Renowned Pictures Corporation for New York State, New York City and northern New Jersey; G. Mayers of Excel Amusement Enterprises of Williamsport, Pa., for Delaware, Maryland, District of Columbia and Virginia; H. Leiber of Indianapolis for Indiana, Liberty Films, Inc., of Des Moines for Iowa, Southern States Film Corporation of Atlanta for entire South and Southwest, Mountain States Film Corporation of Denver for the Rocky Mountain States, Twentieth Century Film Corporation of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

"Dangerous Age" Used as Photoplay Model

The Palmer Photoplay Corporation out in Los Angeles are using John M. Stahl's production, "The Dangerous Age," produced by Louis B. Mayer and released by First National, as a model in screen story construction and have sent out letters to 10,000 photoplay students to see the picture and in towns where it has not been played to urge the exhibitors to show it.

The Palmer people declare that "The Dangerous Age" is an outstanding argument in favor of the original story for screen production and since this organization teaches scenario writing its students are naturally interested in a picture that was not based on a book or a play.

Thomas H. Ince, Rex Ingram, G. Gardner Sullivan, Rob Wagner, J. L. Frothingham, James R. Quirk and Allen Holubar are on the advisory council of the corporation.

"Java Head" Feb. 25th Release

Paramount Feature Approved by N.Y. Critics After Broadway Showing

PARAMOUNT'S feature scheduled for release February 25 is George Melford's production, "Java Head," which was adapted by Waldemar Young from the novel by Joseph Hergesheimer.

Leatrice Joy, Jacquelime Logan, George Fawcett, Raymond Hatton and Albert Roscoe are the featured players in this picture, the story of which is laid in Salem, Mass., in the late forties. The theme is essentially one of the eternal triangle. In this case the three corners are a young Chinese princess, a New England girl and a dashing sea captain engaged in trade with the Orient. To save the life of the princess the young mariner makes her his wife and brings her back to Salem, there to confront his curious family and neighbors and the girl he has promised to make his wife on his return. Only through bitter tragedy is the course of true love allowed to have its way.

To film the exteriors Mr. Melford took his company to old Salem and there, with the assistance of Mr. Hergesheimer, picked out the locations.

The Melford production played successive weeks at the Rivoli and Rialto theatres in New York and was accorded unreserved praise by the newspaper critics. The Tribune said: "Every minute of it was a delight to us, and 'Java Head' is one of the best directed things we have seen in a long time."

The Herald said: "'Java Head,' as a whole, is a splendid picture—beautiful to behold and charged with drama."

"Entertaining and interesting," said the Globe.

The Sun said: "George Melford has caught the spirit of the original story and of the period absolutely, and by discrimination and an unfailing sense of tempo he has made it one of the judicious film triumphs of the year."

Big Exploitation for Principal Release

Eastern Distribution Manager Irving Lesser of Principal Pictures Corporation has started in full motion the machinery that will exploit its latest release, "Temporary Marriage," the first picture Sacramento Pictures Corporation has contributed to the Principal lineup. William H. Jobelman, vice-president and general manager of Sacramento Pictures Corporation, in a telegram received by Mr. Lesser characterized the pictures as "one of the greatest ever offered good substantial independent exchanges."

The all-star cast is headed by Kenneth Harlan. Others in it are Mildred Davis, Tully Marshall, Myrtle Steadman, Stuart Holmes, Maude George and others.

Special Aid Secured for "Within the Law"

Reports from the coast indicate that Joseph M. Schenck intends to make "Within the Law" the most elaborate stage picture in which Norma Talmadge has ever starred. He has had a special art director design the sets, he has had a captain of police assist Frank Lloyd in the details of the acting of the crook characters, and has engaged Willard Mack to help in production generally.

"A Front Page Story" Tops Women's Lists

"A Front Page Story," the Jess Robbins' production made for Vitagraph, heads the list of twenty motion pictures approved and praised by the Kansas City Parent-Teachers' Association. The committee in charge of the motion picture activities of the association actually functions, and every day its members are on duty at the City Censors' office watching pictures, while others are doing the same at many film exchanges.

Each month a list of the pictures approved is made public with the announcement of the theatre where they will be shown. There are twenty in the list for January and "A Front Page Story" heads the list.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Stanley Theatre, Florida, Exquisite Gem of Old Spanish Art

Palm Beach House Causes Much Favorable Comment Among Winter Tourists

ONE of the most novel and beautiful of small theatres in America is the Stanley theatre, West Palm Beach, Fla., recently opened under the direction of Stanley C. Warrick, owner of the famous Beaux Arts theatre at Palm Beach. The new house is an exquisite gem of art, of old Spanish design throughout, in keeping with Florida clime and history. Accompanying pictures give an idea of why the thousands of winter visitors exclaim and even rave over the charms of this bit of old Spain transplanted in Florida.

It is of rough stucco construction, two stories high with red tile roof and a tiny marquee of the same underlaid with cypress, with an old-style balcony at one side; the stone pillars are surmounted with sculptured faces and animals. The whole front is colored ocean-blue, harmonizing with the waters of the Atlantic nearby. The ticket booth is beautiful, also of colored stucco, and cypress woodwork with blue-striped scrolls, and an iron grille for a window, with four corner pillars of white stone. The lobby has a red tile floor. The four big doors are of old "pecky" cypress, dark and handsome—each has tiny movable peep-doors a foot square covered with rusty iron gratings—the whole like an old castle.

The artistic foyer is of dull brown stucco wall and dark paneled ceiling with cork tile floor, lighted by dainty wall torchieres of amber color and with big, antique chandeliers of iron. Here there are stone seats covered with cretonne cushions; canaries, statuary, ornamental pine trees in handsome stone stands; large beveled mirrors in the center of which are iron torchieres; curious wall plaques. Here also is placed a popular crystal globe mounted on an imported stand of great age.

The auditorium seats 810 all on one inclined floor, and here the mediaeval effect is complete. Dingy stone walls with paneled cypress ceiling and blind dungeon doors on each side of the house, also twelve small windows of stained glass effect—all give the desired atmosphere. A toy balcony runs under these windows half the length of each side, also the organ lofts are artistic balconies. The organ is a Wurlitzer Hope Jones and is played by Prof. Oliver Strunk of Detroit. The seats are of French gray upholstered in dark blue Spanish leather. The only touch of color in the auditorium is provided by small stripes of Moorish red and blue along the side ornamental balconies. The floor is of cork tile. Soft, indirect lighting is furnished by several antique iron chandeliers. Exit lights are set in carved stone heads of interesting design.

The stage is ample, 26 x 15 feet, with rich draperies of blue and silver velvet and a voile curtain of lavender and another of rich tropical coloring and foliage. The Stanley coat-of-arms in stone flanks the stage and balcony and is again featured in the mural reproduced herewith with clay figures against a dark blue background—placed just above the entrance from the foyer.

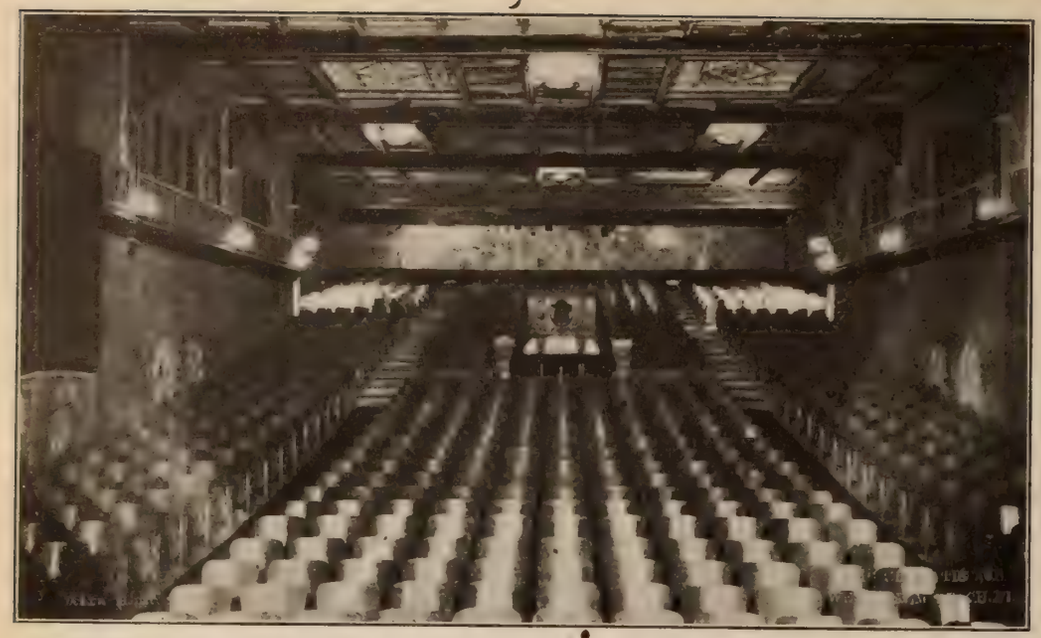
The projection booth is of stone, with the newest type Powers spotlights, stereopticon, transverter, steel film cabinet. A men's clubroom is provided, also an especially attractive ladies' lounge at the left of the foyer. It is done in ocean green with rough walls again, warm, dark rugs, furniture of French gray. Antique vases and wall plaques add interest, also a very old Spanish cigarette lighter-stand. The chandelier and torchieres are of iron again.

Mr. Warrick is a veteran exhibitor and demonstrates his faith in Florida, this being the only new theatre of this season in the state, and the only modern house in West Palm Beach, and doing a big business. Mrs. Warrick is also entitled to much credit for her suggestions in design and finish, contributing much to the general excellence of good taste and art which is a keynote of the theatre throughout. It is doubtful if the world can at present show an equal of this beautiful little Stanley theatre in its field. The cost was $150,000. The architect was Bruce Kitchell of Newark, N. J., and Palm Beach. The contractor was C. J. Meerdrink of Newark, N. J., and Palm Beach. All equipment was furnished by the Southern Theatre Equipment Company of Atlanta. Furnishings, curtains, antiques, chandeliers, New York. Mr. Harry Shull, formerly with First National in Cleveland and Atlanta for several years, is the genial and capable manager of the new house, and will operate the year around.

This theatre offers a very excellent example of the present day tendency of theatre construction for the smaller community house. The motion picture clientele of today are becoming discriminating and, while good pictures are perhaps the dominating attraction, the physical characteristics of the theatre itself is of the utmost importance.

Not always is the house which represents an enormous investment the most successful in presenting an attractive design which wears.

Exterior of the new Stanley Theatre, West Palm Beach, Florida. It is claimed this house is one of the most novel and beautiful small theatres in America following the old Spanish design throughout



Auditorium of the new Stanley theatre, West Palm Beach, Florida, showing the mediaeval effect of rough stone walls, Spanish balconies and panelled ceiling

Third House Opens in Strand New York State Chain

THE Troy, a motion picture theatre being built by the Mark Strand operating company, in Troy, N. Y., and costing upwards of $350,000 will be opened on February 21, according to present plans. Uly Hill, managing director of the Mark Strand in Albany, will also handle the Troy house, with Edward H. Crawford, former manager of the Lincoln, in Troy, acting as business manager. The new house seats 2,100 persons, the balcony accommodating 603.

The Troy is the largest and most magnificent motion picture theatre in the city, and completes the third link of a chain of Strand theatres in the Capital District, the State in Schenectady, second of the chain, having opened about two months ago. The three houses represent an investment of about one million dollars.

The Troy will maintain a fourteen piece orchestra, and will also have a soloist changing weekly. No decision has yet been reached as to admission prices, although it is said that the top will probably be forty cents, or five cents more than the Lincoln, and fifteen cents more than the State in Schenectady, which dropped from forty to twenty-five, and ten cents less than the Mark Strand in Albany.

The opening feature has not been fully decided upon. It may be "Dr. Jack," or it may be "Robin Hood," or some one of the many good features which have already been booked by the house. The opening will be one of the midwinter events in the Capital District, and one which will attract many well known persons in film circles from New York and elsewhere.—Grant.

Price of Raw Stock Reduced

A VERY important announcement was recently made by the Eastman Kodak Company to the effect that raw stock would be cut from 2¼c a foot to 2c a foot. This reduction in the price of film has been made possible through the advancement and perfection of methods used in making moving picture film.

When the enormous amount of raw stock used in this industry is taken into consideration, a reduction of ¼c a foot mounts into large sums of money. It is encouraging to note the trend towards lower prices in this industry and it is hoped that other processes will become more efficient and thus reduce the required investment in pictures.

Doings in Oklahoma and Texas

The Arcade theatre at Denison, Texas, has been completely overhauled, remodeled and made practically new, both inside and out.

J. E. Pearce has purchased the Grand Opera House at Galveston, Texas, and will redecorate, renovate and make the house entirely new, at an early date.

J. E. Elliott at Thorndale, and the Palace theatre at Nacogdoches, Texas, have installed Velvet Gold Fibre screens and will add other improvements soon.

Eugene Kennedy has taken over the Jewell theatre at Rusk, Oklahoma, and will add many new improvements, promising no more jumping or dim lights on screen.

Dan Myers is remodeling a building at 208 Broadway, Muskogee, Okla., which will soon be converted into a first-class motion picture house.—Noble.

"Bellevue" Installs Minusa Screen

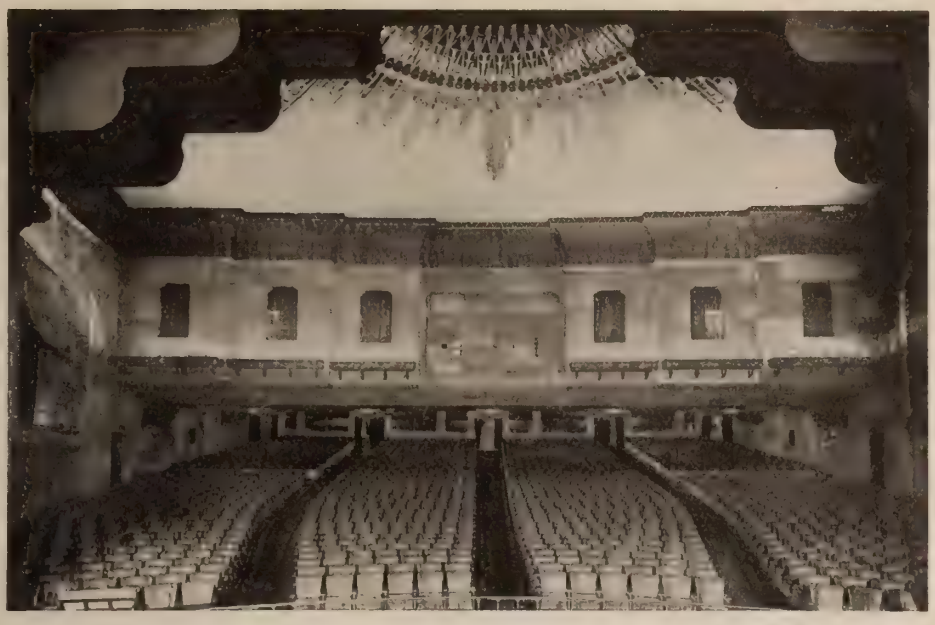
The Minusa Cine Screen Company of St. Louis has installed a 19 by 14-foot Golde Fibre screen in the Cinema Bellevue, Zurich, Switzerland. This is one of the biggest foreign installations ever made, and is expected to lead to other orders from that country. John Sutz, manager of Cinema Bellevue, in a letter to Minusa company, states that the screen has proven entirely satisfactory.—Barrett.

New House for Willimantic, Conn.

There is to be another motion picture house at Willimantic, Conn., by early fall, according to Abraham Krug, owner of property on Union street. He states that he has notified Boyle & Murphy, contractors of the business block, of which the cellar and foundation have already been laid, on property between Union and Main streets, that he has decided to change the plans. His original plans were to have a two-story business block with bowling alleys in the basement.

According to the announcement of Mr. Krug, he plans to tear down the old building now on the site and to erect a theatre with a frontage of 90 feet on Union street, a depth of 80 feet, and providing a seating capacity of 1,000.—Agard.

Interior views of the new Stanley theatre, West Palm Beach, Fla. On the left is shown the artistically designed foyer which follows the old Spanish style. The right view is the exquisite ladies' lounge



Grauman's Egyptian Hollywood Theatre, Hollywood, Calif.
Seating by The American Seating Co.

Another Installation By American Seating Company

Order Number Two

GRAUMAN'S Egyptian Hollywood Theatre, one of the finest theatres on the coast, was ORDER NUMBER TWO from the same owners and their satisfaction is doubly clinched by still a third order, now nearing completion, the Metropolitan Theatre of Los Angeles.

The sincerest testimonial of satisfactory service rendered in a quality product delivered, is not the first order but ORDER NUMBER TWO.

The latest American Seating Company installation is the thirtieth successive installation, one of the largest and best known theatre circuits in the world, the Orpheum Circuit.

Re-orders speak more eloquently than mere words.

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OF
QUALITY SEATING

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National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Electrical Units

Lesson 1—Part II

THE terms of mathematical equations usually consist of letters as their use simplifies and condenses the equations. These letters have a definite meaning and stand for some one definite thing. Thus I ordinarily means electrical current; E is used to denote voltage or electrical pressure; R stands for resistance, etc. These are the meanings we shall give to the use of such letters in future articles.

Electricity is a very peculiar thing. What it is no one really knows. We know what it *does* but do not know what it *is*. To be sure, there are numbers of *theories* concerning it, but these are merely scientific guesses. However, its actions are pretty well understood, and these are the things we are most interested in.

Current

The word *current* is used to describe flowing electricity or electricity in motion. *Coulomb* (coó-lomb) is used to denote the *quantity* of electricity. A coulomb, however, means a certain quantity of electricity *at rest*. Should the electricity be put in motion so that one coulomb passes a given point in one second, then we say one *ampere* is flowing in the conductor. The ampere takes its name from Andre Marie Ampere, a French professor, in honor of his important electrical discoveries. Coulomb per second is rather an awkward phrase, so we say so many amperes, remembering that one coulomb per second equals one ampere. Hence, if a certain motor draws 10 amperes from the line, we know that 10 coulombs per second are being used to drive the motor and its load.

Voltage

In order to cause this current to flow some kind of a force must be applied to drive it. A *pressure* must be exerted on the current to make it flow through the carrying wires and electrical machinery. This pressure is called "electro-motive-force," or E. M. F., for short, and is caused by what is known as the difference in potential between two points. We often hear electric power lines referred to as high potential lines or low potential lines, which means that these wires are charged by the generators in the power station to either a high or low potential. It is the potential difference between two wires of an electric circuit which determines the E. M. F. and hence the amount of work which can be done under a given set of conditions. This E. M. F. is measured in *volts*. The volt is named in honor of Allesandro Volta, an early Italian professor in Physics.

If a difference of potential is set up between any two points on the *same* conductor, electricity will flow until the difference no longer exists, or in other words, until the potential difference is zero. This, however, does not apply where the difference in potential is caused by a generator, for if such is the case, then electricity will flow in the circuit continuously.

The earth has been chosen as representing zero potential. Usually certain wires of electric circuits are *grounded*, or electrically connected to the ground, in order to limit the potential difference between the wires to a certain determined figure. In the case of alternating current circuits, such grounding prevents the accidental existence of very great differences in potential and is a safety measure. Thus certain wires of residence electric currents are grounded to prevent persons receiving fatal shocks should they accidentally make contact with the wires. If the circuit was not permanently grounded and an accidental ground was caused elsewhere, such a high potential difference might exist as would cause instant death if contact with the wires was made. From what has been said it can be seen that in order for current to flow in a circuit, the circuit must first be "*closed*," that is, have no breaks in it, and secondly, voltage must be impressed or applied across the feed wires. If the resistance of the circuit is not changed, then the higher the voltage is the greater will be the current. There can be no current without voltage, but there can be voltage without current, as in the case of an "open circuit."

As stated before, the potential difference, or E. M. F., is measured in volts and the everyday name applied to it is voltage. If this distinction is kept in mind, it will help the student understand many electrical actions later to be described.

Resistance

When a given E. M. F., or voltage, is driving a current of electricity through a conductor such as a wire, it does so against the resistance of the wire. That is, the wire partially obstructs or hinders the current from flowing through it peacefully, so to speak, just as friction slows down the motion of a revolving wheel.

Electrical resistance acts in the following manner: It causes a reduction in the voltage applied to a circuit, and the reduced voltage in turn permits a smaller current to flow through the circuit. This reduction in voltage is called "voltage drop" or just "drop." Thus if a certain current is required to flow through an electrical machine, proper allowance must be made for this "drop" and a higher voltage must be "impressed," or applied, across the machine than would be necessary if no loss due to "voltage drop" were present.

Ohm's Law

Resistance is measured in *ohms* (named after George Simon Ohm, who discovered the relation between current, voltage and resistance, now called Ohm's Law.)

Now the current flowing through a circuit; the voltage driving this circuit and the resistance offered to the current are all related to each other. That is, if we know any two of these quantities, we can easily find the third. This relation can be, and usually is, expressed as an equation as follows:

$$E = IR$$

Remember that E means voltage, I means current and R means resistance. This, then, simply means that the voltage (E) is equal to the current (I) multiplied by the resistance (R). We know, from last week's article, that these terms can be changed around in almost any manner we require. Thus

$$R = \frac{E}{I}$$

or

$$I = \frac{E}{R}$$

So we see that the voltage divided by the current is equal to the resistance and also the voltage divided by the resistance is equal to the current. It must be remembered, however, that these relations hold only where these quantities are taken from the *same* circuit. As an example, suppose we close the switch of an electric circuit and then connect a voltmeter *across* the two wires and it reads 100 volts. Then we break one of the wires and connect an ammeter across the broken parts and it reads 4 amperes. By simply dividing the voltage, 100, by the current, 4, we find that the resistance of the circuit was 25 ohms.

This equation, which is known as Ohm's Law, is really the most fundamental one of electricity. It combines the three principal quantities, voltage, current and resistance, and is applied to all circuits whether of direct or alternating currents.

When studying this law ask yourself these questions:

1. If the voltage is increased and the resistance is not changed, does the current increase or decrease?
2. If the voltage is decreased and the resistance is not changed, what happens to the current?
3. If the resistance is increased and the voltage is not changed, how is the current affected?
4. If the resistance is decreased and the voltage is not changed, how does the current act?
5. When the current is changed and the resistance is not, how is the voltage affected?
6. When the current is changed and the voltage is not, how is the resistance affected?
7. If the resistance is *zero*, what happens to the current when voltage is applied?

(*Continued on page* 1086)

Change of Policy

JUST because the policy of running a great many of the letters received from the various members of the N. A. M. L. in this Forum has been discontinued, is no indication that the interest in the League is decreasing. The editor is in receipt of ever increasing membership applications and interesting letters telling about the efforts made by the projectionists to correct the evil of mutilating film.

The present series of articles is being run in an attempt to present the most useful technical information to projectionists, thus allowing him to secure comprehensive technical knowledge for his work.

It is highly advisable that each article as it appears in the NEWS be filed for future reference both because references will be made to data in past articles and also for the purpose of compiling a complete booklet on electrical and optical subjects.

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Send in Questions on these Articles

(*Continued from page* 1084)

Power

When an electric current flows through a circuit. work is done. If a motor be connected to a power line, electrical energy is changed to mechanical energy and work is done in causing the armature of the motor to revolve. The energy required to do this work is called *power,* and is measured in *watts* or kilowatts (one kilowatt equals 1,000 watts), named after James Watt, an English inventor. Thus we often hear of the power necessary to drive a certain machine or to do a particular job. In electricity the value of the power used in doing a certain kind of work, say, driving a motor, is obtained by multiplying the voltage applied to the motor by the current flowing at that moment.

In equation form it means this :

$$P = E\ I$$

where P means power. Thus we see that a 100 watt incandescent lamp, when burned on a 110 volt circuit, has

$$\frac{100}{110} = 0.9 \text{ ampere}$$

flowing through its filament and hence through the supply wires. In other words, it is drawing 0.9 ampere from the line.

Power Loss

No machine is 100 per cent efficient; that is, it does not change all of the energy put into it into useful work. A certain amount of energy is lost in the machine. Manufacturers of electrical machinery are constantly striving to improve the *efficiency* of their products. Efficiency is measured in per cent of power delivered to power supplied. Thus

$$\frac{\text{Power Output}}{\text{Power Input}} \times 100 = \text{Eff.}$$

The figure 100 is used to express the efficiency as a whole number such as 90% instead of 0.90.

It was explained under "Resistance" that a certain "voltage drop" occurs whenever current flows in a circuit. This voltage is lost in forcing the required current through the wires and hence represents just so much lost power. The voltage drop is expressed as follows:

$$E = I\ R$$

but we just said that power was lost in getting the current through the wires, and this is

$$P = E\ I$$

or

$$P = (IR)I$$
$$P = I^2\ R$$

This power loss is called the "I-squared-R-loss" or the copper loss, and is present in *every* part of the electrical circuit. Wires, then, used for transmitting power have an I^2R lossas have also motors, generators, transformers, etc. In fact every piece of electrical machinery has an I^2R loss which, in addition to other losses such as due to wind resistance (in the case of revolving machines), magnetic losses, etc., use up power and so reduce the power output or the efficiency.

As will be brought out more fully later, this partly explains why motors always draw a higher current from the line than that obtained by dividing the KW (kilowatt) rating by the voltage.

Horsepower

The rating of electrical machines, by the way, is sometimes expressed in "horsepower," or simply "HP." Horsepower, like kilowatt, is an expression for power. If a motor had a rating of 1 HP, it would be capable of lifting 550 pounds, a distance of one foot in one *second* of time. Hence, in one minute, it could do sixty times that amount of work, or it could lift 33,000 (55 x 60) pounds, a distance of one foot in one *minute.* There are numerous ways this 1-HP motor could do its work It could, for instance, lift a 1-lb.weight a distance of 550 feet in one second, etc. Any work, as a matter of fact, which would result in the motor doing 550 foot-pounds of work in one *second.*

The Relation between horsepower, HP, and kilowatt, KW. is as follows:

1 HP = 0.746 KW (746 watts).

Thus, to change KW to HP, *divide* by 0.746, and to change HP to KW *multiply* by 0.746.

Dear Ed.:

Enclosed please find 25c. and also blank filled out. I have been puting this off long enough. Have been interested in the Motion Picture News for a long time and whenever it comes I am in the habit of turning to the N. A. M. L. Forum first, its columns being most interesting and its cause cannot be beat.

Hoping to get my button and labels soon,

Very truly yours,

Rudolph R. Cejda.
Loveland Theatre.
Loveland, Colo.

Simplified Electricity for Projectionists

Dear Ed.:

I would like to become a member of the N. A. M. L. I believe it is a great step in betterment of motion pictures. I know how tiresome and disgusting it is to have a film full of misframes. The Cinema Pan-Americano, the firms which I work for, handle nothing but first class pictures and I am chief projectionist for the American Theatre for over nine years and I am giving good service.

Enclosed find 25c. in stamps and blank taken from your News for which please send me a button and also labels. Please send blanks as my assistant operator and others on the Cinema Pan-Americano circuit want to become members.

Truly,
Sigismund Ballin,
America Theatre,
Christobal, Canal Zone.

Dear Editor:

Recently I have been following the page in the News which is devoted to new members of the N. A. M. L. and after considering all the facts I believe this is as good if not better than any Motion Picture Union. I am enclosing 25c. in stamps for my button and a supply of labels. I surely do hope I am accepted because I want everyone to know that I belong to such a worthy league.

Here's to better projection,

Eugene Paxton,
Opera House,
Piedmont, W. Va.

Dear Sir:

On the 16th of last month I sent in my application for membership in the league. You probably did not get it. Hence I am sending another blank which I trust you will accept. Enclosed is 25c. in stamps for button.

I am a constant reader of the Forum and get a lot of information from it. Will ask a few questions later on.

There are a lot of punch hole artists in this locality but I am doing my best.

Yours for better projection,

William Holbrook.
Fillmore, Utah.

Blank for New League Members

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Home Address .....

Theatre .....

Name and Address of Theatre Manager

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New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button

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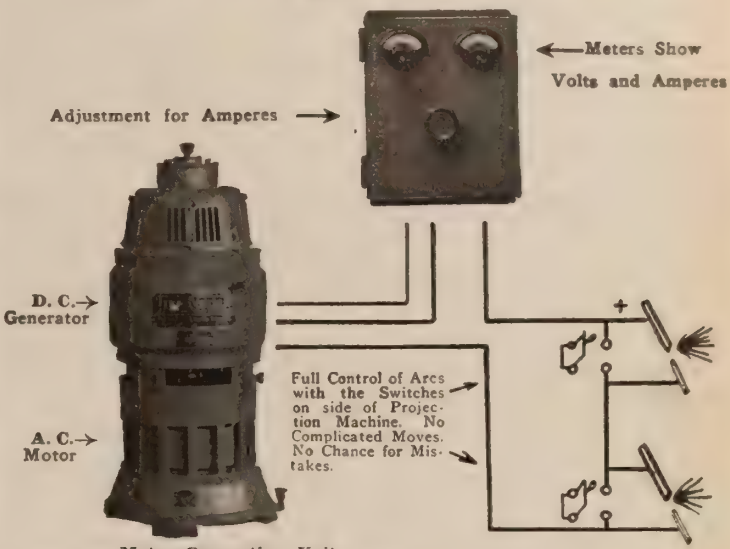
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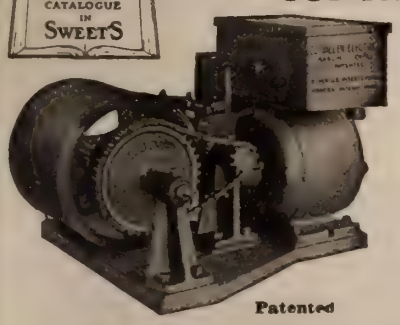

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Theatre Construction Equipping *and* Remodelling

will be presented in a March issue of the Motion Picture News.

This Special Section is being prepared with the cooperation of Thomas W. Lamb, noted theatre architect.

Theatre Construction shows decided Increase

Partial list of large weekly reports received on building projects

CALIFORNIA

San Anselmo—Banker Ballou and Thomas Kent have purchased site for erection of moving picture theatre to cost $50,000. Plans being drawn.

Yuba City—Frank Atkins has plans by Architect Hugh Reitcker of Oroville, Cal., for an open air theatre he proposes to build on his lot near the subways in Yuba City. The theatre will be 88 x 128.9 and have a seating capacity of several hundred. Before next winter a roof will be added to complete the building for use the year round.

ILLINOIS

Chicago—Levine & Rupert, 6951 S. Peoria St., have plans for a two-story theatre, store and office building, 125 x 172, on West 22nd St., costing $500,000. Owner withheld, care of architect. Construction of brick, reinforced concrete, terra cotta, fireproof. Architect taking bids.

Chicago—Jacob Horowitz of Peters & Horowitz, purchased the triangular block fronting 550 feet southwest on Lincoln Ave., 491 east on Robey St., 244 north on Bell Plaine Ave. and coming to a point at Irving Park Blvd. on the south for the site for a 3,000-seat theatre and business block. The cost will be $1,200,000. Construction will begin shortly.

Chicago Heights—Levine & Rupert, 6951 S. Peoria St., have plans for S. G. Gregory Theatrical Co., care of architect, for a three-story theatre, store and office, building, 100 x 126, on West End Ave., costing $350,000. Structure to be of brick, terra cotta, fireproof. Architect will take bids.

MASSACHUSETTS

Boston—Theatre and hotel to be built by Tremont Street Realty Co., care of W. J. McDonald, 49 Federal St., Boston, on Tremont, corner Hollis St., costing $8,500,000. Architect, Geo. Nelson Meserve, 49 Federal St., Boston. Theatre will seat 4,200 and be of terra cotta and granite walls, steel and reinforced concrete. Plans being drawn.

MICHIGAN

Detroit—C. R. Brandt, 1114 Kresge Bldg., Detroit, has plans for a theatre and store building, 140 x 160, on the N. E. corner Gratiot Ave. and May St., costing $500,000, owner withheld. Brick and terra cotta. Sketches being made.

Flint—John Eberson, 212 E. Superior St., Chicago, drawing plans for a two-story theatre building for the Bijou Theatrical Ent., City Bank Bldg., Flint. Construction of brick and steel. Site not selected.

NEW YORK

Buffalo—H. L. Spann, 52 W. Chippewa St., has plans for a one-story theatre, 45 x 100, on Grand St., for J. D. Parmelee, 177 Military Road, theatre to be of brick and terra cotta. Architect taking bids.

Little Falls—William Berinstein of Albany bought the old Kehoe building on Main St. and will build a theatre which will cost $200,000. Theatre is 44 feet front, 56 feet rear and 120 feet deep. The auditorium will provide for 1,400 people. James L. Cummings of Norwich is architect.

New York City—S. J. Kessler, 529 Courtland Ave., drawing plans for A. J. Schwarzler, 369 East 167th St., for a two-story theatre and store building, 150 x 217, on W. S. Morris Ave., for $300,000. Brick and terra cotta.

New York City—H. J. Krapp, 116 E. 16th St., drawing plans for I. Benenson, 1938 Grand Concourse, for a one-story theatre, 87 x 100, S. W. corner Hughes Ave. and 186th St. To be of brick.

New York City—Nouvel Realty Co., 2720 Decatur Ave., has plans by M. W. DelGaudio, 158 West 45th St., for one-story brick motion picture theatre and store building, 52 x 185, to be erected at the northwest corner Morris Parkway and White Plains Road.

Yonkers—H. Creighton Ingalls, 347 Madison Ave., New York City, drawing plans for a theatre, apartment house and department store adjacent to Park Hotel on E. S. McLean Ave., for Ufland & Liftman, Inc., 299 Madison Ave., N. Y. C., to cost $500,000. Owner taking bids.

Tupper Lake—A. A. Cluett has formed a partnership with Elmer Labouf for the purpose of building a large modern fireproof theatre building, which will be two stories high, 50 feet wide by 100 feet long and capable of seating 700 people. Work will be started soon.

MISSOURI

St. Louis—Kennerly & Steegmeyer, Title Guarantee Bldg., drawing plans for a one-story theatre and store building, 68 x 163, on Gravois and Alma Aves., costing $65,000, for the Audrey Realty Co., E. Fre[illegible]n, Pres., 614 Chestnut St. Construction to begin shortly.

St. Louis—Theo. Steinmeyer, Title Guaranty Bldg., drawing plans for a one-story theatre building, 60 x 130, on N. Bway, near Baden St., for Stephen Kaimann, Adelaide Ave., theatre to seat 800. Construction of brick, terra cotta, fireproof. Architect taking bids.

NEW JERSEY

Newark—E. V. Warren, Essex Bldg., has plans for a two-story theatre, store and office building, 71 x 100, on 19th St. and 16th Ave., for Kahn Bros., care of architect. To be of brick. Architect taking bids on contracts.

NORTH CAROLINA

Charlotte—Plans have been drawn for R. D. Craver for an eight-story combined film exchange building, and theatre seating 2,000 persons. Theatre to be steel and concrete, fireproof throughout. Building would extend 32 feet along Trade St. and back 100 feet. The building located on West Trade St. between Church and Poplar Sts. Project to cost half a million.

OHIO

Cleveland—W. G. Caldwell, 406 Park Bldg., drawing plans for two-story and basement theatre, store and office building, 123 x 176, on the S. W. corner W. 118th St. and Lorain Ave., for Syndicate of Realtors, H. F. Chester, 207 The Arcade, to cost $100,000. Brick walls, stone trim, composite construction.

PENNSYLVANIA

Philadelphia—H. H. Klino, 717 Bulletin Bldg., drawing plans for owner, withheld, for one-story theatre building, 52 x 175, on Rising Sun Ave. and Tioga St. Construction to be of brick and steel.

VIRGINIA

Dumbarton—The Georgetown Citizens' Association announces the erection of a new motion picture theatre at Wisconsin and Dumbarton Aves., to be constructed shortly. The theatre will seat about 1,000. Plans being drawn.

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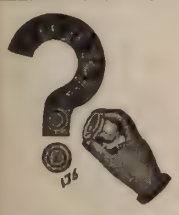

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Motion Pictures by Daylight

A new type projection machine that will show motion pictures in broad daylight has been announced by G. W. Lightfoot and Marvin Cohn, Seattle inventors. Their statements in regard to the machine are backed up with a small model that demonstrates the principle. The machine is said to be a radical departure from other inventions designed to show motion pictures in daylight, in that it requires no screen to reflect rays from the projector.—Prager.

Equipment Installed

Sales and installations announced recently by the B. F. Shearer Theatre Equipment Company of Seattle, include two new type "S" Simplex projection machines sold to Manager Joseph Muller of the Palace Hip theatre, the Seattle house owned and operated by the Ackerman and Harris circuit, featuring vaudeville and first run photoplays.

Two projection machines were also sold by the Seattle organization to L. C. Brown, of Duvall, Washington.—Prager.

Canadian Construction Review

According to official review of construction in Canada during 1922, moving picture theatre contracts for building or remodeling formed one of the largest items of the construction industry in the Dominion outside of public works, private dwellings in the aggregate and factory plants. The statistics show that 38 theatres were built or rebuilt during the past year in Canada, the total cost of the work being $1,189,300. This does not cover decorating, furnishing or equipping any of the structures. There are approximately 900 theatres in Canada, all told, so that over four per cent of all houses were affected by constructional contracts.

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Around Metro Studios

The first scenes of the Max Graf production, "The Fog," were made by Director Paul Powell at San Mateo studios this week.

The Hunt Stromberg-Bull Montana company are back from two weeks at Truckee.

Viola Dana has recovered from appendicitis operation sufficiently to be removed to her home.

Rex Ingram, accompanied by Alice Terry, Edith Allen and Ramon Navarro, also Willis Goldeck, arrived from the east Thursday. Ingram will begin filming "Scaramouche" on March 15.

With Paramount Units

John Flynn left for New York Thursday, after preparing exploitation for "The Covered Wagon."

George Fitzmaurice is beginning on "The Cheat" with Pola Negri and Jack Holt, featured, and Charles DeRoche, who appears in the role originally created by Sussue Hayawaka.

Lois Wilson is spending a vacation in New York.

James Cruze is beginning "Hollywood," the first scenes for which have been taken. Walter Woods, production editor, story by Frank Condon, continuity by Thomas Geraghty. The picture will show the famous cafes, road houses and cheap resorts of Hollywood and Los Angeles.

George Melford arrived this week accompanied by Leatrice Joy, Nita Naldi, and Lewis Stone, to complete "You Can't Fool Your Wife," partially filmed in New York studio.

Sam Woods is casting "Bluebeard's Eighth Wife," starring Gloria Swanson, from a continuity by Sada Cowan, Julia Crawford Ivers, production editor.

Antonio Moreno left for the east Friday to play opposite Agnes Ayres in "The Exciters," under the direction of Richard Ordynski.

In production are: "Six Bits an Hour," starring Walter Hiers, under the direction of Joseph Henabery;, "The Rustle of Silk," starring Betty Compson and Conway Tearle, under the direction of Herbert Brenon.

Wesley Ruggles, who directed Walter Hiers in his first starring picture for Paramount, has been signed to a long-term contract as a permanent addition to the Paramount West Coast studio, according to an announcement just made by Jesse L. Lasky.

Waldemar Young has begun the adaptation of "Salomy Jane," from Paul Armstrong's play, based on Bret Harte's story, which will be George Melford's next production for Paramount, following "You Can't Fool Your Wife," now in production at the company's Long Island studio. "Salomy Jane" will be produced at the Lasky studio on the Coast.

Here and There

The Palmer Photoplay Corporation Company, engaged in filming "Out of the Night," has returned from location at Truckee and is now making interiors at Ince studio. Roy L. Manker, president of the corporation, left for New York Saturday to complete releasing arrangements for this Palmer play.

M. V. Wall Productions has leased space at Universal and is filming "The Right of the Strongest" from the novel by Francis Nemo Green, author of "One Clear Call." Edgar Lewis is directing. In the cast are E. K. Lincoln, Tom Santschi, Tully Marshall, George Seegman, Helen Ferguson, Robert Milasch, Gertrude Normand, Millie Davenport, Coy Watson, Jr., Ida M. Kinsey, Beth Kosik and Les Bates.

The screen rights for "The Just and Unjust," by Vaughn Kester and "The Devil's Own," by Talbot Mundy, have been purchased by Thomas H. Ince.

Ethel Shannon has been placed under three-year contract for featured parts by Schulberg as the result of her work in "The Hero" and "The Girl Who Came Back."

L. J. Gasnier is now filming "Mothers-in-Law." Gaston Glass, Ruth Clifford, Viola Vale, Craufurd Kent, Josef Swickard, Edith York, Doris Stone, Marie Curtis and Lew Nathan compose the cast.

Victor Schertzinger has been placed under contract to direct the third unit of an all-star cast production, for which a continuity is now in preparation, picturing the old old song, "In a Mansion of Aching Hearts."

Tom Forman has completed filming "April Showers" and is now editing the picture.

The ground was broken Saturday for a new administration building at the United studios.

Frank Lawrence has completed editing Alan Holubar's Canadian picture, "Slander the Woman" for First National.

Arthur Jacobs and Frank Borzage have chosen "Sands of Time" as release title for story originally titled "Terwilliger."

Edward Carewe has completed exteriors for "The Girl of the Golden West."

Phillips Smalley's is the newest name to be added to the all-star cast which has been lined up by the C. B. C. Film Sales Corporation for their "Temptation."

At Universal City

Ann Little and Fred Thompson, amateur all - around American champion athlete, have been engaged to appear in the serial, "The Eagle's Talons," an outdoor story of adventure by Teo. Horton, producer and author of several Pearl White serials filmed for Pathe. Duke Warren will direct. Al Wilson, stunt aviator, will play an important role. Five airplanes have been purchased for the picture.

Wallace Worsley begins filming mob scenes on mammoth sets representing the Palace du Parvais on one side, the Cathedral of Notre Dame on the other, and the famed Gibbet in the center. The set covers six acres. Other sets now standing for "The Hunchback of Notre Dame" cover more than twenty acres and all sets for the subject, if left standing, would cover more than thirty acres.

King Baggott has written an original telephone exchange story entitled "Cross Wires," as a new vehicle for Gladys Walton. The continuity is by Hugh Hoffman.

East and West with Fox

Work has been completed at the Fox west coast studios on the next Dustin Farnum picture, which has the working title of "Klondike Kit's Revenge." Arline Pretty is his leading lady and the heavy characters are played by Leon Barry and Sidney Dalbrook.

Tom Mix has started work in another William Fox Production, "The Journey of Death," which Jack Ford is making from the story and scenario by Jules Furthman. Kathleen Key plays opposite Mix and Frank Campbeau has the heavy role.

William Russell has finished "The Water Cross," which will be his next picture released by William Fox. Eva Novak has the leading feminine role.

F. B. O. Production Notes

Harry Revier will direct a comedy drama entitled "Now You See It," by Wyndham Gettins and Helmar Bergman. In the cast are Tom Gallery, Virginia Fox, Tom Wilson, Victor Potel, Herbert Griswold, Gertrude Claire, Robert Walker, Jack Carlyle, Dave Morris.

Emile Chautard is now directing "Day Times Wives" with an all-star cast including Wyndham Standing, Grace Darmond, Verelys Perdue, Will Conklin, Edward Hearn, Katherine Lewis, Kenneth Gibson, Christina Montt.

The next Chester Bennett production, starring Jane Novak, is titled "Divorce," by Andrew Bennison. In the supporting cast are John Bower, James Corrigan, Edythe Chapman, Marguerite Livingston, Freeman Wood and George Fisher.

Century Cut-Backs

Four companies are working. Harry Edwards is directing Buddy Messinger in "The Bus Boy," with a cast including Fred Spencer, Jack Henderson, Lois Boyd.

Al Herman is directing "Oh Nursey," with Jack Cooper, Jack Earle, Marjorie Meadows, Joe Bonner.

Eugene DeRue is directing Bobbie Dunn in "The Poor Boob." Lillian Worth and Ernie Adams are the principal supports.

Herman Raymaker is directing a Brownie comedy entitled "Try and Get It," with a cast including Blanch Payson, Ethel Lee Grant and Billy Engle.

Archie Mayo has been engaged as director.

Release titles: "Straighten Them Out," has been retitled "Sunny Jim" and "Melting Eyes" has been retitled "Welcome Lady."

Ford West, Keith circuit artist, has been engaged by Stern Brothers.

With Roach Comedians

Harold Lloyd's recently completed comedy, "Giant vs. Runt," is ready for shipment and was directed by Bob Goldman.

Charles Parrott has completed a Snub Pollard comedy entitled "The Courtship of Miles Standish."

George Jesky has completed filming "Under Two Jags" starring Stan Laurel.

Director Fred Jackman and company, filming Jack London's "The Call of the Wild," have gone to Truckee. The cast includes Laura Roessing, Walter Long, Frank Butler, Sidney d'Albrook and Jack Mulhall.

On the Goldwyn Lot

George Walsh has been placed under a long period contract to be featured.

Haryon Aye and Phillip Ryder have been added to the cast of Neilan's "The Eternal Three."

William H. Crane has been engaged to play one of the important roles in a King Vidor directed subject, "Three Wise Fools," with Eleanor Boardman in the leading feminine role. The cast includes Claude Gillingwater, Alec Francis, Zasu Pitts, Martha Mattox, John Sainpolis and Fred Esmelton.

Charles Brabin is here to direct Eleanor Glyn's story, "Six Days," featuring Corinne Griffith.

Gibson Gowland is on his way here from England to play the titile role in Von Stroheim's "McTeague." Gowland appeared in "Blind Husbands," "The Fighting Shepherdess" and "Behind the Door."

Corinne Griffith, who was engaged to play the leading role in the Elinor Glyn picture, has arrived at the studios from New York and active work will soon get under way.

Rupert Hughes will soon finish photographing "Souls for Sale." The burning of an eleven-acre circus will complete the picture.

Hugo Ballin has arranged a studio screening of his production of "Vanity Fair" for film critics and magazine representatives.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 8
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 26
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Offices	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhibitors	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2

Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec. 16
Duty First	Pete Morrison	Sanford-S. R.	5 reels	
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7 reels	
Great Night, The	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania	Mae Murray	Metro	6 reels	
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels	
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels	
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels	
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug. 19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec. 16
Woman Conquers, The	Kath. MacDonald	First National	5 reels	

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec. 9
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan. 6
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Brass	Monte Blue	Warner Bros.	8 reels	
Buster, The	Dustin Farnum	Fox		
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Drums of Fate	Mary M. Minter	Paramount	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn		Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National		
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Romance Land	Tom Mix	Fox		
Town That Forgot God, The	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox		Feb. 17
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount		
Are You a Failureé	Special Cast	Fox		
Bolted Door, The	Frank Mayo	Universal	5 reels	
Covered Wagon, The	Special Cast	Paramount		
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Gossip	Gladys Walton	Universal	5 reels	
Leopardess, The	Alice Brady	Paramount		
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	
Lost and Found	Special Cast	Goldwyn		
Mad Love	Pola Negri	Goldwyn		
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Ne'er Do Well, The	Thomas Meighan	Paramount		
Nth Commandment, The	Special Cast	Paramount		
Racing Hearts	Special Cast	Paramount		
Rupert of Hentzau	Special Cast	Selznick		
White Flower, The	Betty Compson	Paramount		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHaven	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al. St. John	Fox	2 reels	
Cobbler, The	Children	Pathe	2 reels	Feb. 17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel	
Counter Jumper, The	Larry Semon	Vitagraph	2 reels	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant		Fox	2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan		Fox	2 reels	
Day Dreams	Buster Keaton	First National	2 reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel	
Diary of a Nut		Lee-Bradford-S. R.	1 reel	
Dig Up	Snub Pollard	Pathe	2 reels	Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Don't Say Die	Paul Parrott	Pathe	1 reel	
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel	
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30
Egg, The	Stan Laurel	Metro	2 reels	Feb. 3
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov. 4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel	
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan. 20
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel	
Farm Follies		Universal	2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	

Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent—Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct.	7
Fresh Heir, The		Fox	2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
Good Scout, A		Educational	2 reels	Dec.	30
Great Pearl Hunt, The	Lewis Sargent	Universal	2 reels		
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
Haunted Castle, The		Educational	1 reel		
Haunted House, The		Fox	2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
Hee Haw!	Trimble & Maud	Universal	1 reel		
Heeza Liar and Ghost		Hodkinson	1 reel		
Heeza Liar's Treasure Island		Hodkinson	1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec.	2
His First Job	Lewis Sargent	Universal	1 reel	Oct.	14
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
Hurry Up		Educational	1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
In Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
Jungle Romeo, A	Snooky	Hodkinson	2 reels		
Just a Little Late Club, The		Second National	1 reel	Dec.	30
Just Dogs		Universal	2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
Look Out Below	Lige Conley	Educational	2 reels	Aug.	19
Lot O' Bull	Molina	Universal	1 reel		
Love Drops	Neely Edwards	Universal	1 reel	Dec.	9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept.	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Please Be Careful		Fox	2 reels	Sept.	30
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detectative	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels		
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray-Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sweetie	Baby Peggy	Universal	2 reels		
Sweet Thirteen	Gloria Joy	Film Book, Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Tin Bronco, The		Fox	2 reels		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Troubles on the Ark	Aesop's Fables	Pathe	2/3 reel		
True Blue	Queenie (horse)	Universal	2 reels		
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct.	7
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel		
Two of a Trade	Aesop's Fables	Pathe	2/3 reel		
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel		
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels		
Unhappy Husbands		Second National	1 reel		
Uppercut, The	Paul Parrott	Pathe	1 reel		
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2 reels		
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec.	16
Washed Ashore	Paul Parrott	Pathe	1 reel		
Watch Your Wife	Paul Parrott	Pathe	1 reel	Jan.	13
Weak End Party, The	Stan Laurel	Metro	2 reels		
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct.	28
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels		
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Wet Weather	Paul Parrott	Pathe	1 reel		
When Summer Comes	Bevan-June	First National	2 reels		
Where's the Parade?	Neely Edwards	Universal	1 reel		
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel		
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec.	23
Why Worry	Billy West	Smart Films	2 reels	Dec.	2
Wise Bird, The	Lee Kids	Fox	2 reels		
Wise Cracker, The		Fox	2 reels		
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½ reel		
Women First	Lee Moran	Universal	2 reels	Feb.	3
Young Ideas	Roy Atwell	Universal	1 reel		
Young Sherlocks	Children	Pathe	2 reels	Nov.	25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1 reel		
Alligator Hunting and Farming		Fox	½ reel		
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1 reel		
Ancient Rome		Fox	1 reel	Sept.	23
Around the World in 18 Days (Serial)		Universal			
Bar Cross War, The (Drama), Leo Maloney		Pathe	2 reels	Oct.	28
Bare Facts Concerning Bears (Urban)		Vitagraph	1 reel		
Beersheba (Holy Land Series)		Amer. Releasing	1 reel		
Bending the Twig (Urban Classics)		Vitagraph	1 reel		
Benjamin Franklin (Urban Classics)		Vitagraph	1 reel		
Better Milk (Urban Classics)		Vitagraph	1 reel		
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1 reel	Nov.	25
Bird Life		Fox	1 reel		
Bits of Europe		Fox	1 reel		
Blanket Stiff, The (Wilderness Tales)		Educational	1 reel		
Blue Blood and Red (Drama), Roy Stewart		Universal	2 reels		
Bobbie's Ark (Urban Classics)		Vitagraph	1 reel		
Border Law (Drama), Leo Maloney		Pathe	2 reels	Jan.	20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2 reels		
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1 reel		
Camphor		Fox	½ reel		
Castaway, The (Bruce Scenic)		Educational	1 reel	Oct.	7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1 reel		
Channel Raiders (Drama), Jack Mulhall		Universal	2 reels		
Chickasha Bone Crusher (Leather Pushers)		Universal	2 reels	Dec.	16
Come and Get Me (Drama), Leo Maloney		Pathe	2 reels		
Committee on Credentials (Drama), H. Carey		Universal	2 reels		
Copper Beeches, The, Ellie Norwood		Educational	2 reels		

Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2 reels	
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel	
Dangerous Waters (Drama), Jack Mulhall	Universal	2 reels	
Deputized (Drama), Leo Maloney	Pathe	2 reels	
Doomed Sentinels (Drama), Roy Stewart	Universal	2 reels	
Drifter, The (Drama), Leo Maloney	Pathe	2 reels	Nov. 11
Drifter, The (Tenement Tales)	Clark-Cornelius	2 reels	
Drifters, The (Wilderness Tales)	Educational	1 reel	
Duty First (Tenement Tales)	Clark-Cornelius	2 reels	
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel	
Empty House, The (Drama), Eille Norwood	Educational	2 reels	
Enchanted City, The	Educational	1 reel	Oct. 14
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel	
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2 reels	
Fleeced For Gold (Artfilm)	Pathe	1 reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2 reels	
Fruits of Faith (Drama), Will Rogers	Pathe	3 reels	Dec. 23
Fun From the Press	Hodkinson	1 reel	
Gambling With Gulf Stream	Hodkinson		Feb. 17
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Giants of the Open (Drama), Roy Stewart	Universal	2 reels	
Gibeah (Holy Land Series)	Amer. Releasing	1 reel	
Golden Bullet, The (Drama), Harry Carey	Universal	2 reels	
Goose Safari on Lower Mississippi	Hodkinson	1 reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1 reel	
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels	
Hair Trigger Burke (Drama), Harry Carey	Universal	2 reels	
Hansel and Gretel, Baby Peggy	Universal	2 reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hearts of Oak (Drama), Roy Stewart	Universal	2 reels	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1 reel	
He Raised Kane (Leather Pushers)	Universal	2 reels	
Here's Your Men (Drama), Leo Maloney	Pathe	2 reels	Dec. 23
His Enemy's Friend, Leo Maloney	Pathe	2 reels	Nov. 25
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney	Pathe	2 reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hot Shots (Lyman H. Howe)	Educational	1 reel	
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)	Universal	18 epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy	Universal	2 reels	
Joan of Newark (Leather Pushers)	Universal	2 reels	
Kings of the Forest (Drama), Roy Stewart	Universal	2 reels	
King Winter (Lyman Howe)	Educational	1 reel	
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1 reel	
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2 reels	
Law of the Sea (Drama), Jack Mulhall	Universal	2 reels	
Little Knight, The, Arthur Trimble	Anchor-S. R.	2 reels	
Little Red Riding Hood, Baby Peggy	Universal	2 reels	
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1 reel	
Lost, Strayed or Stolen, Leo Maloney	Pathe	2 reels	Feb. 17
Love Charm, The, Arthur Trimble	Anchor-S. R.	2 reels	
Madonna of the Chair (Novelty)	Clark-Cornelius	1 reel	
Man vs. Beast	Educational	2 reels	Oct. 21
Mass Play (Sport Review)	Goldwyn	1 reel	
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1 reel	
Mirror, The	Universal	1 reel	
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1 reel	
Mural Decorations of Sistine Chapel	Clark-Cornelius	1 reel	
Mystery Box, The	Hodkinson	1 reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)	Educational	2 reels	Dec. 16
Nature and Poet (Urban Classic)	Vitagraph	1 reel	
Nature's Wild Babies (Urban Classic)	Vitagraph	2 reels	
Old Spain	Fox	1 reel	
One Jump Ahead (Drama), Leo Maloney	Pathe	2 reels	Dec. 16
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2 reels	
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1 reel	
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2 reels	
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2 reels	
Pekin Ducks	Fox	½ reel	
Perils of the Yukon (Serial)	Universal	15 epis.	July 8
Pirates of the Air (Urban Classic)	Vitagraph	1 reel	
Pirates of the Deep (Drama), Jack Mulhall	Universal	2 reels	
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1 reel	
Plunder (Serial)	Pathe	15 epis'd's	Dec. 16
Price of Progress, The	Pathe	2 reels	Nov. 18
Prickly Conscience (Robt. Bruce)	Educational	1 reel	Jan. 13
Priory School, The (Drama) Eille Norwood	Educational	2 Reels	Oct. 14
Quail, The	Hodkinson	1 reel	
Radio King, The (Serial)	Universal	10 epis.	Sept. 30
Redheaded League, The, Eille Norwood	Educational	2 reels	
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1 reel	
Resident Patient, The, Eille Norwood	Educational	2 reels	Nov. 25
Road to Jericho (Holy Land Series)	Amer. Releasing	1 reel	
Ropin' Fool, A	Pathe	2 reels	
Rough Going (Drama), Leo Maloney	Pathe	2 reels	Feb. 3
Roving Thomas in Nova Scotia	Vitagraph	1 reel	
Roving Thomas on an Aeroplane	Vitagraph	1 reel	
Roving Thomas on Fishing Trip	Vitagraph	1 reel	
Royal Chinook, The (Artfilm)	Pathe	1 reel	Jan. 20
Runaway Dog, The	Fox	1 reel	
Rustlers of the Redwoods, Roy Stewart	Universal	2 reels	
Samaria (Holy Land Series)	Amer. Releasing	1 reel	
Science At Home (Urban Classic)	Vitagraph	1 reel	
Sea Elephants (Lyman Howe)	Educational	1 reel	
Shechem (Holy Land Series)	Amer. Releasing	1 reel	
Shiloh (Holy Land Series)	Amer. Releasing	1 reel	
Siege of Lancashire Queen, Jack Mulhall	Universal	2 reels	
Six Shooter Justice, Harry Carey	Universal	2 reels	
Sky Splitter, The	Hodkinson	1 reel	Dec. 9
Smoked Out (Drama), Leo Maloney	Pathe	2 reels	Feb. 3
Social Buccaneer, The (Serial)	Universal		
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2 reels	Oct. 28
Soul Herder, The (Drama), Harry Carey	Universal	2 reels	
Speed (Serial)	Pathe	15 eps'da.	Sept. 23
Spending Six Million a Day (Urban)	Vitagraph	1 reel	
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Split Outfit, The (Wilderness Tales)	Educational	1 reel	Nov. 18
Staff of Life, The (Urban Classic)	Vitagraph	1 reel	
Starland Revue	Film Book. Offices	1 reel	
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2 reels	
Story of Ice, The	Fox	½ reel	
Strike Father, Strike Son (Leather Pushers)	Universal	2 reels	
Such Is Life Among Idlers of Paris	Film Book. Offices	1 reel	Sept. 30
Such Is Life in Busy London	Film Book. Offices	1 reel	
Such Is Life in the Riviera	Film Book. Offices	1 reel	Sept. 30
Such Is Life Near London	Film Book. Offices	1 reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey	Universal	2 reels	
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1 reel	
Texas Sphinx, The (Drama), Harry Carey	Universal	2 reels	
This Wife Business	Alexander Film	2 reels	
Thrills and Spills	Fox	½ reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood	Educational	2 reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart	Universal	2 reels	
Timber Queen, The (Serial)	Pathe	15 ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)	Vitagraph	1 reel	
Tracked Down (Drama), Art Acord	Universal	2 reels	
Trail and Stirrup (Sport Review)	Goldwyn	1 reel	
Under Suspicion, Leo Maloney	Pathe	2 reels	Jan. 19
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Vacation Cocktail, A (Sport Review)	Goldwyn	1 reel	
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1 reel	
Via Radio	Educational	1 reel	Dec. 23
Volcanoes of the World	Fox	1 reel	
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1 reel	
Water Sports	Fox	½ reel	Sept. 23
When Kane Met Abel (Leather Pushers)	Universal	2 reels	
White and Yellow (Drama), Jack Mulhall	Universal	2 reels	
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1 reel	
William Tell (Urban Classic)	Vitagraph	1 reel	
Without Evidence (Tenement Tales)	Clark-Cornelius	2 reels	
Wolves of the Water Front, Jack Mulhall	Universal	2 reels	
Wrong Man, The (Drama), Harry Carey	Universal	2 reels	
Yellow Handkerchief, The, Jack Mulhall	Universal	2 reels	
Young King Cole (Leather Pushers)	Universal	2 reels	

Window display for "Suzanna," tied up with the showing of the picture at the Mission theatre, Los Angeles

THE WILLIAMS PRINTING COMPANY, NEW YORK

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Miss Colleen Moore
in
"Slippy McGee."

Oliver Morosco Productions
Presents *"Slippy McGee,"* made
For the screen from the book
By Marie Conway Oemler; with
Colleen Moore as Mary Virginia and
Wheeler Oakman as "Slippy McGee."
First National Exploitation—
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

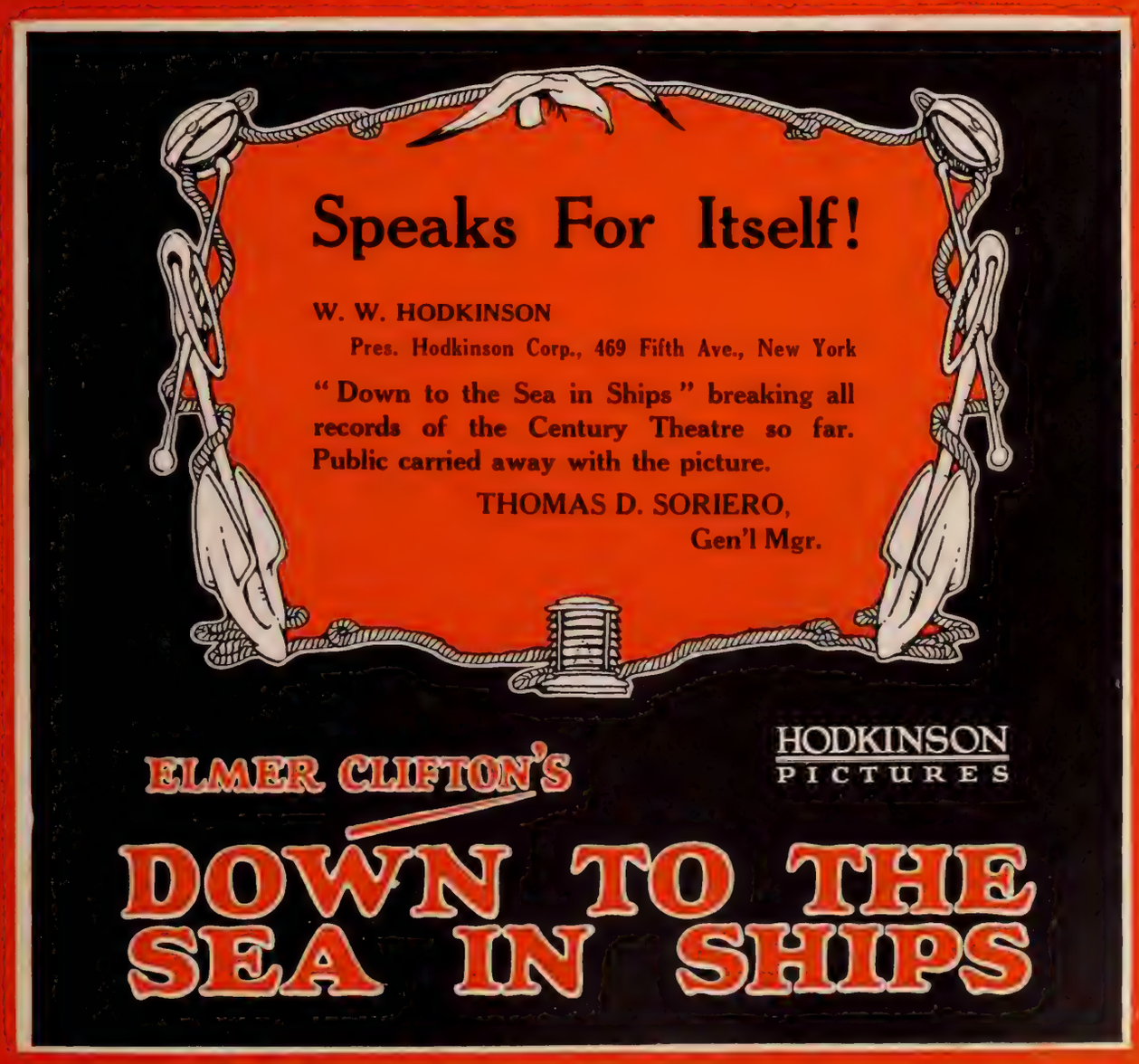
Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

MARCH 10, 1923

Motion Picture News

Reg. U. S. Patent Office


Speaks For Itself!
W. W. HODKINSON
Pres. Hodkinson Corp., 469 Fifth Ave., New York
"Down to the Sea in Ships" breaking all records of the Century Theatre so far. Public carried away with the picture.
THOMAS D. SORIERO,
Gen'l Mgr.
HODKINSON
PICTURES
ELMER CLIFTON'S
DOWN TO THE SEA IN SHIPS

VOL. XXVII No. 10 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

An Unusual Standard

THE careful inspection of every foot of film shipped from STANDARD FILM LABORATORIES astonished a recent visitor at our plant. "Why," this film man asked, "do you go to such expense? Your inspection experts are rejecting hundreds of feet of film for minute marks or blemishes that nine persons out of ten handling that film would never notice.

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THEY do. The busy producers who are benefitting by STANDARD SERVICE, the distributors selling STANDARD PRINTS may not take the time to figure out why, but they realize they are getting more for their money at STANDARD FILM LABORATORIES than they ever have before. They have forgotten they ever had a "laboratory problem." They realize the superiority of our service from day to day; they realize that STANDARD PRINTS look better and wear longer. They leave the rest to us.

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Hollywood, California

Standard Prints

"ADAM'S RIB"

Breaks Record of

"MANSLAUGHTER"

IN NEW YORK

"Adam's Rib" opened at the Rivoli Theatre, Sunday February 25.

The total paid admissions for the day were 8992.

The total paid admissions for the opening day of "Manslaughter" were 8939.

All indications point to a long-run record.

IN LOS ANGELES

"Adam's Rib" is now in its fourth week at Grauman's Rialto.

In the first three weeks it broke the "Manslaughter" record for the same period by $2300.

The crowds were so big that special Saturday morning matinees were necessary.

Like every other DeMille picture, "Adam's Rib" will break records everywhere.

DeMille can't make anything but record-breakers. He doesn't know how!

Jesse L. Lasky . . . . Present

Cecil B. DeMille's

Production

"ADAM'S RIB"

With Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon

By Jeanie Macpherson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

The Elegy of Pola

By Edwin Schallert

A SHRIEK rent the air. It was the climax.

The torment of music ceased, and Pola Negri, a quivering, throbbing, brooding black mound of nerves lay huddled together upon the floor in front of the gilt doorway.

Slowly, almost tenderly, to an accompaniment of plaintive melody, a half-naked Nubian slave bent over her, touched her and then, with the semblance of a deep sorrow etching his face, lifted her to her feet. As he wound about her the lace of a mantilla, she stood swaying a moment, her eyes listless—empty their wells of feeling, her head beating back and forth in a dull rhythm. Then, step by step, hesitatingly, uncertainly, she half tottered out beyond the range of lights, beyond the camera itself, lost seemingly in a hypnotic mood that overhung scene and setting and onlookers, a mood nocturnal and vast as the surging, passionate desert blast that had swept and wasted and finally was destroying the bloom of its exquisitely deceptive flower—*Bella Donna.*

I had been watching one of the final scenes in Miss Negri's first American picture. Nobody but would have admitted this a privilege. It was, in fact, almost lese majesty for any stranger to be on the set. Nearly as many permissions had to be obtained to enable me to look on as are required for an audience with a Grand Lama. At least, I was told that they had been obtained, but the possible significance of this excess of formalities was absolutely lost on me once I came aboard *Baroudi's* love barge, where it was securely moored to the floor of the studio stage. I am not particularly concerned with formalities, anyhow, not even when they concern Europe's most celebrated screen actress.

Baroudi's love barge was the background for the culminating emotional scenes of Pola Negri in "Bella Donna." The hysterical episode I had just observed, with, I might say, almost bated breath, was one of these. The heroine had just received her blunt congé from the sheikish Oriental exquisite, who had ensnared her. She was left quite alone in a world that did not love her and did not want her. The dark lotus of her charm was broken, the leaping flame of her youth was dying away. Destiny's tragic claim was written on her brow, and one sensed for her the approach of the blackest hour——

> Less than the dust beneath thy chariot wheel,
> Less than the rust that never stained thy sword,
> Less than the trust thou hast in me, my lord,
> Even less am I, even less am I——

Truly, I believe, you have never yet really seen Pola Negri on the screen. Always there has been some obscuring fault of make-up. Even as it has actually clouded her resplendent beauty, so, too, I feel, it has but half disclosed her radiant art.

To behold her now, fully illumined by the dazzle of our insurpassable lighting, and the minute excellence of our photography, will be like a glorious revelation. Lily-white her hands and face, orchidlike the spirit of her beauty. She is at once the sinister nightshade, and the white lotus, a blossom of ecstasy and a bloom of torment—

> A dark cool night, and oversweet
> With tuberose breath;
> A jeweled javelin in the heart,
> Ecstatic death.

Those who have appeared in her picture have confessed to me their absolute inability to cope with her. They accuse her, in fact, of not *giving* a single thing. She rules the set absolutely as its mistress, and that is something that can well be understood after one watches her and realizes how much of herself she literally hurls into her acting.

She has been known to stand for minutes before a mirror, pretending to be making up her lips or her eyes. In reality she was not making up at all. That was only a pretext. She was going through her preparations for the next episode. She tested every expression of her face, studied it from every angle, endeavored to get over some undreamed-of nuance of feeling, some absolutely new light of eyes, curve of lips, engraving of forehead, to eliminate if possible a spoken title, which titles, she frankly admits, and with a positive venom in her voice, "I hat'."

To Pola Negri music is the essence of her art. One might almost say that it is also the essence of her being. To it may be ascribed the vivid fluency of her acting. In Europe she was accustomed to have only the finest sort of compositions to accompany her acting—Tschaikowsky, Beethoven, and sometimes—though rarely, because he depresses her—Wagner. On her arrival in Hollywood she cast out all the jazz ensembles that were brought her as if they had been the seven devils. It was only after many fits of temperament and finally an absolute refusal to work, I believe, that she finally obtained a makeshift of piano and cello that pleased her. A feverish Lament of Grieg had been selected as the motif for her closing emotional tempest in "Bella Donna." The melody tossed and undulated beneath the bow of a cellist, becoming every moment more languishing, more restless. As Pola faced *Baroudi,* and learned that, after her bitter sacrifice of *Nigel,* the Oriental no longer wanted her, that, in fact, a new Circe had already captivated him, the elegy in tone became a veritable delirium. One sensed almost a demand from the actress that the music should be her stimulus; one felt that the players played for her as they had never played before. Such, indeed, is the magnetism—the well-nigh uncanny bewitchment of Pola.

Strangely, fantastically, in tune with her *desespoir,* the while, was the love boat's Nirvana harmony in black and gold—a subtle Oriental harmony built on one of those weird scales of tone that come out of the heart of the Far East. The deep inlays and intricate patternings of the narrow doors became momentarily deeper and darker. The grilled windows, fretted with a design as dainty as Chantilly lace, were lost in the febrile mists. The deep divan cushioned with inky and yellow silks, became wan as in the light of dawn, its fitful purple scarflike coverings softening to amber, and its rose and fuchsia hangings to a methitic mauve. One sensed, too, almost the sick lapping of the waters of the Nile, and the oppressive portents of pyramids and sphinx and desert waste.

I know of no other setting that more admirably seemed to accommodate itself to the moods of its star, even as it also breathed so much of the storied wonders of the incensed far away. The skill of George Fitzmaurice, the director, who promises to become truly

(Reprinted from Picture Play Magazine, by permission)

"Truly, I believe, you have never really seen Pola Negri on the screen. To behold her now will be like a glorious revelation."

(From the novel by Robert Hichens. Scenario by Ouida Bergere)

Posters as Great as The Picture!

24 Sheet

THESE are only a few of the great posters on "The Covered Wagon."

More handsome accessories will be issued on this than on any other picture in history.

The posters will include:

Three 24-sheets
Three 3-sheets
Three 1-sheets
Two 6-sheets

Also an 8-page, three-color herald, and many extra press ads.

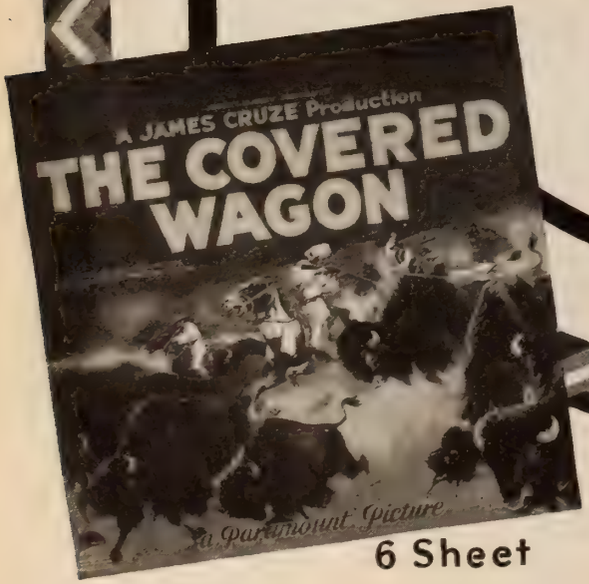
Adapted by Jack Cunningham from the novel by Emerson Hough. A James Cruze production.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

1 Sheet

Window Card



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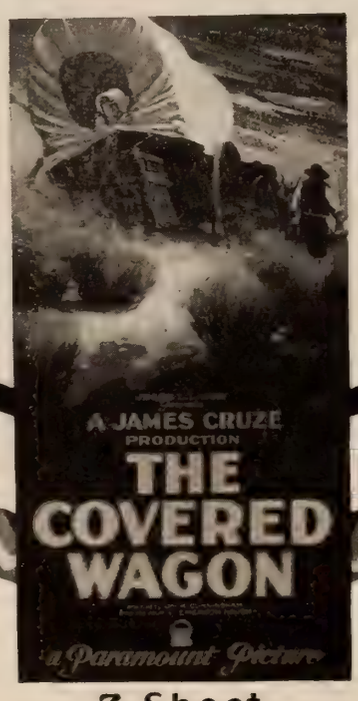

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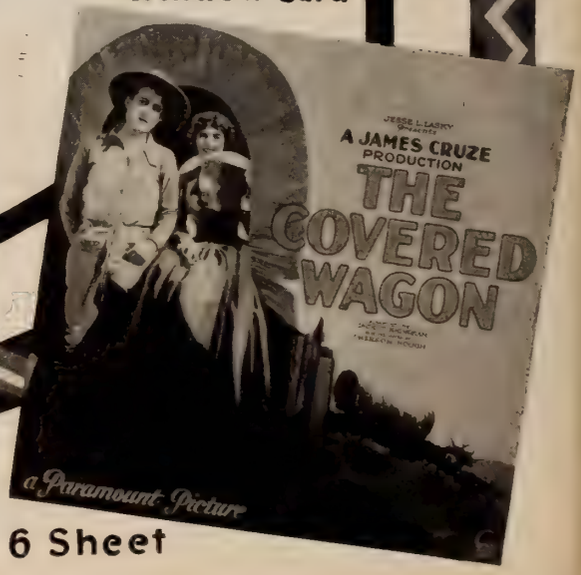

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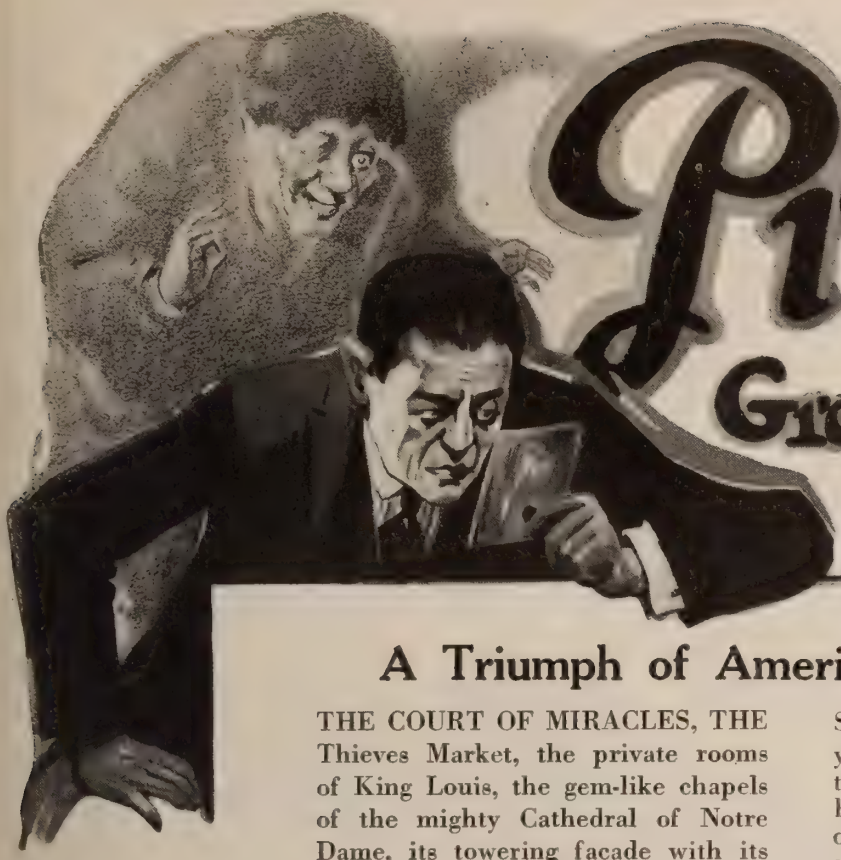


Preparing for the World's Greatest Moving Picture to be presented by Carl Laemmle

A Triumph of American Screen Craft

THE COURT OF MIRACLES, THE Thieves Market, the private rooms of King Louis, the gem-like chapels of the mighty Cathedral of Notre Dame, its towering facade with its twenty-four heroic saints and its mystic interior . . . slums, mansions, picturesque streets, crude carts bumping over the cobbles, the bright figures of Esmeralda, the dancing girl, and Phoebus, king's courtier, in their deathless romance . . . Clopin, sinister king of the beggars . . . Quasimodo himself, recreated from a priceless etching by Victor Hugo's own hand . . . all, all are there in the most fascinating and meticulous detail.

SETTINGS THAT COVER ACRES, yet built like a watch . . . mobs that hurl and swirl with passion, yet handled like an army under the orders of a smaller army of directors . . . six months of study of dress alone . . . three months of building the greatest picture sets ever constructed . . . three hours of "make-up" each day for its principal character . . . watch for this picture and marvel at the organization behind it. Only in "The Hunchback of Notre Dame" will the world ever see the great cathedral as it appeared in all its glory in the 15th Century . . . "a monument to Human Faith . . ." only in this marvelous picture . . . which is more than a picture . . . a Record for the Ages!

What is the man doing?

He is examining picture costumes thru blue glass.

Why blue glass?

To see the colors as they will screen.

Why do the players yellow their faces?

To cut out the natural red in the skin—otherwise their faces would look too dark.

Who is this man?

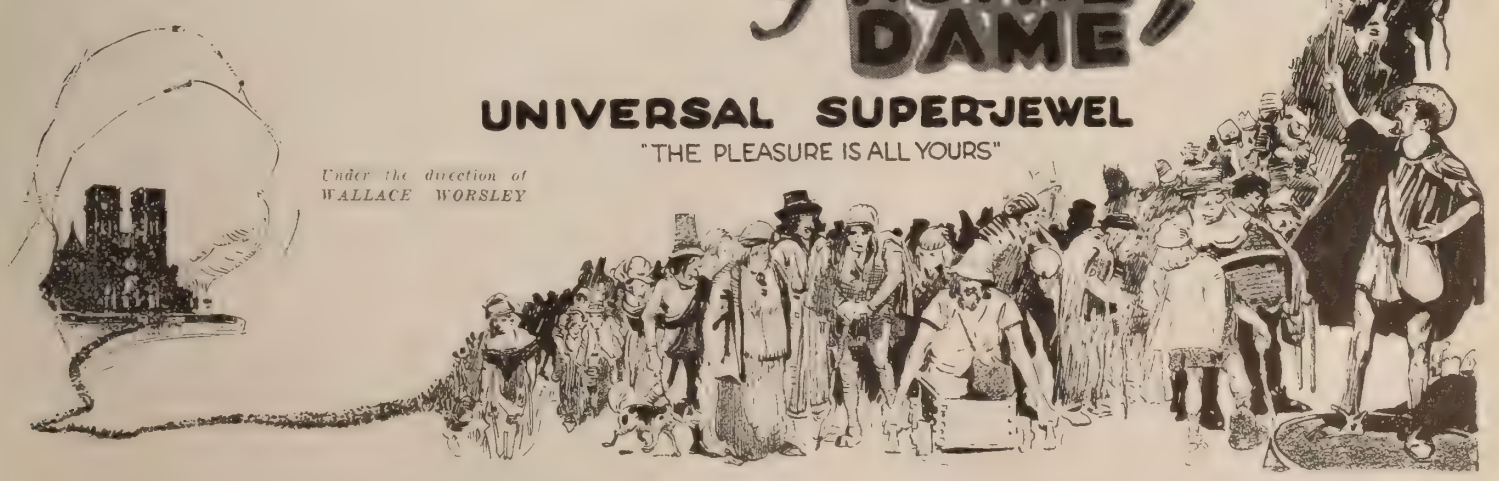
The most famous character player in screen history—LON CHANEY—who will play "Quasimodo."

"The Hunchback of Notre Dame"

UNIVERSAL SUPER-JEWEL

"THE PLEASURE IS ALL YOURS"

Under the direction of WALLACE WORSLEY



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PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION

WITH

MAE MARSH

NORMAN KERRY
WALTER MILLER
J. BARNEY SHERRY

MARTHA MANSFIELD
JULIA SWAYNE GORDON
AND OTHERS

OF AN EXCEPTIONAL CAST

ASSOCIATE EXHIBITORS

Till We Meet Again—
Great audience picture. (Middle West.)

"TILL WE MEET AGAIN"

(Associated Exhibitors)

LOEW'S HIPPODROME, BALTIMORE.—Matinees 20-25; night, 25-50. Excellent business.

Exploitation.—Usual advertising

Short Subjects.—Comedy, "Sting 'Em Sweet," Vaudeville.

"TILL WE MEET AGAIN"

(Associated Exhibitors)

LINCOLN, TROY, N. Y.—Admission 25 35 cents. Originally booked for four days, this picture panned out so well that Manager Crawford used good judgment in holding it over for the remainder of the week. Matinees went well.

Exploitation.—Usual.

Short Subjects.—

"TILL WE MEET AGAIN"

(Associated Exhibitors)

KARLTON, PHILA., PA.—Admission 50 and 75 cents. Caught a great many Christmas shoppers, and as a result did a better business than majority of houses in downtown section.

Exploitation.—House was given an extra dressing up in electric lights, and cut-outs used in lobby frames.

Daily Press Comments.—All the elements producers crave to tickle the fancy of cinema-goers who demand action, and plenty of it, has been heaped in "Till We Meet Again." — Inquirer. "Till We Meet Again," which is at the Karlton this week, achieves a dramatic ending, but the other melodramatic flourishes in the story are not quite as exciting as may be expected.—Record.

"TILL WE MEET AGAIN"

(Associated Exhibitors)

LELAND, ALBANY, N. Y.—Admission 28 cents. A bang up good picture that filled the house. Matinee business fair. No extra exploitation. Remainder of program, a comedy and news weekly.

Daily Press Comments.—Many a loud heralded feature has been less interesting than this.—Times-Union. A thrilling drama with a smashing finish that holds the interest every second.—Journal. A good picture with intelligent directing.—Knickerbocker Press.

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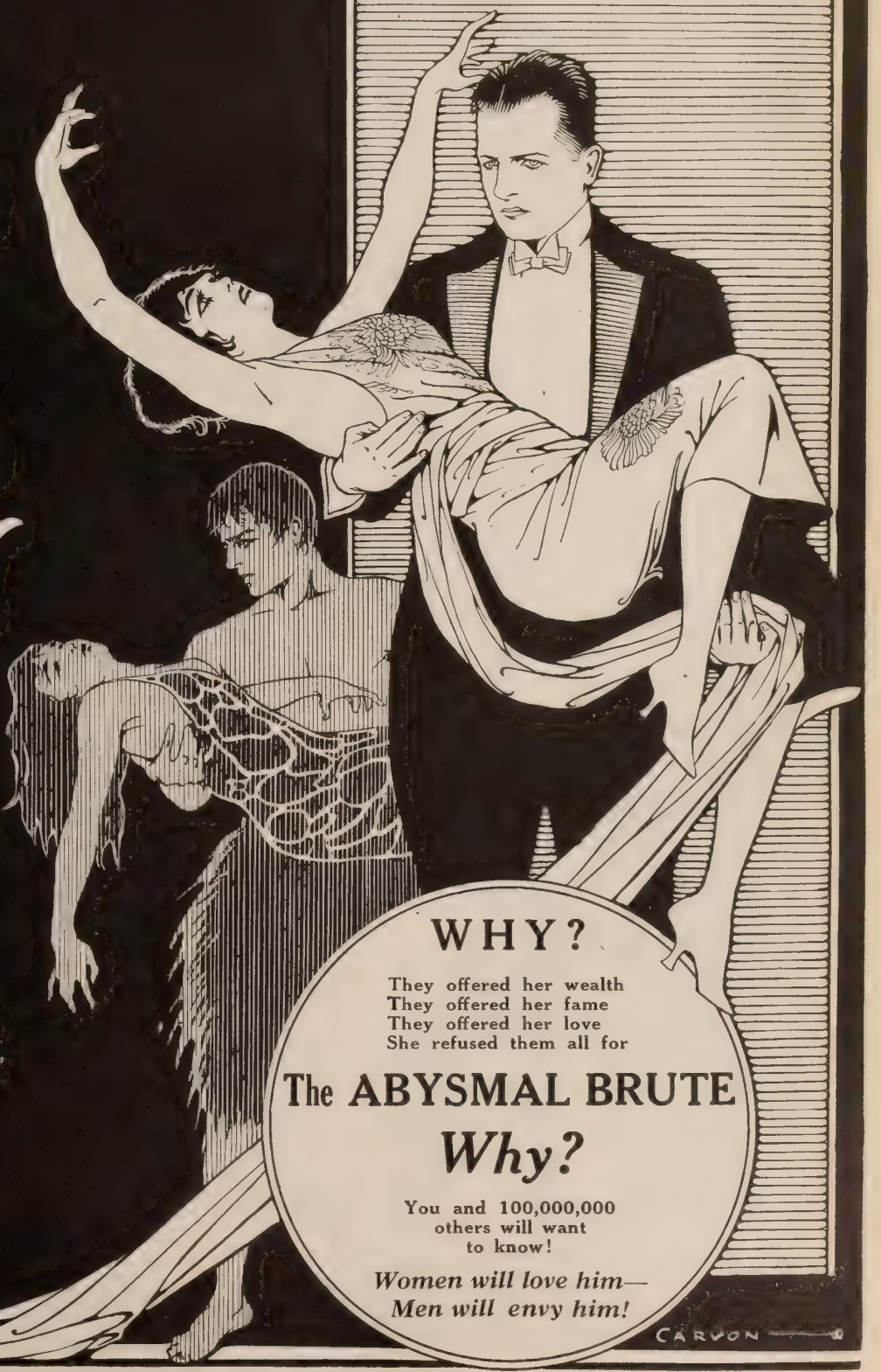
DEPENDABLE PICTURES CORP.

MORRIS TOWN, PRES.

The ABYSMAL BRUTE



JACK LONDON'S

Sensational story

Starring

REGINALD DENNY

WITH AN EXTRAORDINARY CAST INCLUDING

MABEL JULIENNE SCOTT
HAYDEN STEVENSON
BUDDY MESSINGER
And Others

A

HOBART HENLEY PRODUCTION

UNIVERSAL-JEWEL

"THE PLEASURE IS ALL YOURS"

PRESENTED BY

CARL LAEMMLE

WHY?

They offered her wealth
They offered her fame
They offered her love
She refused them all for

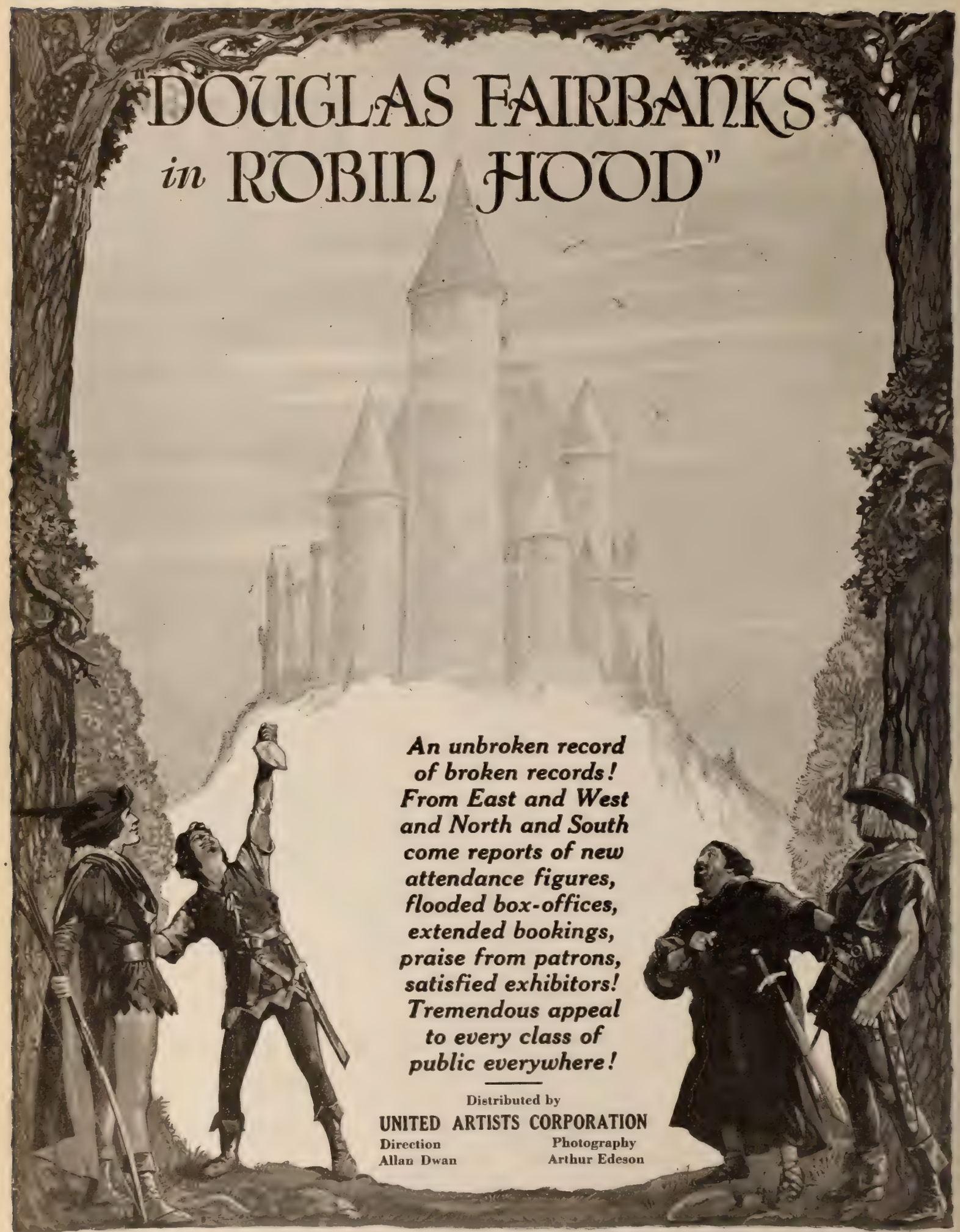
The ABYSMAL BRUTE

Why?

You and 100,000,000 others will want to know!

Women will love him—
Men will envy him!

CARVON


DOUGLAS FAIRBANKS
in ROBIN HOOD"
An unbroken record
of broken records!
From East and West
and North and South
come reports of new
attendance figures,
flooded box-offices,
extended bookings,
praise from patrons,
satisfied exhibitors!
Tremendous appeal
to every class of
public everywhere!
Distributed by
UNITED ARTISTS CORPORATION
Direction
Allan Dwan
Photography
Arthur Edeson

A Picture They All Talk About As They Go Out

Is the kind of picture that builds in box-office and audience value every day of the run—
And that's the kind of feature you get in D. W. Griffith's "One Exciting Night."

When Your Patrons Double Up

And lean forward till their heads rest on the backs of the seats in front of them, because they are laughing so hard;

When They Draw Their Feet Into Their Chairs

Because they are so intensely interested and enthused and mystified and excited and startled and amazed
Then you know you are giving them real, 100 per cent entertainment!

There's Love, Adventure, Mystery, Secret Panels and Uproarious Comedy

D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

"An Excellent Audience Picture;
"Sure Fire Comedy Drama."

"Mack Sennett has produced an excellent audience picture in 'Suzanna'" says the Moving Picture World.

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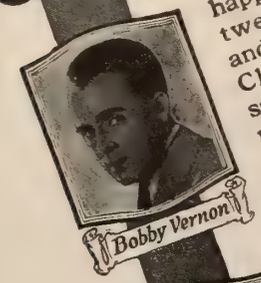

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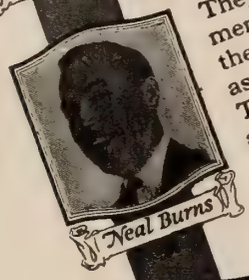

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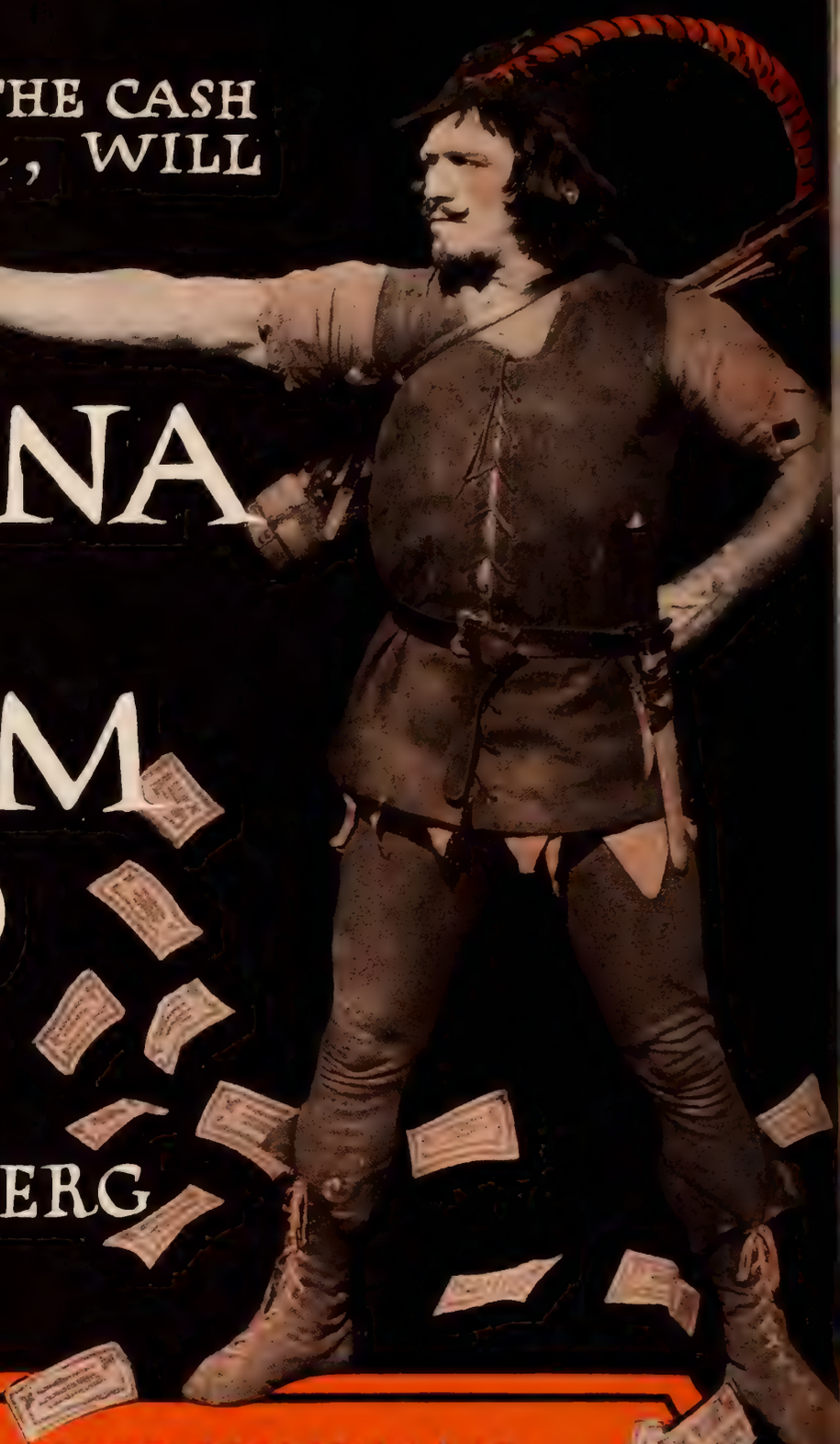

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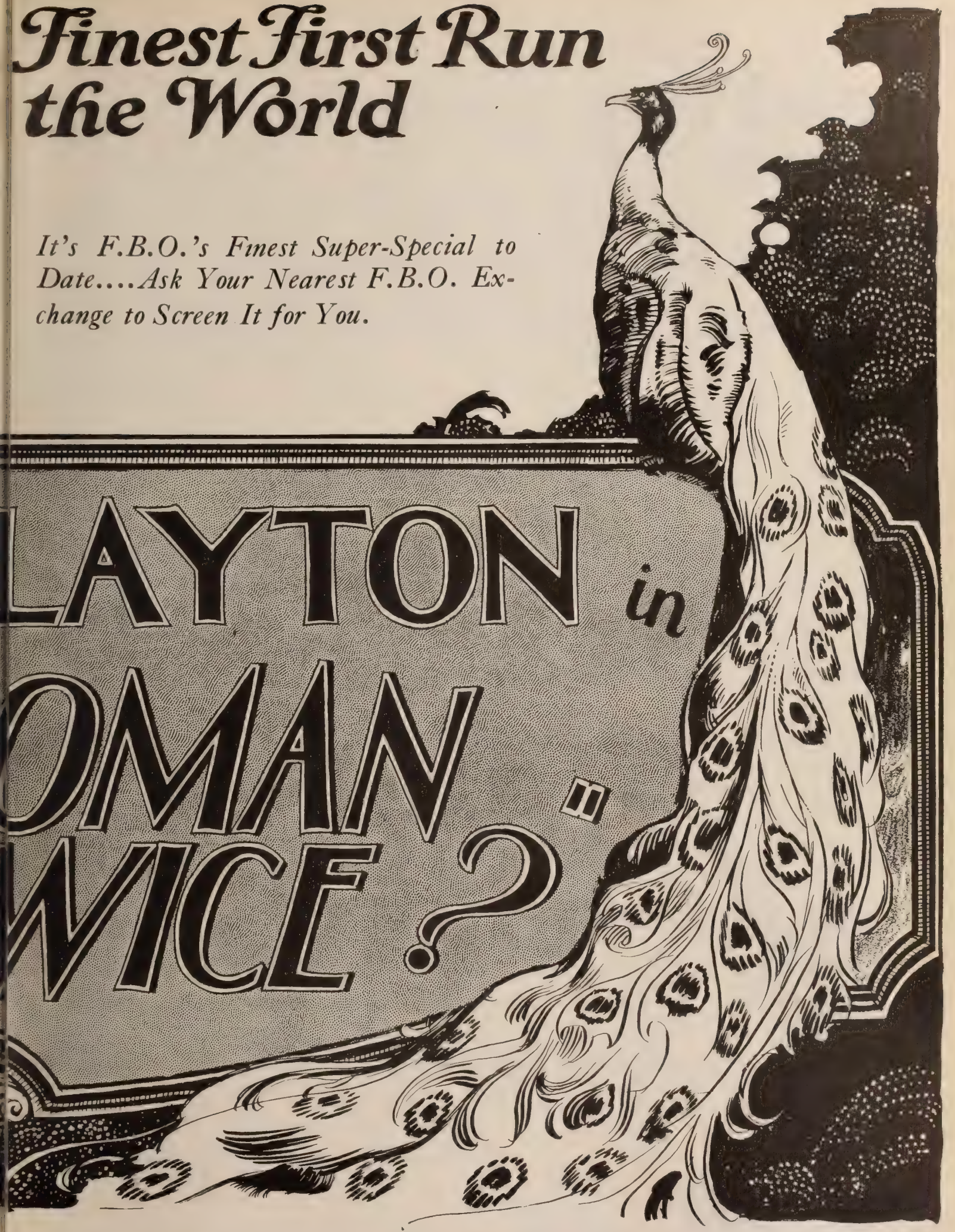

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"Poor Men's Wives" has received expert treatment from its director, Gasnier, and from the members of the cast, and it is therefore a good picture. Its mission as a photo-play is the reflection of a certain phase of human life, and this mission it fulfills in an interesting and intelligent manner.

—Robert E. Sherwood in Life.

Life is a good deal like this motion picture play. We enjoyed it—every bit of it.

—Quinn Martin in the New York World.

"Poor Men's Wives," a Preferred Picture, looked to be just that yesterday, for thousands seemed to prefer it and jammed the Criterion. It is the latest Gasnier directorial hit for Al Lichtman and reflects great credit on all those concerned.—*The New York Evening World.*

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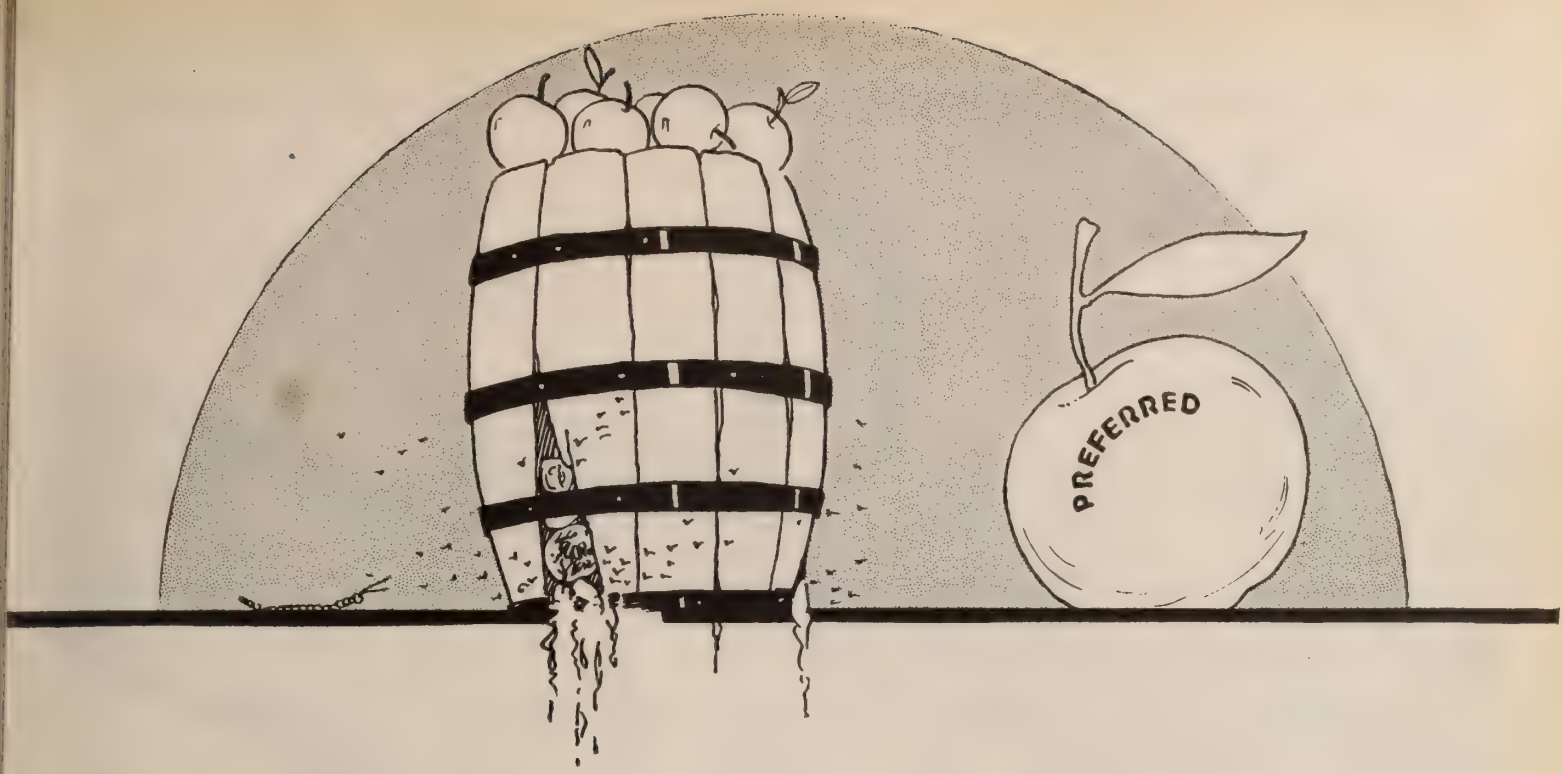

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Cordially yours,

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Mr. Abraham Lehr, Vice-President
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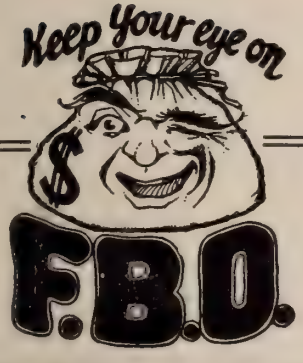

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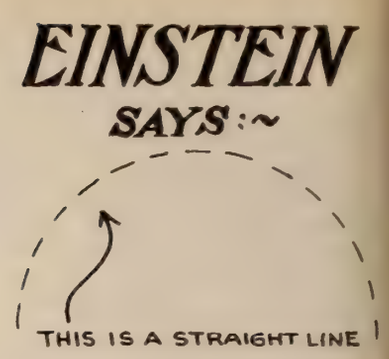

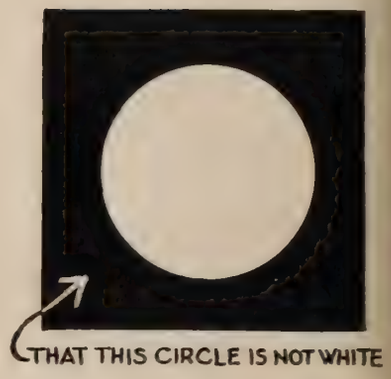

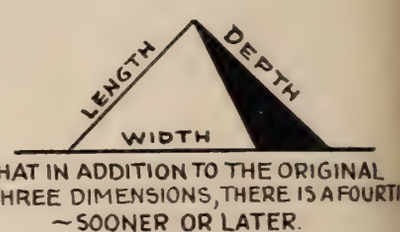

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Directed by Jack Conway

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"Othello"

Excerpts from the newspaper criticisms

"Othello" is a full-blooded motion picture. It has vitality, it is direct and true, it is a thing of action. It rises by many degrees of excellence above the usual offering on the screen.—*New York Times.*

"Othello" is acted with surpassing strength. The great German character actor, Emil Jannings, and that other distinguished German, Kraus, combine two superb performances and bring to Broadway what is beyond question the finest acting that is on view here at this time.—Quinn Martin—N. Y. World.

"Othello" excels in film form. A powerful, efficient work. Emil Jannings as the Moor and Kraus as Iago shine in a brilliantly balanced cast. Technically and artistically pleasing to the mind and eye. A prestige that is given few motion pictures.—*Louella Parsons—Morning Telegraph.*

"Othello" is presented with all of the splendor and with all of the enormous gatherings which distinguish the foreign productions. Superbly acted with Emil Jannings in the title role. A wonderful production.

Harriette Underhill—N. Y. Tribune.

Emil Jannings is impressive as Othello. He makes the Moor of Venice more human than we have ever seen him before. A motion picture one should not miss. Superbly acted.—*Evening Sun.*

Shakespeare-in-the-movies gains new and powerful impetus from this production of "Othello." Jannings looks and acts the part in a manner that is sure to add to his fame. The tragic pathos of his interpretation haunts one. Here is an Othello that seems to live the role.—Evening Telegram.

"Othello" magnificent.—*Eve. Globe.*

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"A great sea yarn with all the thrills, love and pathos usually associated with a Henry King production. It is a story that arouses the interest at the start and holds it throughout and will appeal to all who enjoy virile tales of the deep, with no false morals or over-sentimentality. Advertise the return of Dorothy Gish as Barthelmess' leading woman. This has the virtue of a simple, well-told story, is well acted and produced on a scale worthy of the star and his support. There is good character drawing and everyone contributes his best performance. The fight in a sailors' inn and another on board ship in the last reel are scenes you won't forget for many moons. Barthelmess plays with that quiet restraint that has won for him an enviable place among America's foremost screen stars. Tyrone Power, as 'Dog' Leyton, scores a distinct hit. Dorothy Gish plays with spirit. The sea 'shots' on the 'Lady Spray' are the last word in striking marine photography and constitute some of the best features of this well-made motion picture."—*The Exhibitors Herald.*

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"A straightforward, well-told story with tense drama, suggestive of the surging sea. It is unvarnished in its realism, red-blooded in its treatment and will appeal to all who like virile drama. The role of 'Boy' Leyton gives the star opportunities for some of the best work of his screen career. Director Henry King has given this story a fine production. Nor has the comedy element been neglected. This is strikingly brought out in the role of the little water-front slavey in love with 'Boy.' Then, too, there is pathos that grips the heart strings. The types in this picture are wonderfully well chosen. It holds your attention throughout, and is one of the star's best pictures."—*Moving Picture World.*

THIS ONE SHOULD GIVE SPLENDID SATISFACTION

"An excellent sea story that should find favor with all the admirers of Richard Barthelmess and Dorothy Gish. Good suspense is developed through the story and a thrilling climax is built up. There are numerous comedy situations that are well placed. This production should give splendid satisfaction. The realism of the sea is actually felt in 'Fury.' All of the scenes have been splendidly made and afford practically faultless atmosphere. There are a couple of thrilling fights. Richard Barthelmess does a fine piece of work. Dorothy Gish is also splendid. The entire cast of characters in fact is excellent and some fine bits of characterization are given.—*Exhibitors Trade Review.*

RICHARD BARTHELMESS in "FURY"

FIRST NATIONAL PICTURES

A First National Picture

Story by Edmund Goulding

Another 'Tol'able David!"

The Film Daily

DRAGS THE AUDIENCE TO EDGE OF THE SEATS

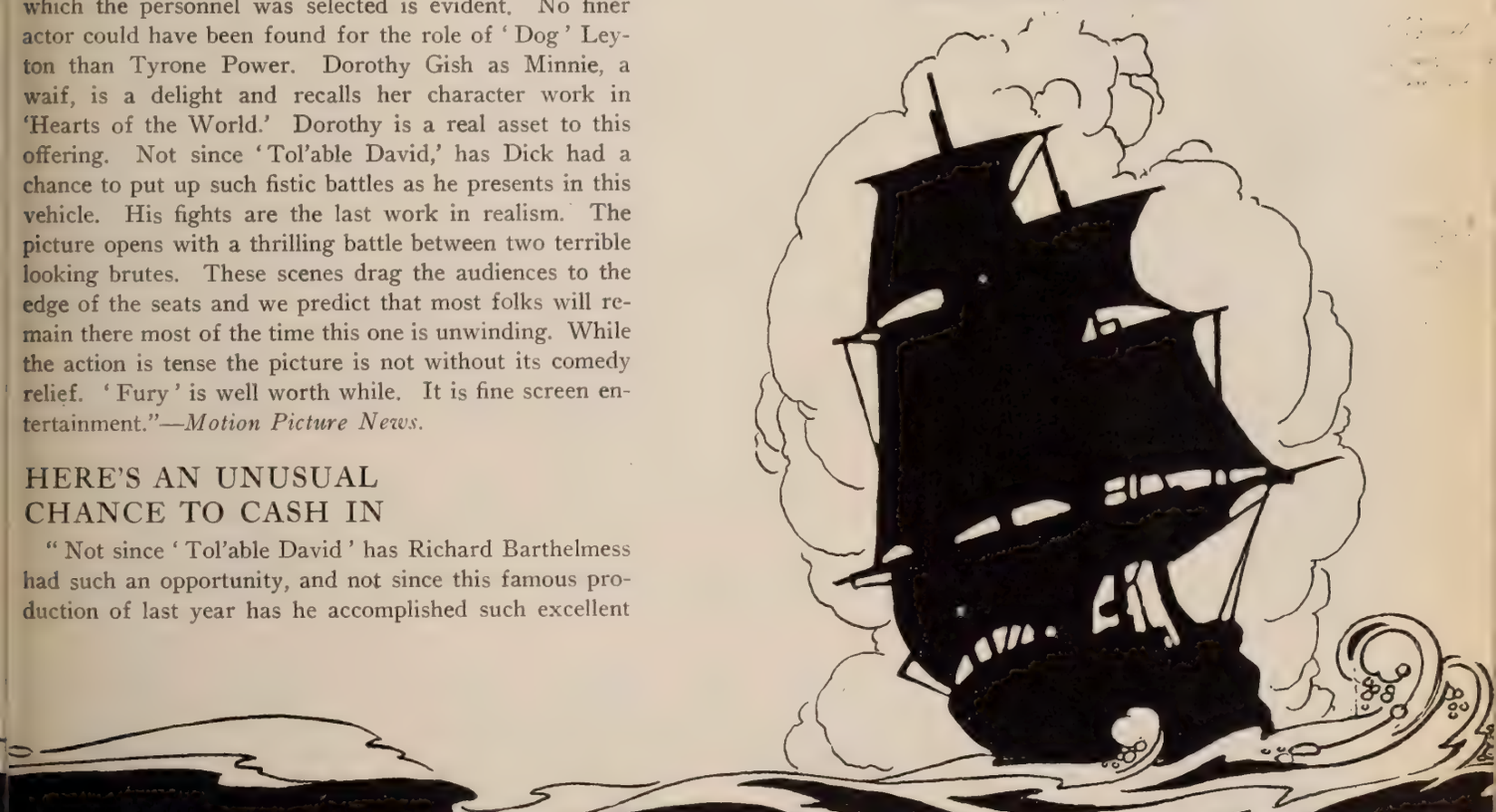
"In this intensely interesting story, Mr. Barthelmess adds another laurel to his histrionic wreath, as the critics say. 'Fury' is one of the most colorful sea dramas ever put on the screen. The picture has a big appeal because it is 'different' in mounting and scenic back-ground. The producers have been unusually successful in transferring the atmosphere of London's Limehouse district to the screen, while the marine end of the production is good because the company has 'shipped' on a regular old sailing schooner. Another feature worth mentioning is the artistic as well as literary titling. These titles add much to the entertaining quality of the picture. From a photographic viewpoint, also, 'Fury' is a notable work. The cast is one of uniform excellence. The care with which the personnel was selected is evident. No finer actor could have been found for the role of 'Dog' Leyton than Tyrone Power. Dorothy Gish as Minnie, a waif, is a delight and recalls her character work in 'Hearts of the World.' Dorothy is a real asset to this offering. Not since 'Tol'able David,' has Dick had a chance to put up such fistic battles as he presents in this vehicle. His fights are the last work in realism. The picture opens with a thrilling battle between two terrible looking brutes. These scenes drag the audiences to the edge of the seats and we predict that most folks will remain there most of the time this one is unwinding. While the action is tense the picture is not without its comedy relief. 'Fury' is well worth while. It is fine screen entertainment."—*Motion Picture News.*

HERE'S AN UNUSUAL CHANCE TO CASH IN

"Not since 'Tol'able David' has Richard Barthelmess had such an opportunity, and not since this famous production of last year has he accomplished such excellent results as he does in "Fury." Here is an unusual opportunity to "cash in." Barthelmess seems to live the part. You can tell your folks that this is the best thing Barthelmess has done since 'Tol'able David,' and that it ranks high in comparison with that popular production. You can also tell them that Henry King, who made 'Tol'able David,' directed Barthelmess in this, and that he has an unusually powerful cast including Dorothy Gish. She has never had a better part than in this."—*The Film Daily.*

Presented by Inspiration Pictures, Inc.
Charles H. Duell, President.

Roy F. Overbaugh, Cameraman
Robert M. Haas, Art Director



with Miss Dorothy Gish

RY"

9 REELS

of tremendous drama made before the mast by the same star, director and author who made "Tol'able David"

Directed by HENRY KING

Big Booking Bulletin

No 8

Chippewa Falls, Wis.

Associated First National Pictures, Inc.
Loeb Arcade,
Minneapolis, Minn.

Gentlemen:

We played your picture "The Hottentot," Feb. 7-8-9, and I wish to say that I have had more compliments on this picture than on any picture I have played in the last ten years.

People met me on the street and complimented me for showing it. We had only booked "The Hottentot" for two days run at the Chippewa Falls in our Rex Theatre, following a five days' run at our O'Klare Theatre at Eau Claire, at the close of the second day's run the requests came in so strong for another day's showing we decided to hold it over, and it went big the third day, this being the first picture to hold up for three days in Chippewa Falls.

You have the picture and the publicity possibilities, and if the exhibitor lays down on the job, he will get the crowds after the first run for everyone leaving the theatre will send back everyone he meets in telling them "Do Not Fail to See 'The Hottentot,'" the biggest yet, and they did come. Wishing all the success in the world to this one, I am,

Very truly yours,
Eau Claire Theatre Co.,
By F. W. Kohnen.

Thos. H. Ince
presents

"The HOTTENTOT"

Starring DOUGLAS MacLEAN and MADGE BELLAMY

Directed by James W. Horne and Del Andrews
Under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

The Hero of "The Hottentot" in another Fast Comedy –

Play up Douglas MacLean as the man who put over the big laughs in "The Hottentot." Read what the Exhibitors Herald says

"Fast action and a host of farcical situations. An excellent vehicle for Douglas MacLean and registers as very amusing entertainment. Rapid fire stunts with laughs in plenty. The subtitles are full of pep, and it is directed with praiseworthy skill. High grade farce comedy, alive with comical absurdities. By no means devoid of thrills that fetch the spectators on their tiptoes. Douglas MacLean works with tremendous vim and energy."

See for yourself the startling sights the bellboy sees

Thomas H. Ince presents

"BELL BOY"

starring

Douglas MacLean

Directed by WILLIAM SEITER

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Good Times Coming

with

NORMA TALMADGE IN "WITHIN THE LAW"

The great stage success by Bayard Veiller
Directed by Frank Lloyd

CONSTANCE TALMADGE IN "DULCY"

The laughing stage hit by George Kaufman and Marc Connelly
Directed by Sidney Franklin

We are pleased to announce that there are

9 RELEASES COMING

From these brilliant stars for distribution through First National

The class of these forthcoming productions may be judged by the artistic and box office standards set by Mr. Joseph M. Schenck in "Smilin' Through", "The Eternal Flame", "East is West", and "The Voice from the Minaret".

The biggest stars in the film firmament in a series of productions that exhibitors may anticipate with confident assurance as definite assets to their theatres and, in fact, the whole industry.

Associated First National Pictures, Inc.

Motion Picture News

The Independent Producer

WE find a great deal of interest in the fact that Samuel Goldwyn is back in the field—as an independent producer.

Whenever this forceful individual moves he moves in a considerable way. He has resolutely pioneered in the past and he is pioneering now in that he is throwing all his resources into the pot of independent production.

We find it, we say, interesting.

For one thing it is convincing, practical encouragement to the independent producer everywhere. A man who has been through the mill of large industrial organizations now sees fit to produce independently with an entirely new conception of the present and future structure of this field.

And this move upon his part together with the new plans of other prominent executives is pretty clear and convincing proof to us that this industry is on the eve of a new era.

And that era is the one we have consistently hoped for and tried, in our own way, steadily to point to—an era of *fewer pictures, better pictures* and *longer runs*.

It was the fashion several years ago when production upon an ambitious scale was planned to have it led by and dependent upon a national distribution machine. It was thought necessary to have this machine actually precede and therefore completely dominate production.

Today, at last, the picture is the thing. The scheme of production starts in and of itself. It isn't designed to feed a machine, it isn't made with break-neck haste to meet distribution demands and to the end of supporting distribution. It takes the time, all the time and the independent thought, the creative effort and the unsparing devotion that good production must positively have.

The result—inevitably—is fewer, much fewer pictures, but much better ones, the kind the public is so evidently demanding today. And this new scheme of things is going to reorder the motion picture map.

Mr. Goldwyn is not the only experienced leader who has seen the light. But his weight is going to give impetus to the new order and in the interest of the whole industry, its health and true growth, we welcome it.

Fairbanks, Pickford, Et Al.

FROM the West Coast comes the news of an association of the screen's leading stars, the stated object of which is to secure fair prices from the exhibitor.

This broad proposition, of course, deserves details. Undoubtedly those exhibitors are referred to who use local control to lower prices to the breaking point.

And still more details will be forthcoming. So serious a move as this would not be entered into without reason.

But the question that will occur immediately to everyone is: just what is a fair price?

Is it what the producer considers a fair price; or what the exhibitor considers a fair price?

Are these two viewpoints ever the same? What does determine a fair price?

The answer, of course, is percentage. There can be no other.

A percentage arrangement whereby the producer gets so much guarantee for his production investment and the exhibitor gets so much for his theatre investment; and after that—let us say—an even break on the remaining proceeds.

Good-will—the reputation of the producer and the reputation of the exhibitor—will also figure. So, too, will advertising—to be paid for out of the proceeds of the picture.

But it is simple enough. Two reasonable men, each alive to their mutual interests, can get together on this basis. If they can't, there is no basis that ever will be satisfactory.

Percentage playing—let us say it again with the same emphasis we laid upon it five years ago—is inevitable in this field where no standardization of product and conditions and no fair flat rental price will ever therefore be possible.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

SENATOR MEYER LEVY of Manhattan has come out in favor of Sunday performances on the legitimate stage according to a bill which he introduced Tuesday before the lawmakers at Albany.

"It is difficult to see," said Senator Levy, "upon what theory of public policy it is appropriate and permissible to render and perform motion picture plays, vaudeville acts, cabaret performances, etc., and impolitic and immoral to give theatrical performances upon the legitimate stage.

"The ordinary vaudeville or cabaret performance can hardly be said to be more edifying than the average dramatic performance. Considerations of simple justice require that all these entertainments be treated upon the same plane; and inasmuch as it is the sense of the community that these other entertainments be permitted on Sunday, and not abolished, the logic of the situation, its equity and its justice, require the extension of the same privilege to legitimate dramatic performances."

This may go under the head of simple justice insofar as treating the legitimate stage upon the same level as the screen, but if such a bill was voted favorably it would compel members of the acting profession to work an extra matinee and night. Simple justice would be "out" as far as they are concerned, for there would be no chance to enjoy a rest or take a spin in their cars. The professionals who are money mad will probably endorse the senator's bill—those who would forget the footlights for a day will probably cast thumbs down.

Patrons of the picture theatres should shout "Bravo" for with forty or fifty legitimate attractions running Sunday nights, many of them will be able to find seats without parking themselves in the S.R.O. spaces.

* * *

LIL' ol' Tut of Egypt, who is making good copy these days, is going to hop right out of his tomb, according to Cecil DeMille, who will breathe life into the royal mummy and use him as a character in "The Ten Commandments." Mrs. Florence Meehan, the Egyptologist on the producer's staff, is on her way to the tomb at Luxor, where she will assemble data for the reproduction of the various royal relics which ornament the resting place of the only Pharaoh who ever made the front pages regularly. The picture, incidentally, will be filmed in Palestine and Egypt.

* * *

FLOYD M. BROCKELL, manager of distribution for First National, who has been making a tour of the F. N. exchanges since last January, is now in Los Angeles where he is keeping an eye on productions now at work in the United Studios.

* * *

INDICATIONS point toward the complete recovery of John Fairbanks, brother of Doug, who suffered a stroke of paralysis last week, and who, according to the physician in attendance, should be up and around within the next two months. Until such time as John Fairbanks can resume his work as general manager of Doug's company, the star, himself, will double in brass in his new role of executive. His experience in Wall Street several years ago should enable Doug to feel at home in the swivel chair.

We have it on good authority that D. F. has become a Scout Master in the Boy Scouts of America, having been appointed to this position by James E. West, National Boy Scout Executive. The star intends to make a propaganda film for the Scouts in which he will "sell" the Scout idea of clean living, the value of play and exercise of the right sort.

W. C. BACHMEYER, central district division manager for Metro, spent a few days in Cleveland last week, making a study of picture conditions. He has concluded that there are two valid reasons why the film business is so far below normal. One is that people are putting their money in savings accounts instead of spending freely for entertainment. His other reason for the continuation of the slump is the radio craze.

Bachmeyer said that in a little town of 3,500 inhabitants an electrical supply man told him that he had sold 300 radio sets. "Allowing three to a family of each purchaser, and a couple of guests, and you have a movie theatre audience."

* * *

THE Screen Writers' Guild of the Authors' League of America has a likely looking cabinet in Frank E. Woods, president; Marion Fairfax, vice-president; Elmer Harris, treasurer, and Lucien Hubbard, secretary. The executive board includes the above officers and Thompson Buchanan, Waldemar Young, Eugene W. Presbrey, Jeanie MacPherson, Mary O'Connor and Milton Schwartz.

* * *

MAY McAVOY and Elaine Hammerstein, who took part in the dancing contest at The Ambassador Cocoanut Grove, Los Angeles, the other night, found the prize laurels taken away from them by a couple of non-professionals. The motion picture celebrities who passed out the encores for the two actresses were Mae Murray (why weren't you dancing, Mae?), Claire Windsor, Jack Holt, Estelle Taylor, Corinne Griffith, Marshall Neilan, Alice Lake, Richard Dix, Constance Talmadge, Larry Semon, Florence Vidor, Gloria Swanson, Mr. and Mrs. Earle Williams, Jack Pickford and Gaston Glass.

* * *

JEANIE MacPHERSON, who has been in New York acquiring local color for a treatment of the "Ten Commandments," has returned to Los Angeles.

* * *

FOR the purpose of correcting the present geographical survey maps, Lieut. George W. Goddard, Chief of the Photographic Section of the Air Service in Washington, is going to "shoot" Los Angeles County from an elevation of 16,000 feet. Famous Players have granted permission to use their laboratories and developing rooms in which to develop the photographs.

* * *

WHILE Tom Meighan was in Panama making scenes for "The Ne'er-Do-Well," it became necessary for him to visit Toboga Island. On the way Tom and his company passed Canilos Island, a leper colony. The plight of the lepers, isolated as they are from civilization and eking out a dreary existence, impressed the star so strongly that he decided to relieve the monotony of their lives by presenting them with a projection machine. Arrangements have been made for films to be sent to the colony at regular intervals.

* * *

MILDRED HARRIS CHAPLIN is now Mildred Harris again. The former wife of the comedian has resumed her maiden name. This became known last week with her signing of a new motion picture contract in Los Angeles, marking her return to the screen after a year's interlude of vaudeville performances.

* * *

LAURETTE TAYLOR seems to have settled down for a long run at the Vanderbilt Theatre, New York, in Fannie Hurst's "Humoresque," which is based upon her story and photoplay of the same name. The motion picture interests should look with deep pride upon the dramatization

of "Humoresque." Since it carried such a popular appeal it was destined for production upon the stage. And Laurette Taylor has triumphed again in her portrayal of Vera Gordon's role of Sarah Kantor. All the highlights of the picture are said to have been deftly transferred to the drama. The play is in three acts, with the scenes—all in New York—laid in the humble one-room home of the Kantors in Allen street, in the artist's room at Symphony Hall and in the Kantor West End avenue home after prosperity has come to them. One can see that the plot of the original story and scenario has been followed very closely.

* * *

WITH Lent and Easter upon us wouldn't it be a good idea to give a thought to "The Christian," "A Maker of Men," "The Man Who Played God," "Les Miserables," "Quo Vadis," "Shadows," "The Sin That Was His," "The Sky Pilot," "The Inside of the Cup," "The Miracle Man," "The Power Within," "Silas Marner," "From the Manger to the Cross," and "The Unfoldment"?

* * *

KING VIDOR will direct "Three Wise Fools," an adaptation of the play which had a successful run on Broadway a few years ago. The three title roles will be played by William H. Crane, Alec Francis and Claude Gillingwater. The last mentioned appeared in the stage version.

* * *

ED GALLAGHER and Al Shean are having their day in court. The comedians of the Follies, who have made themselves rich and famous with their "Absolutely, Positively" song, are attempting to prove that they are not so good—while the Messrs. Shubert, on the other side of the argument, are attempting to prove that Gallagher and Shean are in a class by themselves.

It is certainly unique to find actors admitting that they are not geniuses. And it is something extraordinary to find comedy in the courtroom. But the news items have it that Ed and Al and Will Rogers, who is testifying for them, put over an act that made even Judge Delehanty shake with laughter.

Not a bad plot for a motion picture in this court case. The suggestion is free. No copyright.

* * *

AGNES EGAN COBB is branching out with her motion picture enterprises. In addition to her duties as distributor of films, she is specializing in leather frames for lobbies, window displays and other advertising novelties. A dozen 36x48 inch leather frames have been placed in the Capitol Theatre lobby.

* * *

RALPH SPENCE who dabbles in subtitles for Fox productions and furnishes sketches for the Follies, has written a melodrama entitled "The Ape." A. H. Woods is looking it over.

* * *

JACKIE COOGAN gave a party to representatives of the trade and public press at the Biltmore Hotel, last Saturday, and this statement can be taken literally. It was Jackie's party. He treated his guests to the time of their lives, not because a good lunch had been provided, but because in spite of all the success he had achieved, enough to turn the head of the most modest grown up, Jackie is still the most wonderful unspoiled little shaver that can be imagined.

There are stage trained children who are clever—lots of them—and usually they give people who know them privately a "pain." They strut, boast and imitate, and make themselves generally obnoxious.

Jackie doesn't. He is just a natural, lovable, happy little fellow whose expressive face reflects his every thought—a prodigy if you will—but in spite of that a regular boy. And that's saying a lot.

Jackie did most of the entertaining at his party—sort of ran the show to suit himself, ad libing his way along in a manner few adults could improve upon.

The only time he used something that he had "learned" was when he recited "Dangerous Dan McGrew," and a couple of other little poems. And then he proved that the silver sheet isn't the only place where he shines. He read his lines like a trouper. Like many a mother thinks of her son, we almost regret that he must grow up. We should like to keep him always—just Jackie.

* * *

GLORIA SWANSON arrived in New York the other day to take in the shops and shows.

* * *

"THROUGH the Box Office" is the title of a pamphlet issued by Southern Enterprises, Inc., of Atlanta. The subject matter deals with the box-office records of attractions, featuring two facts of supreme importance to both the theatre and the public—whether or not the picture presented attracts a sufficient number of people to render it a successful commercial venture, and whether or not it attracts a sufficient number of people to make its influence felt in the community.

Recognizing that the motion picture business can not be stabilized until it creates, on the part of the public, a demand for and support of better pictures, this company and many other exhibitors, have been co-operating with Better Films Committees in the southern states for some two years. The conclusions of theory (in addition to the application of the theory) are contained in the pamphlet "Moving Pictures Forward," published by the Atlanta Better Films Committee. Here, by means of four charts, the attempt is made to arrive at conclusions which are the results of observation, based on specific experience.

Many variables, such as weather, counter-attractions, and other local conditions, cause a certain percentage of error in the compilation of these charts. However, these variables have been accounted for as far as possible, and it is believed that in so far as "the conclusions are harmonized with the theory," the evidence here presented is valid.

The pamphlet draws a definite conclusion in that the majority of exceptional pictures are unsuccessful because of a lack of discrimination on the part of the public in selecting its cinema entertainment. The exceptional picture can be rendered financially possible and entertainingly successful when properly promoted by community leaders.

* * *

THE many friends throughout the industry of C. C. Burr, the genial president of Mastadon Films, Inc., will be pleased to hear that he is now on the road to recovery, following a serious illness of two weeks.

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Selznick Corp. Under Reorganization

Consummation to Preserve Valuable Assets and Assure Continued Distribution

A REORGANIZATION of the Selznick Corporation and its fourteen subsidiary companies, including Selznick Pictures Corporation and Select Pictures Corporation, has been in progress for several weeks and affairs are now rapidly nearing a consummation that will preserve the valuable assets of these concerns, assure the continued distribution of released product and the completion of those pictures now in the making and others already planned.

At a meeting of the general creditors held at the Bar Association, New York, February 16th, a committee for the creditors was selected consisting of Hyman Winik, Ralph B. Ittelson, W. C. J. Doolittle of Utica, M. C. Levee of Los Angeles, and Charles Pain of Chicago.

Mr. Doolittle represents the Utica, N. Y., banking interests. Mr. Pain is a prominent Chicago attorney and treasurer of the Rothacker Film Manufacturing Company.

The creditors' plan of reorganization contemplates that the complications involved in having a number of corporations shall be eliminated and a new corporation will be organized to take over all of the assets. The creditors will receive two-year notes bearing interest at 6 per cent per annum, and whenever there are sufficient funds on hand a distribution of 5 per cent of the amount of the notes will be made pro rata.

Creditors to the amount of more than $1,600,000 gave their approval of the plan at the creditors' meeting and the committee has met with success among the remaining creditors.

It will be necessary, the committee points out, that the remaining creditors join the majority as soon as possible, so that the complete plan of reorganization may be put into effect immediately, thereby saving present overhead and distribution expense.

Of the new Selznick product, "Rupert of Hentzau," "The Common Law" and "Modern Matrimony" are completed. Very flattering reports are had upon the first two of these pictures and most favorable offers have already been had from West Coast theatres and for the foreign rights. By all accounts "Rupert of Hentzau" and "Common Law" will rank among the season's outstanding pictures. It is planned to release them at once.

The scheme of reorganization plans to get rid of distribution expense as speedily as possible. It may be that the Select exchanges will be continued under new ownership, but at this writing no distribution commitments have been made. The committee in charge has received a number of offers of distribution, both on the new product and that now in circulation and are considering carefully these offers.

It would appear from information gathered and from the opinion freely expressed in trade circles that with the reorganization quickly under way all debts will be eventually paid in full and considerable assets left over. After the creditors have been paid the remaining assets will be turned back to the stockholders of the Selznick Corporation and its operations will probably be continued. L. J. Selznick is authority for the statement that the remaining assets will constitute a very substantial sum.

Michigan Censorship Bill Defeat Expected

ALTHOUGH a drastic censor bill is now before the house committee, the Michigan M. P. T. O. expects there will be no trouble in defeating it. However, the organization will be "on the job" until said bill is finally acted upon one way or another.

One reason given for the optimistic feeling is that the club women of the state, as a whole, are opposed to political censorship.

Many New Corporations Enter Industry

During the past week the following motion picture companies incorporated in New York State, according to papers filed with the Secretary of State at Albany:

Visit Hollywood, Inc.; $5,000; F. Valle, C. Wetzler, New York City; Robert Miller, Brooklyn. Fourwalls, Inc.; $1,000; A. Mannheimer, Abraham Durst, M. B. Cohen, New York. Wide World Photoplays, Inc.; $1,000; Samuel Heller, New York; H. O. Falk, Brooklyn; Thomas H. Swinton, Weehawken, N. J. College Amusement Corp.; $30,000; Michael Fruhling, J. Bernstein, A. J. Granick, New York. Pictured Records of the Past, Inc.; $500,000; Raymond Wells, Charles Walton, New York; E. Joseph Egginton, Glen Head, N. Y. Y. W. Realty Corp.; $10,000; I. M. Grossman, M. E. Kaplan, Ruth Lurie, New York. Caravan Studios Corp.; $140,000; H. Roher, Samuel Serebrin, William Skalnick, New York. Edward Small Plan, Inc.; $1,000; Edward Small, Hugh Jeffry, New York; R. Belsky, Brooklyn. Onondaga Film Corp., Syracuse; $150,000; A. M. Beach, J. L. Hood, E. C. Bates, Syracuse. Handy Andy Productions, Inc.; $300,000; S. Schwartzman, W. G. Lovett, D. Schneer, New York. Forrest Films, Inc.; $500; H. G. Kosch, A. Thompson, A. Friedman, New York. A. E. Lichtman Amusement Co., Inc.; $25,000; Samuel Abrahams, L. E. Cooper, Anna Matzner, New York.

Scalping Bill Passed in Penn. Lower House

The so-called "ticket scalping bill" introduced in the Pennsylvania Legislature at the capitol in Harrisburg by Assemblyman William W. Long, of Chester County, has been passed unanimously by the lower branch by a vote of 172 to 0. It is now in the hands of a committee of the Senate. This is the first measure affecting the motion picture industry that has been materially advanced in the present session, although several other measures with a bearing on the picture business have been presented in the House and are now awaiting committee action.

The Long bill provides that every theatrical ticket shall have printed on the face of it the price of admission to the place of amusement and that no one may sell the ticket for a higher price than that designated.

The measure provides a penalty of $500 fine or six months in jail, or both, for violators of the proposed law.

N. Y. Governor Slates Censor Board Abolition

IN a message to the New York State Legislature Monday night, Governor Alfred E. Smith called for the merger of about 100 State Bureaus and Commissions, and the abolition of eleven. The Motion Picture Censorship Commission is included among the boards slated to go. Governor Smith in his message stated that the Censorship Board could be abolished without anyone feeling its loss.

Exhibitor Body Selects Officers For Year

Standing committees for the current year of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, have just been announced by H. J. Schad, of Reading, the newly elected president of the organization. They are as follows:

Executive Committee — M. J. O'Toole, Scranton, Chairman; Peter Magaro, Harrisburg; M. E. Comerford, Scranton; A. B. Smith, Salem, N. J.; Ed Fay, Walter G. Stumpfig, George Bennethum, Michael Stifel, Herbert Effinger and Jay Emanuel.

Entertainment Committee—L. Pizor, Chairman; Charles Dutkin, Sam Hyman, John Bagley, Al Fredrichs, Camden; E. J. O'Keefe, Atlantic City, honorary member.

Censorship Committee — Charles Segall, Chairman; W. C. Hunt, Philadelphia; M. J. Smith, Tacony.

Fire Marshal Committee—A. J. Fisher, Chairman; M. Fineman, C. G. Hexter, C. Stengel and F. Shilling.

Membership Committee—Sam Blatt, Chairman; Charles Rapaport, S. F. Kantor, E. Goldman, George Kline and Sam Hyman.

Operators' Committee — Jack Rosenthal, Chairman; John Hays, H. Pearlman and L. Albert.

Posters and Supplies Committee—H. Green, Chairman; Gus Becker, Herbert Lewis, G. Naudascher.

Publicity—David Barrist, Chairman; Ben Fertel, Ben Shindler, Samuel H. Steifel.

Finance Committee—Samuel H. Steifel, Chairman; M. Lessy, M. Brenner, "Doc" Morris, A. E. Altman, A. B. Smith, Salem, N. J.

Sergeant-at-Arms — E. Goldman. Assistants—W. J. Smith, Charles Dutkin.

Daylight Savings Committee—Jake Becker, Chairman; Charles Rapaport, Charles Segall, George Aarons.

Reel Committee — Columbus Stamper, Chairman; Morris Steifel, David Morris.

Grievance Committee—Lew Pizor, Chairman; George Kline, Charles Rapaport. Alternates—Columbus Stamper, "Doc" Morris.

Those in the above list whose places of residence are not otherwise designated are Philadelphians.

Nebraska Censorship Bill Before Legislature

The censorship bill now before the Nebraska Legislature provides for the appointment of a state board of three members, each to be paid $3,000 a year, and it further provides for an inspection fee of $2 for every reel of film exhibited. The bill states that every reel shall be inspected before being shown in Nebraska.

The committee has taken an action on the bill. Those who are watching the situation do not believe that the measure will be recommended for passage.

New Protective Association Formed on Coast

Screen Stars Will Combat Booking Combinations and Build Own Theatres

THE plans of a group of motion picture stars on the West Coast, headed by Douglas Fairbanks and Mary Pickford, to form a co-operative business organization for the purpose of using their combined strength to combat exhibiting conditions in certain sections, which has been outlined in a general way previously, were given further consideration Thursday, February 22, when Mr. Fairbanks, Miss Pickford, Harold Lloyd, Charlie Chaplin, Dennis F. O'Brien, representing D. W. Griffith, and Joseph M. Schenck, representing Norma and Constance Talmadge, held a meeting at Los Angeles, where all parties pledged themselves to contribute to a fund which will meet the cost of operation of the new organization.

Following this meeting the legal machinery necessary to bring such an organization into being was started and corporation papers are now being drawn. The new company or organization has not been named as yet.

A specific purpose of the organization will be to obtain for the pictures in which the various stars appear more satisfactory playing engagements than have prevailed in the past.

The stars plan to combat exhibitor circuits, arrange for more advantageous runs, which probably means longer runs, in all the larger cities and secure for their product in such districts, cities or towns, known as "closed," the sort of contracts that they believe their pictures are entitled to.

They even plan to build theatres where their interests cannot be protected otherwise.

The meeting held last Thursday was only preliminary, but it is planned to have the new organization functioning at an early date. The organization meeting is scheduled for the very near future.

Immediately following the Thursday meeting a statement was issued to the Associated Press. The text of this statement called, "A Declaration of Independence,' follows:

"Certain combinations and groups of persons and corporations are being formed in the motion picture business which will dwarf the artistic growth of the motion picture, and we, who are directly responsible to the public for the merit of our productions and having a profound regard for this responsibility, deem it necessary at this time to form an organization which will protect the independent producer and the independent exhibitor against these commercial combinations and enable us to keep faith with the public."

What direct action may be expected from the group of stars is, of course, a matter of pure conjecture, but it is known that all of the persons who have banded together have felt that their pictures were not receiving justice in a great many quarters.

The problem of adequate playing dates for the super-picture is considered vital. With practically every key city theatre of importance owned or controlled by a producer or distributor and the policy of many of these houses arranged for a weekly change of bill, the question of getting indefinite run dates for big pictures has become largely a matter of barter. Where the theatre is advantageously situated many pictures made by the stars mentioned above have been accorded no better treatment than an ordinary feature. In some cases two-week runs have been secured, and in others the theatre has paid for two weeks and only used the feature for one week, preferring to take rental loss rather than deviate from the weekly change policy than has been established.

In certain territories some pictures produced by the stars, notably the Fairbanks, Pickford and Griffith productions, have been barred out entirely, the "closed town" managers declining to pay the prices asked or agree to the terms wanted by the distributors.

In the case of Norma and Constance Talmadge, Harold Lloyd and Chaplin, it is presumed that the reason for dissatisfaction arises over their belief that other productions sponsored by the distributors with whom they are affiliated are benefiting at their expense. Mr. Chaplin, too, in view of the fact that he is about to release through United Artists probably anticipates that he will find himself hampered by the conditions under which Mr. Fairbanks, Miss Pickford and Mr. Griffith have labored.

It is also understood that the difficulties of road showing pictures has also entered into the plans of the new organization. Theatres suitable for a big production have not been available in many cities and in consequence "flops" have been encountered where big successes might reasonably been expected under normal conditions.

The fact that Mr. Schenck has joined the new player group has given rise to much speculation. It is assumed that his interest is, in a measure, personal and that he is not investing in a proposition that means the expenditure of perhaps millions without some greater purpose than the advancement of the artistic growth of motion pictures.

The affiliation of Harold Lloyd also brings speculation. So far as is known, Hal Roach, Mr. Lloyd's producer, is not represented.

The question that naturally is asked when the new organization is under discussion is whether or not the various stars are some time in the future planning to release through the same distribution unit.

There is a chance that the player organization may be further expanded by the addition of other stars or production units, for invitation has been extended to "any star of accepted importance and comparing in box office value with those named" to join the group.

Additions to the company must, however, prove acceptable to all the members.

Twenty-Seven Bills Hostile to Industry Defeated

CHARLES C. PETTIJOHN, general counsel of the M. P. P. D. A., this week returned from a four weeks' trip for the Hays organization which took him as far as the West Coast, and which he reports as having been highly successful.

During the trip, he was active in legislative matters and twenty-seven adverse bills were defeated, fourteen of which dealt with additional taxation on distributors and exhibitors, and thirteen with censorship.

Mr. Pettijohn points out that his activities were not merely for the benefit of the producers and distributors in the Hays organization but for exhibitors as well.

He also reports several successful conferences with Douglas Fairbanks and William DeMille on production cost data, and emphasizes the fact that the relations between the Hays office and Fairbanks are entirely cordial.

Mr. Pettijohn left again this week to appear before the Michigan legislature, which is considering a censorship bill.

Wisconsin Legislature Bill Opposed by Labor

Wisconsin exhibitors, with the co-operation of Wisconsin labor, are opposing a bill introduced into the legislature to regulate the showing of moving pictures. Exhibitors say that the bill will not improve motion pictures because at present they are turning down films approved by the National Board of Review and are putting forth their best efforts to present clean films to the public.

The bill reads:

"No person, co-partnership, association or corporation operating any theatre, moving picture theatre, hall or place of amusement exhibiting or showing moving pictures shall show or exhibit any motion picture or film projected upon the screen to which minors under the age of 16 may be admitted, unless accompanied by their parents or guardians, unless such motion picture or film shall have first been passed by the National Board of Review and shall bear the imprint of such film of said National Board of Review; or if not so passed, unless it shall be passed or approved by a committee of not more than three in number appointed by the common council, town or village board, as the case may be, of the city, town or village in which such theatre, moving picture theatre, hall or place of amusement may be located."

Kansas Reformers Beaten But New Tax Bill Looms

Another setback was handed Kansas reformers this week when the State of Affairs committee of the legislature killed the Sunday closing bill, which would have closed all places of amusement on Sunday where an admission was charged. This action followed closely the death blow that was dealt another radical measure, which would have made it necessary for all persons less than 18 years old to obtain a written permit to attend theatres at night.

With both of these bills out of the way, Kansas exhibitors had just begun to breathe easy when a measure, which would levy a 6 per cent tax upon the box office receipts of Kansas theatres to be applied to the school fund, was introduced.

"Such a tax bill, if passed, would put many theatres out of business," R. G. Liggett, president of the M. P. T. O., Kansas, said: "The war is over and there is no justification for such a tax on theatres. Why should we bear the burden any way?"

Goldwyn Loses Suit On Infringement

Court Rules Licensee of Copyright Can Not Institute A Suit for An Injunction

AN important decision to the motion picture industry was rendered by the United States Circuit Court of Appeals for the Southern District of New York on Tuesday, January 30th, in the case of Goldwyn Pictures Corp. vs. Howells Sales Co., Inc., to the effect that in some cases party who owns the sole and exclusive motion picture rights to a literary work cannot sue under the copyright laws to prevent an infringement thereof. The case arose in the following way:

Howells Sales Co. purchased abroad the picture, "Vendetta," starring Pola Negri, which was shown at the Strand theatre, New York City, in December, 1921. About the time of the showing the Goldwyn Pictures Corp. finished a picture starring Tom Moore based upon the story, "Mr. Barnes of New York," of which they owned the sole and exclusive motion picture rights, and sought an injunction. The Howells Sales Co. claimed they were innocent parties in the matter and did not know the story was based or had any similarity to the story, "Mr. Barnes of New York. An injunction was obtained by the Goldwyn Pictures Corp. and on appeal the Howells Sales Co., through their attorneys, Stuart M. Kohn, Charles Tuttle and Charles Katzenstein, raised the novel point that even though Goldwyn Pictures Corp. owned the sole and exclusive motion picture rights to the picture, that they were a mere licensee and therefore could not stop an infringement. The Court sustained this point and vacated the injunction, and added thereto that the only person who could obtain an injunction to prevent an infringement was the copyright proprietor.

Goldwyn then joined Stephens, who was the owner of the copyright to the book, with them and obtained a second injunction. Practically the same points were raised in the second case by the attorneys for Howells with the addition that this second injunction could not stand inasmuch as Stephen had assigned all of his rights to damages for an infringement to Goldwyn. The Circuit Court of Appeals in its decision rendered on January 30th, vacated the injunction and dismissed the complaint against Howells, again stating that Goldwyn as a licensee could not bring the suit, and adding Stephens did no good inasmuch as he had assigned all of his rights to damages to Goldwyn.

This is very important to the picture industry, as the industry has assumed that when they buy the sole and exclusive motion picture rights from an author and pay him for it, that nothing further was to be done and they could prevent an infringement.

Unless the purchaser becomes the proprietor of the copyright he may not alone maintain an action to prevent an infringement of the motion picture produced.

The attorneys for Howells claim that there is a serious question which was not decided in this decision, whether or not the author of a story or the copyright proprietor of the book having sold the exclusive motion picture rights to another, can thereafter maintain an action to prevent the infringement of the motion picture produced under those rights.

Missouri Chain Theatre Bill Defeated

THE Private Corporations Committee of the Missouri House has voted to kill the so-called chain store bill, which would have effected strings of theatres operated by foreign corporations. The bill through a graduated schedule of license fees sought to limit the number of stores or theatres operated by the same concern. It was designed primarily to hit chain grocery stores, but would have affected theatres, restaurants, drug stores or other businesses.

Canada Exchanges Enforce C.O.D. Clause

Twelve important exchanges in Canada, members of the Canadian Motion Picture Distributors' Association, have decided to enforce strictly the C. O. D. clause in all contracts with exhibitors in Canada. This action, which has created wide discussion in moving picture circles in the Dominion, was taken after a number of the Canadian releasing companies had sustained rather serious losses through non-payment of rentals by exhibitors, it was officially stated.

A circular advising all exhibitors in the country that the C. O. D. rule on film shipments is to be enforced was recently sent out in behalf of the 12 companies, the circular being signed by Arthur Cohen, of Toronto, president, and John A. Cooper, Toronto, secretary of the association.

The companies which have decided to demand payment for films on delivery include the following: Associated First National, Canadian Educational Films, Ltd., Canadian Exhibitors' Exchange, Ltd., Canadian Universal Films, Ltd., Famous Players-Lasky Film Service, Ltd., Famous Players Film Service, Ltd., Fox Film Corporation, Ltd., W. W. Hodkinson Corp., Regal Films, Ltd., Ernest Shipman Productions, United Artists Corp., and Vitagraph, Inc., all of whom have their Canadian headquarters at Toronto.

Censorship For Missouri Gets Setback

The Committee of Fifty has about abandoned hope of forcing motion picture censorship in Missouri.

Last week the House Committee on Criminal Jurisprudence voted an unfavorable vote on the measure. The Senate committee plans to let the bill die in committee, although a sub-committee composed of Senators Casey, Brookshire and Whitecotton has been named to draw up a substitute bill to provide a censor board composed entirely of state officials. Should the Senators decide to report on censorship this substitute bill would be sent in.

Casey, who hails from Kansas City, at a meeting of the committee Wednesday, expressed the belief that state censorship would come eventually.

Missouri Seat Sale Bill Favorably Reported

THE Missouri Senate's committee on Criminal Jurisprudence has reported favorably on Senator Pickett's bill to prohibit the sale of theatre tickets after every seat is taken. A similar house bill has also received a favorable report.

Bill Would Make Prices Uniform Thruout Week

Introduced before the Pennsylvania Assembly and referred to committees for action is a measure sponsored by Representative Burns, of Philadelphia, which would prohibit persons in the motion picture or other amusement business from having a higher scale of prices for admission for any particular day of the week than that for other days of the same week. The penalty suggested for violation of this proposed law is a fine of $500 for the first offence, and the same fine or imprisonment or both for subsequent offences.

Peter Magaro, prominent Harrisburg exhibitor, who is a vice-president of the Motion Picture Theatre Owners of Pennsylvania and a member of the Legislative Committee of that body, recently appointed to keep a watch on legislation introduced at the capital which might have an injurious effect on the industry, has announced that the committee has given assurance to the members of the billboard advertisers' legislative committee, which is fighting the proposed law that would place a tax of five cents a square foot on all billboard advertising space, that the M. P. T. O. of Pennsylvania is in full sympathy with the effort to defeat this bill and stands ready to lend its co-operation to the billboard advertisers' committee.

Hearst Acquires Lease On N. Y. Park Theatre

William Randolph Hearst has acquired a twenty-one-year lease on the Park theatre, Columbus Circle, New York City, it was announced. The lease is effective immediately, and after the house is redecorated it will be opened as the Cosmopolitan for first run pictures. Cosmopolitan and Goldwyn pictures will be presented, announcement of the merging of the two organizations having been made last week.

It is likely that this is only one of a number of theatres the Hearst interests will acquire in leading cities of the country.

It is said that the opening attraction of the new Cosmopolitan will be "Little Old New York," a picture starring Marion Davies.

Indiana Senate Crushes Censorship Bill

The Indiana State Senate last Monday killed Senator Steele's motion picture censorship bill, when on motion of Senator Harold Vanorman of Evansville the measure was indefinitely postponed by a vote of 40 to 4.

The bill prohibiting commercial sports on Memorial Day, including the Indianapolis speedway races, in which theatrical men were interested, because of the crowds it drew to the city, was passed in the Indiana House of Representatives the same afternoon by a vote of 52 to 38, after a bitter fight. It goes to the Governor, having passed the Senate several weeks ago.

Exhibitor Enters Admission Price Argument

Declares Raise or Reduction Is a Problem for Each Individual Theatre

By Edward L. Hyman
Managing Director Brooklyn Mark Strand

AS a showman who tries to "keep up with the times" and who considers every angle of the problems that arise from time to time, I have been much interested in the expression of opinions concerning box office admissions. A well-known producer has declared box office prices should be lowered so that the attendance may be larger, and a distributor comes right back at him and insists such a course would be folly. This has caused the expressions of opinions to evolve into a discussion, but thus far no exhibitor has had his side of the question aired—and it really is an exhibitor question, not a producer question.

It is my personal opinion that a raise in admission price or a reduction is a question that must be faced and settled by each theatre individually. Even if a theatre is one of a chain operated under one system it should still be independent in the matter of box office admission if it is truly a competitive house operated upon merit and with the end in view of giving its best to the public. Thus, in some cases it may be found advisable to reduce the admission because of local conditions, lack of a show with quality enough to stand up under a certain box office rate, or through a desire to play to more people regardless of investment or overhead. In most cases, however, it appears that when the matter of investment is considered, the quality of the performance is considered and the time and effort put into making the house a success is considered, the average motion picture house is getting only a fair price at the box office and by rights should be getting more.

Could the Brooklyn Mark Strand profit by reducing its admission price?

It could NOT.

On the other hand, it would injure the house in more ways than one. To begin with, a reduction in price would mean that the overhead would have to be cut, and in this case "overhead" means quality and class as well as other things. Then there is investment to be considered, and the Brooklyn Mark Strand has investments in equipment which are additional to the original investment and upkeep. These include a large outlay for lighting effects, which make for artistic color harmonies and greater satisfaction to patrons—and satisfied patrons are, to my mind, the best argument against a cut in admissions.

I have yet to see a movie patron who would not pay for value received and come back for more and bring his friends and neighbors. These people would desert the house immediately were the box office price cut and if the first-class pictures and specialty presentations were modified or eliminated correspondingly. Price reductions in most cases means taking the theatre from one class to a class or two below it, thus changing the class of clientele also.

It can not be denied a lower admission brings a poorer class of trade, hurts the reputation of the theatre and lowers it in the respect of the public, and should the exhibitor ever be obliged to raise his price he would find it a more difficult proposition than it appears on the surface.

The Brooklyn Mark Strand, being a quality theatre, where not only a high standard is being maintained but better things are always in preparation, can therefore move its admission price in one direction only, should it be necessary to move it at all, and that way is forward in justice to the theatre and in fairness to public and management alike. People do not ask for good things unless they have the price to pay, and anyone who has observed our patrons or talked to them could not very well figure out how we could be helped by a smaller admission price.

According to one producer, a theatre cut its box office rate in half and then played to twice as many people. Still, I fail to see where the profit came in, as he doubtless hurt the standing of the theatre by the slash, and his box office statements were no better than before when balanced up. Could not the quality of the performance or the tone of the theatre be improved and permit him to keep the former admission price? And in reducing his admission I have been told he also changed the program THREE times a week, instead of one as formerly, and this fact no doubt accounted for much of the increased patronage. Thus it sums up that quality and local conditions, or a desire to exploit a brand name, really governs admission prices.

Relativity, which Einstein discovered but never dreamed could be applied to our industry, likewise has a bearing on the independently operated theatre. Let's say there is a picture palace on this side of the street with class and individuality and a decent box office price. Next door a competitive house opens and puts on a better show, at more money and pulls them in. Then the first house must try to add quality and class and either keep its price the same or raise it. If the competitive house undersells, giving a good show, you would have to meet the matter accordingly to get an equal chance at the prospects.

Theatres, as are all things, are divided into classes, and some must keep their admissions up not only to maintain a high standard but to keep the patrons who demand quality. I am happy the Brooklyn Mark Strand is in that class.

"Phantom Fortune" Company Is Imperilled by Fire

FLARES used for fire scenes in "The Phantom Fortune" serial early this week set fire to the cabin set, on a small lake near Universal City, causing painful burns and cuts to William Desmond, the star, Esther Ralston and Cathleen Calhoun, and lesser injuries to Robert F. Hill, the director, Lewis Sargent, juvenile, Buddy Harris, cameraman, and three technical men.

The most serious injuries were sustained by Miss Calhoun, who received severe burns over her entire back. Desmond's injuries were received in rescuing her.

The flares used got out of control, the flames spreading to the entire cabin, imprisoning part of the company. Within two minutes the building had been gutted, and the walls collapsed immediately after the cabin had been cleared.

Two motion picture cameras, still camera and all film was lost. It is not expected that this will delay release of the serial.

Disclaims Responsibility in Knickerbocker Suits

CITY COUNSEL for the District of Columbia entered a plea of not responsible in reply to all the damage suits filed by the Knickerbocker survivors. The District asked to be exempted from the list of defendants.

Revised Iowa Censorship Bill Submitted

Representative Gallagher, after having abandoned the idea of state censorship of motion pictures in Iowa in favor of local control over amusements and having withdrawn his moving picture censorship bill, revived the measure for introduction in the House on Friday.

He believes that at least one objection has been eliminated by amending the original measure to cut the salaries of the censors from $3,000 to $1,800 a year each.

Local regulation of all forms of amusement or recreation is placed in the hands of city and county boards of public welfare.

The city board of public welfare would be appointed by the Mayor and Council and would consist of five members, two or three of which should be women. The county board would include the County Superintendent of Schools, the County Attorney and the Supervisors.

Each board, within its own jurisdiction, would be charged with examination of the entertainment or amusement offered and the issue of permits. Permits would be issued annually and would be required for all theatres, dance halls, road houses or similar establishments, and would be subject to revocation.

Gallagher's bill likewise provides for a tax for meeting the expenses of administration of the proposed law. The tax feature will probably be the point upon which the measure will be most vigorously attacked.

Urges Exhibitors Against Paying Music Tax

At a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, at the Hotel Vendig, February 16th, which was attended by about 65 members, Secretary George P. Aarons urged all exhibitors within a radius of 50 miles of Philadelphia not to pay the music tax and declared that the organization would defend any action brought by the Society of American Authors, Composers and Publishers against the organization's members in that district.

Outside of this territory, where hearings are held in Scranton or Harrisburg, he advised individual exhibitors to pay the tax under protest, purely for economic reasons, declaring that the cost of defending an action in Scranton or Harrisburg would be considerably more than the amount of the license fee. Such fees paid under protest would be returned to the exhibitors in the event of the present cases now pending being decided against the society.

"Jazzmania" in Song Form

In connection with Mae Murray's new photoplay, "Jazzmania," a song of the same name is being published by the Shapiro-Bernstein Company. "Jazzmania" is a Metro picture presented by Robert Z. Leonard.

The title page of "Jazzmania" carries two pictures of the star in scenes from the picture. The lyric was written by Lew Brown and N. T. Granlund. The music is by James F. Hanley.

The music publishing company and the various Metro exchanges are ready to cooperate with exhibitors throughout the country in effecting tie-ups with stores selling sheet music, according to word from the Metro home office. In addition to this, the song will be the theme number of the production.

New Players Join Cast of "Red Lights"

Announcement has just been made that Johnnie Walker, Alice Lake, Lionel Belmore, Frank Elliott and George H. Reed will take part in "Red Lights," Carey Wilson's adaptation of the successful stage play, "The Rear Car," which Clarence Badger will direct for Goldwyn. It has already been announced that Marie Prevost would have the leading feminine role.

American Releasing to Distribute "Quicksands"

American Releasing Corporation announces its distribution of Howard Hawks' all-star production, "Quicksands," which was directed by Jack Conway.

Helene Chadwick and Richard Dix are the featured stars and they are supported by Alan Hale, Noah Beery, J. Farrell McDonald, George Cooper, Tom Wilson, Hardee Kirkland, Walter Long, Edwin Stevens, Frank Campeau, Lionel Belmore, Jean Hersholt, James Marcus, Dick Sutherland, Lou King, William Dyer and Jack Curtis.

American Releasing will issue "Quicksands" at once for pre-release, with its nation-wide release date set for the first week in May.

"Now You See It" Started at F.B.O. Studios

Production was started this week at the F. B. O. studios in Los Angeles on "Now You See It," which is a screen adaptation of the play, "Jerry Comes Home," by Roy Briant. The leading roles in this new F. B. O. drama will be played by Virginia Fox, for two years leading lady for Buster Keaton, and Tom Gallagher. James W. Horne will direct.

The remaining principals in the cast are Tom Wilson, Victor Hotel, Herbert Griswold, Gertrude Claire, Robert Walker, Jack Carlisle, Henry Herbert and Dave Morris.

Trade Paper Editor Wins Jersey Bride

On Monday, February 19th, Charles S. Sewell, of the Moving Picture World, and Miss Irene Hoffman, of Passaic, N. J., were joined in the holy bonds of matrimony. Roger Ferri was best man.

Late News Notes from the West Coast by Wire

AL KAUFMAN is in Los Angeles conferring with Cecil B. DeMille concerning a trip to Palestine for scenes in "The Ten Commandments."

Universal has purchased a site on South Olive street and will erect a $150,000 two-story exchange building.

Ferdinand Earle is on the coast and announces he will shortly start "Faust."

Russell Simpson, playing the sheriff in Edwin Carewe's "Girl of the Golden West," was thrown from a horse at Sonora and slightly injured.

Tod Browning has been signed by Goldwyn, effective as soon as he completes "Drifting" for Universal.

Joseph Schenck has engaged C. Gardner Sullivan to write an original story and continuity for Constance Talmadge, to follow "Dulcy."

William P. S. Earle is here to make an Egyptian film titled "Tut-ankh-amen" after research of six months or more. The new process in which artist's drawings are used as backgrounds will be employed, making possible an elaborate production at a reasonable expenditure.

Theatre Interests Defeat Vicious Measure

Determined to prevent the enactment of a bill which would mean death to many of the theatres of the state, and also determined to kill the bill so forcibly that it would not be brought up in any other state of the Union, two hundred persons interested in the theatre business of the state of Washington on February 16 attended the meeting of the Washington state legislature at Olympia, and the measure was killed without coming to a vote.

The bill in question is known as Senate bill No. 134, and as proposed would levy a 10 per cent tax upon theatre admissions to be taken as revenue by the state. This would be in addition to the present 10 per cent government war tax.

Realizing the utter unfairness of this bill and the harm it would do to exhibitors and motion picture men over the entire United States if it was passed and used as a precedent in other legislatures, L. O. Lukan, general manager of the Blue Mouse circuit of theatres in Washington, organized a special train and took to Olympia the largest gathering of theatre men that had ever been brought together in the state. The demonstration of these theatre men brought the desired results.

N. Y. Assembly Gets New 6% Tax Bill

A bill is to be introduced in the New York Assembly by Charles P. Miller, chairman of the Assembly Committee on Labor and Industries, that will provide a 6 per cent tax on gross receipts of all amusements. If passed it is expected it will bring from $5,000,000 to $7,000,000 revenue to the State treasury.

Games and performances specifically mentioned in the bill are theatrical and vaudeville performances, motion picture shows, baseball, football and basketball games; bicycle, automobile, motorcycle and skating races; prize fights, wrestling matches, athletic games and horse races. Amusements and sports for the benefit of educational and religious organizations are not to be taxed.

The bill carries an appropriation of $10,000 for the establishment of a bureau in the State Department for collecting the tax. The proposal has the approval of Democratic and Republican leaders.

Ontario Censors Condemn 44 Feature Pictures

The Ontario Board of Moving Picture Censors condemned 44 feature film productions during the calendar year 1922, according to a report of the activities of the board. The censors found that 31.5 per cent of the pictures examined, in addition to the features banned entirely, required trimming before they were considered appropriate for presentation in the 400 theatres of Ontario. The Ontario board passed upon 11,000,000 feet of moving pictures during the 12 months, this amount representing approximately 11,000 reels of film.

The officials of the Board conducted the deletion of portions of pictures themselves which were considered offensive, and the condemned lengths were confiscated. At certain intervals throughout the year the film which had been seized was taken out and burned in a bonfire under official direction. Exchanges whose pictures had been cut were notified of the deletions made so that the same changes could be made in copies of the print examined in case duplicate films were to be released in Ontario.

It is interesting to note that the Ontario Censors made it a practice last year of eliminating close-ups of foreign flags, including the United States Flag. One of the important decisions made by the Ontario Board last year consisted of the banning of an expensive production which was based on a popular and widely read novel. This picture was condemned, it is stated, because it indicated a too flagrant treatment of the unfaithfulness of a man toward his wife.

M.P.T.O.A. Asks Repeal of N. Y. Censor Law

The M. P. T. O. A. has forwarded letters to Senators and Assemblymen in New York State requesting their co-operation in the matter of repealing the censorship law in the state. In addition they have forwarded a letter to members of their organization urging that they get into touch with legislators of their districts and personally solicit their support to repeal the law.

The letter to members of the Legislature calls attention to the fact that the motion picture screen is the visualized development of the printing press and the one phase of the public press subjected to censorship.

The letters were forwarded over the signature of Sydney S. Cohen, president of the M. P. T. O. A.

T. O. C. C. to Nominate New Officers This Week

NOMINATION of officers for the Theatre Owners' Chamber of Commerce, New York City, was scheduled to take place on Thursday of this week.

It was expected that three candidates would be put forward for president, one faction supporting Charles L. O'Reilly, another William Brandt and a third an unknown "dark horse." Several meetings were held during the week to discuss campaign plans by these various factions.

A report was current that a petition had been drawn up by certain members requesting Sydney S. Cohen to attend the meetings. He is a member but has not attended during the past year.

Exhibitor-Conferee at "U" City

Eugene Roth Is Engaged as Personal Representaeive of Laemmle on Coast

EUGENE H. ROTH has been engaged as the personal representative of Carl Laemmle, president of the Universal Pictures Company. In this capacity Mr. Roth will be headquartered at Universal City, where he will confer constantly with Universal's production chiefs with a view to supplying the exhibitor angle on all production work to be carried on at the big producing center. The purpose of Mr. Roth's engagement is stated in the following from an announcement emanating from the Universal home office in New York this week:

"As an expert in theatre management and exhibitor problems, he will advise Universal as to what the e hibitor wants."

Mr. Roth, by his theatre activities on the West Coast, has achieved a prominent place in the ranks of the country's exhibitors. Until recently he was associate managing-director of the Herbert L. Rothchild Entertainments, operating a chain of theatres in San Francisco, including the California, the Imperial, the Granada and the Portola.

In its announcement of the appointment of Mr. Roth to the Universal City post, Universal had the following to say concerning the acquisition of Mr. Roth's services:

"This is a distinct innovation in the production field, and marks a great forward step on the part of Carl Laemmle and Universal to attain a more perfect type of box office picture. It means a closer tie-up between producer and exhibitor and should make for greater good will between Universal and its exhibitor patrons.

"Laemmle has long laid great emphasis on the exhibitor's angle. The past year or so have seen a series of innovations in the Univarsal organization looking towards closer co-operation between the box office and the studio. The most recent was the creation of eight Assistant General Sales Managers, who, as home office representatives, now spend their time in the various territories, getting the theatre owner's ideas as to what kind of pictures he needs.

"The acquisition of Roth as an exhibitor-conferee, is the culminating step in Universal's campaign to approximate a 100% salable product. He already has assumed his duties, and is concentrating his energies at Universal City, where Laemmle, Julius Bernheim, director general of Universal City, and Homer Boushey, production director at the big studio, are in continual conference over Universal's forthcoming product.

"Roth's fame as an astute e hibitor is not only national, but reaches around the world. Since the time twelve years ago he opened the Portola theatre in San Francisco, the first of the Rothchild's chain, he has constantly been in the lead in exhibitor progress. He combines original ideas of showmanship with an uncanny understanding of what the public wants. His ability has had much to do with the success of the Rothchild interests."

"Covered Wagon" Showing For N. Y. Charities

New York society leaders are going to pay $10 top prices to see James Cruze's Paramount picture, "The Covered Wagon," at a pre-release showing of the picture Sunday evening, March 11, at the Hotel Plaza.

Through arrangements made by Charles E. McCarthy, of the Famous Players-Lasky Corporation, with the Film Mutual Benefit Bureau Paramount lent the picture for its world premiere for the benefit of two big New York charities, Miss Anne Morgan's Committee for Devastated France and the New York Maternity Center.

Admission prices will be $5 and $10, with boxes costing $75 and $100. Girl Scouts and members of the younger social set of New York will act as ushers, and a musical program will be given.

Scenes from the Cecil DeMille production, "Adam's Rib," a Paramount picture

In the Vitagraph comedy "Forward March," Jimmy Aubrey is the featured comedian.

Derelys Perdue Rechristened Ann Perdue

Derelys Perdue, the new F. B. O. featured player, who was recently placed under a long-term contract, has been rechristened, and will hereafter be known on the screen as Ann Perdue. The new name resulted from a contest held under the auspices of Film Fun, a monthly humorous publication. A prize of $50 was offered by F. B. O. for a new name for Miss Perdue, the judges being the editors of the magazine and a committee of F. B. O. executives. A total of ten thousand names were submitted by four thousand motion picture fans after Miss Perdue's photographs had appeared in a double page spread in Film Fun. The winner is Miss Grace Rosenberg of New York City.

Ann Perdue will make her debut as the leading lady in "Daytime Wives opposite Wyndham Standing. The picture is now in production at the F. B. O. studios under the direction of Emile Chautard.

Bushman-Bayne Title Is "Modern Marriage"

THE interest which has been aroused in the picture that Francis X. Bushman and Beverly Bayne are producing as a combination screen and stage attraction in which they are to appear in person, comes to a head with the announcement that American Releasing has obtained distribution of the attraction. Simultaneously, first announcement is made of the title of the picture now being produced by F. X. B. Pictures, Inc., under the supervision of Whitman Bennett at his studios in Yonkers. The story selected for the personal appearance of Mr. Bushman and Miss Bayne, acting a twenty-minute episode in the larger theatres, is "Modern Marriage," adapted by Dorothy Farnum from the novel, "Lady Varley," by Derek Vane. The picture is practically completed under the direction of Lawrence Windom and its first presentation as a combination attraction will be made in a large Eastern city the first week in April, after which Mr. Bushman and Miss Bayne are to be booked for a twelve-week tour.

Scenes from "Othello," starring Emil Jennings, presented by Ben Blumenthal of Export & Import

"Wonders of the Sea" on the F. B. O. Schedule

"WONDERS OF THE SEA," J. E. Williamson's under-water production, will be released through the Film Booking Offices of America, according to an announcement issued this week from the F. B. O. Home office. The picture was made by Mr. Williamson in the Bahamas, where it was actually filmed under water by means of the producers' especially constructed apparatus whereby submarine scenes are shown with perfect clearness.

"Wonder of the Sea" already has had a three weeks' run on Broadway, New York. It opened at the Rialto theatre early in last October, and the next week was transferred to the Rivoli by Dr. Hugo Riesenfeld. During the week following it played a return engagement at the Rialto.

Frank Borzage Elects Pauline Garon as His Lead

Pauline Garon, who played the flapper role in Demille's new picture, "Adam's Rib," has been selected to play the lead in Frank Borzage's initial production for First National release, "Terwilliger." Miss Garon has signed a contract with Arthur H. Jacobs, producer of the new Frank Borzage production series, and will leave New York for California immediately after she has finished an important role in George Melford's latest picture, "You Can't Fool Your Wife."

"Terwilliger" is based on the Metropolitan Magazine story by Tristram Tupper. The scenario is being prepared by Agnes Christine Johnston and Frank Dazey.

Jacobs and Borzage have practically completed their new organization. O. O. Dull will continue as Borzage's assistant, Chet Lyons will be chief cameraman with Bob Robbins as his assistant. Frank O. Ormstrom has been signed by Jacobs as special art director.

Changes in Assoc. Exhibitors Sales Personnel

W. B. Frank, General Sales Manager of Associated Exhibitors, announced this week the appointment of D. Prettyman as branch sales manager in Salt Lake City, succeeding L. J. Baratte, who died February 13th. Mr. Prettyman is a veteran in the sales end of the industry and is well known, particularly in the West.

Mr. Frank announced also the return to Associated's branch office in Chicago of R. J. Morfa, who resigned as a salesman to go into business for himself some months ago. Bert L. Mendelson, of the Kansas City Branch, has been transferred to the Philadelphia sales staff, and S. T. Wilson has been appointed a member of the St. Louis staff.

International News Reel Remains with Universal

UNIVERSAL will continue to be the distributor of the International News Reel, it is definitely asserted by Edgar B. Hatrick, general manager of the International News Reel Corporation, denying reports that the recent Goldwyn-Cosmopolitan tie-up would affect the news reel.

The International News Reel Corporation, explains Hatrick, is a separate and distinct organization from Cosmopolitan Productions, the only thing in common being the fact that William Randolph Hearst is the president of both corporations.

Nazimova Undecided on Next Vehicle

Mme. Nazimova's next picture has as yet not been chosen. Whether it will be "Dagmar," in which she is now appearing at the Selwyn theatre, will depend upon the result of a synopsis contest which Mme. Nazimova is inaugurating.

Lesser Company to Produce "Uncle Tom's Cabin"

A MODERNIZED screen version of Harriet Beecher Stowe's "Uncle Tom's Cabin" will be produced by Principal Pictures Corporation. Sol Lesser, president of Principal Pictures, states that the picture will be produced on an elaborate scale, the entire work being filmed in Los Angeles.

The Principal Pictures studios on the West Coast, which occupies an area of over fifteen acres, will be transformed, according to word from Principal Pictures, for the purpose of staging the ice-pack scenes and winter episodes in the story. It is planned to adhere closely to the story unfolded in the famous novel.

Lesser also stated that the screen version of "Uncle Tom's Cabin" would be given to the public in road-show form.

The Famous Players-Lasky Corp. made a motion picture production based on the story five years ago.

The Universal attraction, "The Flame of Life," stars Priscilla Dean and embraces the above scenes

Emil Meusel Plays in "You Know Me, Al!"

Emil Meusel, hero of the last World Series between the New York Giants and Yankees, has joined the ranks of the movie actors. The announcement states he has signed with Lee Moran to play a leading part in the Ring Lardner "You Know Me, Al!" stories which the comedian is producing at Universal City.

With Meusel and Moran in the picture is an ex-Giant star, Mike Donlin, who was the leading figure in the first World Series in 1905. Arvid Gilstrom, director of the pictures, states Meusel is an ideal camera type and can "troupe" with the best of them. Before returning East Meusel will consider an offer made him by Moran to return to Hollywood after the next season.

William H. Crane Cast in "Three Wise Fools"

The veteran stage actor, William H. Crane, has been engaged by Goldwyn Pictures Corporation to act the role of the Judge in the picturization of "Three Wise Fools," by Austin Strong, author of "Seventh Heaven.' King Vidor is directing this production with a cast which embraces, besides Mr. Crane, Claude Gillingwater in his original role in the stage production, that of Theodore Finley; Alec Francis as Dr. Gaunt; Brinsley Shaw as Benny the Duck; Eleanor Boardman in the leading feminine role; and Zasu Pitts.

Chas. Jones to Be Starred in "Snowdrift"

Charles Jones will be starred in a srreen version of the James B. Hendryx story, "Snowdrift." It is a tale of the Great Northwest laid among the picturesque scenes about the Mackenzie River. The author of the story has written a number of romances of the West, including "The Promise," "The Gun Brand" and "The Gold Girl."

Scenes from "Luck," a new feature on C. C. Burr's "Big Six" program for the Independent market. It features Johnny Hines

Burr's Sales Representative to Tour South

Lester F. Scott, Jr., general sales representative for C. C. Burr, president of the Mastodon Films, Inc., will be off in a few days with prints of the three latest Burr features. These are "The Last Hour," featuring Milton Sills and Carmel Myers; "You Are Guilty," with James Kirkwood and Doris Kenyon, and Johnny Hines' latest feature comedy called "Luck."

Mr. Scott will visit all the salient points of the Southern territory.

"Fourth Musketeer" to Be F. B. O. March Release

Johnnie Walker in "The Fourth Musketeer," a Cosmopolitan Magazine story by H. C. Witwer, in which the star is assisted by Eileen Percy as leading lady, will be a March feature release of the Film Booking Offices of America. "The Fourth Musketeer" is a comedy drama including a prize-ring sequence in which the star goes through three rounds with William Scott as opponent. "The Fourth Musketeer" is distinct from Witwer's previous works.

William Kerrigan Howard directed. The screen adaptation was made by Paul Schofield, and William O'Connell was behind the camera.

Scenes from the S-L Production, "Your Friend and Mine," by Willard Mack. Released by Metro Pictures Corporation

Ince Purchases Rights to "Just and Unjust"

Thomas H. Ince has purchased the film rights of "The Just and Unjust," the latest and most popular novel of Vaugham Kester. Bradley King, of the Ince writing staff, will adapt the novel to the screen.

Simultaneously with the release of the picture, planned as one of the big features of Mr. Ince's fall releasing program, a special motion picture edition of the novel will be put out by the Bobbs Merrill Publishing Company.

Griffith May Lease Studio to Richard Barthelmess

D. W. Griffith, who is in the South making scenes for his forthcoming photoplay "The White Rose," may lease his Mamaroneck studios to Richard Barthelmess.

Because of existing contracts Mr. Barthelmess either has to go to Fort Lee or California to continue work on his own forthcoming picture, it is stated, unless he can get space from Mr. Griffith at Mamaroneck.

Scenes from the Goldwyn picture, "Vanity Fair," a Hugo Ballin production, with Mabel Ballin as "Becky Sharp," the Thackeray heroine.

Grace Haskins' Song Will Accompany Picture

"Just Like a Woman" is the title of a song soon to be released in conjunction with the Grace S. Haskins production of the same name to be released March 18 through the W. W. Hodkinson Corporation. The words of the song were written by Grace Haskins, youthful female producer of the picture. Milt Hagen, prominent writer of successful melodies, wrote the music.

"Just Like a Woman" is a five-reel comedy drama. It features Marguerite De La Motte, George Fawcett and Ralph Graves.

R. V. Anderson Engaged as "U" Sales Exploiteer

Richard V. Anderson, formerly sales manager of the International News Reel Corporation, has resigned to join the Universal Pictures Corporation as sales exploiteer. This is a new post created in the Universal organization and will co-ordinate all nationally projected methods of encouraging sales.

"Covered Wagon" to Open on B'way March 16th

JAMES CRUZE'S Paramount production, "The Covered Wagon," will formally open in New York at the Criterion Theatre Friday, March 16. John C. Flinn who went to Hollywood some weeks ago to complete his plans for the exploitation of the picture, arrived in New York with the finished print which will first be given a special showing at the Plaza Hotel March 11 under the auspices of the Film Mutual Benefit Bureau.

Before leaving the Coast, Mr. Flinn completed arrangements for the presentation of "The Covered Wagon" in Southern California, which will be under the direction of Sid Grauman. The theatre for the California premiere has not been definitely decided upon, although it may be Grauman's Hollywood Egyptian.

An exploitation campaign for the production has been in progress for the past several months under Mr. Flinn's supervision. A feature of this drive has been a huge electric sign in New York with the name of the picture in letters twenty feet high. Teaser snipes and twenty-four sheets have also been used extensively.

Mary Pickford Not to Produce "Faust"

MARY PICKFORD has abandoned her plans to produce "Faust" for the screen in which she was to appear in the role of Marguerite. Instead she will appear as "Rosita," a dancing girl, in a fifteenth century romance of Spain written by a Berlin dramatic critic. The new subject will be directed by Ernst Lubitsch. Following this, Miss Pickford will carry out her original plan of producing "Dorothy Vernon of Haddon Hall."

Ferdinand Earle, who as was recently announced in MOTION PICTURE NEWS, has been working for fourteen months on a screen adaptation of Goethe's "Faust," is continuing with his preparation for a film version of the subject. He is now perfecting his script and designing settings.

New Units Start This Week for Principal Pictures

IRVING CUMMINGS will produce "East Side West Side," adapted from Cromwell's stage play, for Principal Pictures. Guy Bates Post, recently signed by Sol Lesser to star under the auspices of Principal Pictures, starts work this week on the first of his series under the direction of Robert T. Thornby. Casting is now under way for Principal Pictures' adaptation of George Cohan's "The Meanest Man in the World." Work will start under the direction of Edward Cline as soon as the script is ready.

"East Side West Side" will be produced at Hollywood with Kenneth Harlan and Eileen Percy in the featured roles. Hope Loring and William R. Leighton adapted the subject for the screen. Work on this subject started this week.

The Guy Bates Post production will be made at the Ince Studios in Culver City.

Cast Assembled for "Wandering Daughters"

James Young, who is making his initial independent production for First National release, has gathered together the following for the cast in "Wandering Daughters," which is based on the magazine story by Dana Burnett.

Marguerite de la Motte (the feminine lead), William V. Mong, Noah Beery, Pat O'Malley, Allen Forrest, Mabel Van Buren and Alice Howell. The picture is being made at the United Studios in Hollywood.

Russell Film to Be Issued as "Good Bye, Girls"

William Russell's latest Fox release, which was called first "McPhee's Sensational Rest' and then changed to "Wanted—A Wife," will be given to the public under the title "Good-Bye Girls." It is a melodramatic comedy and was written by George Foxall. Jerome Storm directed it. Carmel Myers is Mr. Russell's leading support.

Scenes from the Blazed Trail Productions, Inc., offering "Lost in a Big City," directed by George Irving and on the Arrow release schedule

Pola Negri Starts Work in "The Cheat"

Production work on "The Cheat," Pola Negri's second American-made picture, is now well under way at Paramount's West Coast studio with George Fitzmaurice directing.

Playing opposite the Polish star is Jack Holt. In the role of the yellow man of the story is Charles de Roche.

Dorothy Cumming, Robert Schable, Charles Stevenson and Helen Dunbar complete the cast.

"The Cheat" was written for the screen originally nearly a decade ago by Hector Turnbull. It was produced at that time by Cecil B. DeMille with Fannie Ward in the role which Miss Negri plays in the present-day production.

Ingram to Make "World's Illusion" for Metro

Metro Pictures Corporation has purchased the screen rights to "The World's Illusion," by Jacob Wasserman. It will be made into a photoplay by Rex Ingram.

Since the publication in 1919 of "The World's Illusion," it has aroused considerable comment. The first volume is concerned with the brilliant upper-class life of European society and the culture which it has evolved; the second volume, which introduces us to the hidden horrors upon which this society rests in the lowest proletariat of the cities, described as a very Inferno of the Slums.

Schertzinger to Do "Mansion of Aching Hearts"

The first of the series of special productions to be made by Victor L. Schertzinger for Preferred Pictures, according to an announcement made by B. P. Schulberg, is "A Mansion of Aching Hearts." This is based on the song by Harry Von Tilzer and Arthur J. Lamb, which was first published in 1902.

Scenes from the Associated Exhibitor's release, "Is Divorce a Failureé" featuring Leah Baird

Geo. Jeffrey with Lichtman as Special Representative

George S. Jeffrey has just joined the Al Lichtman Corporation as special representative and will open the new Buffalo exchange. Mr. Jeffrey has been associated with Mr. Lichtman in different capacities for the past five years. He was with him at Famous Players as sales manager for the Dominion of Canada and served in a similar capacity in the East when Mr. Lichtman was connected with Associated Producers.

Fairbanks' Special Representative in Europe

The showing of "Douglas Fairbanks in Robin Hood" in Europe is to be in charge of R. W. McFarland, who was specially engaged for that purpose by Douglas Fairbanks. Mr. McFarland is now in London, where he will make his headquarters. He will have charge of all showings of the picture in the British Isles, Ireland and Continental Europe. While his principal connection will be in London, Mr. McFarland also will have offices in Paris, from which point he will handle matters relating to showings of "Douglas Fairbanks in Robin Hood" in various other countries of Europe.

"Quicksands," a Howard Hawks production with Helen Chadwick, Richard Dix and other notables, an American Releasing Corporation picture, contains the above scenes

Tod Browning Is Signed by Goldwyn to Direct

Tod Browning has been engaged by Goldwyn Pictures under a long-term contract to direct some of its forthcoming big productions.

Browning started his screen career as an actor under D. W. Griffith. As a director he has been associated with Fine Arts, Majestic, Metro, and during recent years with Universal. He has directed some of Priscilla Dean's biggest productions for the latter company, including "The Virgin of Stamboul," "Outside the Law" and "Under Two Flags."

Goldwyn Will Produce "Master of Man"

Goldwyn Pictures Corporation has purchased the motion picture rights to Sir Hall Caine's novel, "The Master of Man."

Goldwyn recently renewed negotiations for the screen rights to Sir Hall's story and the fact that it had just made such an elaborate and fine a production of this author's early big success, "The Christian," undoubtedly had much to do with the successful result of the renewed negotiations.

"THE CHECK-UP"

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third column, the number who considered it "Average"; the fourth, the number who considered it "Good"; and the fifth column, those who considered it "Big."

The last column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Average," 50%; Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting Fair	Number Exhibitors Reporting Average	Number Exhibitors Reporting Good	Number Exhibitors Reporting Big	Percentage Value
AMERICAN RELEASING						
Great Alone, The	3	—	—	15	—	61
His Wife's Husband	—	1	—	9	—	67
My Old Kentucky Home	1	2	1	26	—	66
Queen of the Moulin Rouge	—	1	—	23	—	70
Sisters	—	1	—	27	—	69
Timothy's Quest	1	—	—	9	—	65
ASSOCIATED EXHIBITORS						
Dr. Jack	—	—	—	15	29	90
Grandma's Boy	—	—	—	85	24	77
Real Adventure, The	—	2	—	11	—	77
Silas Marner	—	—	—	10	1	73
Till We Meet Again	—	1	—	7	3	76
Up in the Air About Mary	1	2	—	7	—	59
FAMOUS PLAYERS						
Anna Ascends	—	7	2	13	1	60
Bachelor Daddy, A	—	3	—	66	4	73
Back Home and Broke	—	—	—	21	12	81
Beauty Shop, The	5	3	—	9	1	57
Beauty's Worth	—	1	—	22	1	70
Beyond the Rocks	4	5	—	66	7	64
Blood and Sand	—	1	—	69	18	76
Bonded Woman, The	2	1	1	23	—	66
Borderland	1	—	—	25	1	71
Bought and Paid For	—	3	—	33	2	70
Burning Sands	1	3	—	37	3	69
Clarence	—	2	—	34	9	75
Cowboy and The Lady, The	—	5	1	22	1	65
Cradle, The	—	2	—	23	—	68
Crimson Challenge, The	1	2	—	20	1	67
Daughter of Luxury, A	—	1	1	11	1	69
Dictator, The	—	1	—	41	1	70
Ebb Tide	—	—	2	21	—	68
Face in the Fog, The	2	2	2	20	6	70
Find the Woman	2	2	—	19	—	63
For the Defence	—	6	—	19	—	63
Ghost Breaker, The	—	3	—	36	2	70
Good Provider, The	—	2	—	42	3	73
Green Temptation	—	3	2	42	1	68
Heart Specialist, The	1	3	—	12	—	61
Her Gilded Cage	—	5	—	44	2	68
If You Believe It, It's So	—	2	—	36	3	70
Impossible Mrs. Bellew, The	—	1	1	26	18	81
Is Matrimony A Failure?	—	4	—	35	2	69
Kick In	—	4	—	30	1	72
Loves of Pharoah	3	1	—	23	1	65
Making a Man	—	1	1	10	4	74
Manslaughter	—	—	—	68	28	79
Man Unconquerable, The	—	2	—	29	4	71
Man Who Saw Tomorrow, The	—	5	—	31	3	68
Nice People	—	5	3	58	4	67
North of the Rio Grande	1	3	—	41	1	67
Old Homestead, The	—	1	—	60	7	72
On the High Seas	2	1	—	22	4	70
Ordeal, The	3	5	1	28	1	61
Our Leading Citizen	—	4	—	27	3	70
Outcast, The	—	1	1	18	1	70
Over The Border	2	8	—	33	2	64
Pink Gods	—	8	—	34	—	65
Pride of Palomar, The	—	—	—	22	5	76
Singed Wings	—	1	—	18	7	77
Siren Call, The	1	5	1	24	—	63
Sleep Walker, The	—	1	2	15	—	66
South of Suva	2	—	—	17	1	65
Thirty Days	1	2	1	12	4	70
Through a Glass Window	1	1	—	11	1	66
To Have and To Hold	—	—	—	36	18	80
Top of New York, The	—	5	—	23	1	66
Truthful Liar, The	1	3	1	8	—	58
Valley of Silent Men, The	1	2	—	28	1	67
When Knighthood Was in Flower	—	—	—	14	58	94
While Satan Sleeps	—	4	—	33	4	70
Woman Who Walked Alone, The	—	2	—	46	1	69
World's Applause, The	—	—	1	6	3	77
Young Diana, The	3	1	—	26	1	66
Young Rajah, The	6	1	—	31	8	68
FILM BOOKING OFFICE						
Colleen of the Pines	—	3	1	12	—	63
First Woman, The	—	—	—	10	—	70
Gay and Devilish	—	2	1	15	—	66
Glory of Clementina, The	4	2	—	16	—	60
Good Men and True	1	2	1	16	—	64
Hound of the Baskervilles	2	2	1	10	1	61
If I Were Queen	—	1	2	17	1	68
In the Name of the Law	1	3	—	61	13	73
Kick Back	3	7	1	23	2	61
My Dad	1	3	—	22	—	65
Snow Shoe Trail, The	—	—	—	11	—	70
Son of the Wolf, The	6	7	—	16	1	54
Under Study, The	—	1	—	12	—	67
Up and At 'Em	1	2	1	9	—	60
FIRST NATIONAL						
Alias Julius Caesar	2	1	—	8	—	58
Bond Boy, The	—	—	—	39	2	71
Brawn of the North	—	2	1	23	9	76
Crossroads of New York, The	1	3	—	25	2	67
Dangerous Age, The	—	—	—	26	9	77
Deuce of Spades, The	2	1	2	13	1	60
Domestic Relations	—	4	1	14	—	64
East is West	1	1	—	30	27	87
Eternal Flame, The	—	1	—	52	26	80
Fools First	3	2	—	23	—	64
Fury	—	—	—	9	6	82
Half Breed, The	3	—	—	7	—	55
Hottentot, The	—	—	—	11	12	86
Hurricane's Gal	—	—	—	48	5	73
Infidel, The	2	5	—	12	—	59
Kindred of the Dust	—	2	—	33	3	71

Title of Picture	Number Exhibitors Reporting Poor	Number Exhibitors Reporting Fair	Number Exhibitors Reporting Average	Number Exhibitors Reporting Good	Number Exhibitors Reporting Big	Percentage Value
Light in the Dark, The	—	4	—	9	—	61
Lorna Doone	—	—	—	23	8	78
Masquerader, The	1	—	—	32	6	74
Oliver Twist	—	2	—	17	21	84
Omar, the Tentmaker	—	2	—	11	7	78
One Clear Call	—	4	1	42	1	68
Primitive Lover, The	—	1	1	33	—	69
Rose of the Sea	4	1	2	17	—	59
Skin Deep	—	4	—	37	8	73
Smilin' Thru	—	1	—	83	30	79
Smudge	1	1	1	8	—	63
Sonny	—	1	—	48	4	71
Trouble	—	1	—	43	4	71
Voice From the Minaret, The	—	—	—	3	11	93
White Shoulders	—	—	—	14	1	72
Woman He Married, The	—	5	—	21	—	64
FOX						
Arabian Love	—	2	1	39	1	69
Do and Dare	—	1	—	12	—	67
Fast Mail, The	1	1	—	50	4	71
Fighting Streak, The	1	1	—	34	—	68
Fool here Was, A	—	3	—	36	—	68
For Big Stakes	1	—	—	33	—	68
Honor First	2	2	—	13	—	61
Just Tony	2	1	—	34	4	70
Lights of New York	7	5	—	11	1	51
Lights of the Desert, The	1	1	—	16	—	66
Men of Zanzibar, The	—	—	—	10	—	70
Money to Burn	—	2	—	10	—	65
Monte Cristo	—	—	—	61	5	72
Moonshine Valley	1	3	1	25	—	65
My Friend the Devil	—	2	—	22	4	72
Nero	—	1	—	18	6	76
New Teacher, The	1	1	1	11	1	66
Oath Bound	—	3	—	17	1	66
Rough Shod	—	1	—	27	2	71
Self Made Man, A	4	2	—	7	—	50
Shackles of Gold	3	3	—	17	—	60
Silver Wings	1	2	—	21	1	67
Tom Mix in Arabia	1	1	—	7	2	68
Trooper O'Neil	—	1	—	20	1	70
Up and Going	1	2	1	38	—	67
Very Truly Yours	—	1	—	10	—	67
Western Speed	1	—	—	23	—	68
West of Chicago	—	—	—	15	1	72
Who Are My Parents?	—	2	—	11	2	70
Without Fear	1	5	—	8	—	57
Yellow Stain, The	—	—	1	10	—	68
Yosemite Trail, The	—	1	—	9	1	70
GOLDWYN						
Always the Woman	6	2	—	12	—	52
Broken Chains	—	2	—	7	2	77
Brothers Under the Skin	—	4	—	15	5	71
Dust Flower, The	1	—	1	22	1	68
Golden Dreams	2	2	—	18	—	63
Head Over Heels	2	5	1	14	—	61
Mr. Barnes of New York	6	2	—	12	—	56
Remembrance	6	6	—	46	2	63
Sherlock Holmes	1	3	—	33	10	74
Sin Flood, The	1	—	—	23	4	72
Wall Flower, The	—	3	1	21	—	65
When Romance Rides	—	—	1	34	—	70
HODKINSON						
Free Air	—	—	—	20	—	70
Gray Dawn, The	1	—	1	16	—	66
Headless Horseman, The	—	1	—	17	6	76
Heart's Haven	—	2	—	14	—	68
No Trespassing	—	3	—	8	—	62
Slim Shoulders	1	1	—	27	—	67
METRO						
Brodaway Rose	—	4	1	43	5	71
Don't Write Letters	4	1	—	10	—	55
Enter Madame	1	1	—	14	2	68
Face Between, The	1	1	—	9	—	62
Fascination	1	1	—	51	2	69
Five Dollar Baby, The	2	3	—	36	—	66
Forget-Me-Not	1	—	—	16	—	67
Forgotten Law, The	—	1	2	6	1	66
Hands of Nara, The	4	1	—	8	—	52
Hate	2	2	—	7	1	56
Hearts Aflame	—	1	—	4	5	82
June Madness	—	—	3	10	2	70
Kisses	3	2	—	11	—	57
Missing Husbands	3	—	—	10	—	59
Peg o' My Heart	—	—	—	7	8	86
Prisoner of Zenda, The	—	—	—	50	11	75
Quincy Adams Sawyer	—	2	—	10	8	79
Seeing's Believing	3	1	—	10	—	58
Sherlock Brown	1	2	1	12	—	64
They Like 'Em Rough	2	1	—	17	1	65
Trifling Women	—	2	—	21	11	75
Youth to Youth	—	—	2	8	—	66
PATHE						
Nanook of the North	1	—	1	56	7	72
PREFERRED PICTURES						
Rich Men's Wives	—	—	—	56	2	71
Shadows	—	—	1	18	7	77
Thorns and Orange Blossoms	—	1	—	5	5	81
STATE RIGHTS						
Beautiful and Damned, The	—	1	—	9	1	70
Flesh and Blood	—	—	—	12	2	74
Heroes of the Street	—	1	—	14	4	75
I Am the Law	—	2	1	28	3	71
Man From Hell's River, the	—	1	2	12	1	69
More to Be Pitied Than Scorned	1	1	—	8	2	68
Rags to Riches	—	1	1	28	9	78
Sure Fire Flint	2	—	—	15	1	66
What's Wrong With the Women	—	6	—	20	4	68
Your Best Friend	—	2	1	9	—	63
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	—	—	—	6	26	94
Man Who Played God, The	—	—	—	16	3	75
One Exciting Night	—	2	—	11	11	81
Tailor Made Man, A	—	1	1	29	8	75
Tess of the Storm Country	—	—	—	14	38	92
UNIVERSAL						
Afraid to Fight	—	1	1	39	2	69
All Night	—	—	1	11	—	68
Another Man's Shoes	—	—	2	9	1	69
Bear Cat, The	3	—	—	26	—	65
Black Bag, The	1	4	—	26	1	66
Broad Daylight	1	2	—	14	1	66
Caught Bluffing	—	—	—	20	—	70
Confidence	—	1	2	11	—	65
Don't Shoot	—	—	—	23	1	70
Flaming Hour, The	—	—	1	8	1	71
Flirt, The	—	—	—	11	9	84
Galloping Kid, The	1	2	—	17	—	65
Girl Who Ran Wild, The	—	—	1	9	—	68
Her Night of Nights	1	5	—	12	—	59
Human Hearts	1	1	—	52	3	71
Kentucky Derby, The	—	2	—	26	9	76
Kissed	—	1	—	14	—	70
Loaded Door, The	—	—	—	19	1	70
Lone Hand, The	—	—	—	14	3	75
Long Chance, The	—	1	—	17	—	68
Man Under Cover, The	—	2	—	22	—	67
Man Who Married His Own Wife	—	—	—	25	—	70
Married Flapper, The	—	1	—	23	—	69
One Wonderful Night	—	—	2	8	1	69
Out of the Silent North	—	2	—	24	—	68
Paid Back	1	2	—	15	—	64
Second Hand Rose	1	3	—	23	—	65
Step On It	1	1	—	27	1	69
Storm, The	—	—	1	83	10	73
Top o' The Morning	1	—	1	11	2	69
Trap, The	—	8	—	45	4	66
Trimmed	—	—	1	30	—	70
Trouper, The	5	2	1	12	—	54
Under Two Flags	1	—	—	38	2	71
Wolf Law	—	1	1	12	—	66
Wonderful Wife	2	3	—	14	—	60
VITAGRAPH						
Angel of Crooked Street, The	—	2	—	14	1	68
Divorce Coupons	—	1	1	12	2	71
Fighting Guide, The	1	2	1	6	—	57
Man From Downing Street, The	1	3	—	6	—	56
My Wild Irish Rose	—	1	1	21	4	73
Silent Vow, The	1	—	—	12	1	69
Too Much Business	1	—	1	22	1	69

PROGRAMS FOR THE WEEK OF FEBRUARY 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Concert Petite—Capitol Grand Orchestra.
Also introducing Frederic Fradkin, formerly concert master of the Boston Symphony and Capitol Grand Orchestras.
Novelty—Lyman Howe's Hodge Podge.
Vocal—Mabel Corlew, dramatic soprano.
Current Events—Capitol Magazine.
Divertissements—Dance and Vocal Numbers.
Feature—Minnie — Leatrice Joy—First National.
Recessional—Organ.

Rivoli Theatre—
Overture—"Overture Populaire" and Riesenfeld's Classical Jazz.
Current Events—Rivoli Pictorial.
Added Attraction—Theodore Kosloff in person in Poem of Love, with Marian Chambers.
Feature—Adam's Rib—De Mille—Paramount.
Comedy—Ups and Downs.

Rialto Theatre—
Overture—"Sicilian Vespers" and Riesenfeld's Classical Jazz.
Scenic—Royal Chinook.
Music—"The Barn Dance"—On the Wurlitzer.
Current Events—Rialto Magazine.
Vocal—Aria from "Benvenuto Cellini."
Feature — The White Flower — Betty Compson—Paramount.
Comedy—High Flyers.

Lyric Theatre—
Feature—Hunting Big Game in Africa. (Indefinite.)

Washington, D. C., papers carried this two-column ad for "Java Head" at Loew's Palace

TWELFTH STREET THEATRE 211 East 12th St.
CONTINUOUS FROM 10 A.M.
ADULTS 30¢
CHILDREN 10¢
Mary Miles Minter, Robert Cain, George Fawcett, Bertram Grassby, and Maurice "Lefty" Flynn in
"DRUMS OF FATE"
The story of a woman who loved once and married twice And then risked honor and life to win back her first love. A drama of woman's frailty and youth's glorious courage that will warm your heart.
MACK SENNETT COMEDY
ROY STEWART
IN "KNIGHTS OF THE TIMBER"
AESOPS FABLES " NEWS EVENTS

Hand lettered ad for "Drums of Fate" at the Twelfth street theatre, Kansas City, Mo.

Cameo Theatre—
Feature—Down to the Sea in Ships—Hodkinson. (Second week.)

Criterion Theatre—
Overture—"Suite l'Arlesienne"—Criterion Orchestra.
Scenic—Along the Riviera.
Cartoon—Bed Time.
Novelty—Shakespeare's Country and Scraps.
Prologue—Jealousy. (Spoken.)
Feature—Othello.

Mark-Strand Theatre—
Overture—"Capricato" — Strand Symphony Orchestra.
Specialty—I Know a Lovely Garden—Prizma.
Tenor Singing, "I Know a Garden."
Novelty—Robert Louis Stevenson—One of the Great British Authors Series.
Vocal—Estelle Carey, soprano, sings "Sometime."
Current Events—Mark-Strand Topical Review.
Prologue to The Pilgrim.
Feature—The Pilgrim—Charles Chaplin—First National.
Novelty—Odds and Ends.
Cartoon—Colonel Heeza Liar, Detective.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Overture—Gems from "Cavalleria Rusticana."
Current Events — Mark Strand Topical Review.
Vocal—"O Promise Me."
Comedy—The Pirate.
Specialty—Ballet Dance.
Feature—The Hottentot—First National.
Recessional—Organ.

LOS ANGELES

Alhambra Theatre—
Overture—Alhambra Orchestra.
Current Events—International News.
Comedy—Pest of the Storm Country.
Feature—Lights of New York—Fox.
Recessional—Organ.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Sammy in Siberia—Lloyd reissue.
Feature—Canyon of the Fools—Harry Carey—F. B. O.

Hillstreet Theatre—
Current Events—International News.
Cartoon—The Mysterious Hat—Aesop's Fable.
Comedy—Out of Order.
Serial—Around the World in Eighteen Days.
Feature—Missing Millions—Alice Brady—Paramount.
Six acts of vaudeville.

Kinema Theatre—
Overture—"Mlle. Modjste."
Current Events—International News.
Specialty—Prizma Ballet Burlesque.
Feature—Minnie—First National.
Recessional—Organ.
Next Week—The Voice from the Minaret.

Grauman's Metropolitan Theatre—
Overture—"1812"—Solennelle.
Specialty—Krazy Kat Dance.
Music—Organ Solo—"Lovin' Sam, Shiek of Alabam'."
Current Events—Pathe News.
Specialty—Waring's Pennsylvanians—Jazz Concert.
Scenic—Pathe Review.
Prologue—Beach at Waikiki—Setting Hawaiian Singers and four Hula Dancers.
Feature — The White Flower — Paramount.
Recessional—Organ.

Grauman's Theatre—
Overture—"Down South."
Current Events—Pathe Weekly.
Music—"Pinching Husband."
Scenic—Pathe Review.
Comedy—Choose Your Weapons—Christie.
Added Attraction—Fashion Show—Twenty-five Models.
Feature—The Power of a Lie — Universal.
Recessional—Organ.

Grauman's Hollywood Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists—Nineteenth Week.

Grauman's Rialto Theatre—
Feature—Adam's Rib — DeMille—Paramount—Fourth Week.

Symphony Theatre—
Feature—The Shriek of Araby — Allied—Second Week.

MARKET OPPOSITE JONES
Imperial
PHONE DOUGLAS 2040
I have a beautiful toast to the feminine host
There's a song to the "ladies—God bless 'em.
But the women should cry, with their glasses on high,
"I toast to the men who dress 'em!"
MARSHALL NEILAN'S
The STRANGER'S BANQUET
with
CLAIRE WINDSOR
HEADING A CAST OF 23 STARS
What the New York critics say about The Stranger's Banquet
"A real winner. Has the punch of a dozen photo plays" —N Y Daily News
"Neilan has knack of making bigger and better pictures" —N Y Times
from the story of the same name by DONN BYRNE
JOHN WHARRY LEWIS AND HIS ORCHESTRA

Distinctive ad for "The Strangers' Banquet" used by the Imperial theatre, San Francisco

Mission Theatre—
Feature — One Exciting Night — United Artists.
California Theatre—
Overture—Symphony Concert.
Current Events—International and Fox News.
Comedy—The Fire Fighters — Our Gang.
Feature — Lost and Found —
Pantages Theatre—
Feature—How Women Love—State Rights.
Six Acts of Vaudeville.
Loew's State Theatre—
Overture—Orchestra in Jazz Concert—Max Fisher.
Comedy — Rob 'Em Good — Bull Montana — Metro.
Vocal—Italian tenor Ciccolini singing Aria from "Tosca."
Music — Violin Solo — Chinese Lullaby.
Feature—Toll of the Sea.
Recessional—Organ.
Reessional—Organ.
Next Week — The Famous Mrs. Fair.

CHICAGO

Chicago Theatre—
Current Events—News Weekly.
Overture—"Slavic Rhapsody."
Current Events—News Weekly.
Specialty—"In the Temple." Perle Frank and Sigmund Bouguslawski.
Added Attraction—The Message of Emile Coue.
Music—Organ Solo—Jesse Crawford, at the organ.
Specialty—Yarn.
Feature—The Stranger's Banquet—Goldwyn.
Novelty—Literary Digest.
Next Week—Bell Boy 13.
Tivoli Theatre—
Overture — A musical trip around the world.
Specialty—"In the Garden of My Heart."
Added Attraction—The Message of Emile Coue.
Music — Organ Solo — "When the Leaves Come Tumbling Down." Milton Charles, organist.
Specialty—Wandering Gypsies.
Feature—Quincy Adams Sawyer.
Novelty—Literary Digest.
Next Week — What a Wife Learned.
Riviera Theatre—
Overture—"Songs of Long Ago."
Specialty—Holt and Leonard.
Added Attraction—The Message of Emile Coue.

Novel "Gimme" ad used by the Colonial theatre, Richmond, Va.

Specialty—If Winter Comes.
Feature—Quincy Adams Sawyer.—Metro.
Cartoon.
Next Week — What a Wife Learned.
Roosevelt Theatre—
Feature — Douglas Fairbanks in Robin Hood. 6th week.
Next Week — Charles Chaplin in The Pilgrim.
Woodlawn Theatre—
Overture—"Blue Danube Waltz."
Scenic—Pathe Review.
Current Events—Woodlawn News and Views.
Novelty—Literary Digest.
Short Subject—The Leather Pushers—Round 8.
Feature—The World's Applause—Paramount.
Next Week—A Tailor Made Man.
Randolph Theatre—
Current Events — International News.
Comedy—A Spooky Romance.
Feature—Women Men Marry.
Next Week—The Midnight Guest.
Barbee's Theatre—
Novelty — Topics of the Day — Pathe.
Current Events—Universal Weekly.
Feature — The Innocent Cheat — State Rights.
Comedy—Poor but Happy.
Next Week—Secrets of Paris.
McVicker's Theatre—
Overture — Potpourri of Franz Lehar Gems.
Specialty—Double Russian Quartette.
Novelty—Fun from the Press.
Current Events—McVickar's News and Views.
Organ Solo—"When the Leaves Come Tumbling Down."
Specialty—Beauties and Beasts.
Feature—Nobody's Money — Jack Holt—Paramount.
Comedy—Sweetie.
Next Week—Adam's Rib.
Senate Theatre—
Overture—Bohemian Girl—Senate Orchestra.
Current Events—Senate Snapshots of World Events—Pathe and International News.
Vocal—"Say It with Flowers." Staged by Francis A. Mangan.
(a) "Mighty Lak a Rose."
(b) "The Rose of Stamboul."
Scenic—A Message of the Flowers —Prizma.
Short Subject—Leather Pushers—Universal.
Specialty — Pianologue — Mr. Art Kahn.
(a) Prelude—Rachmaninoff.
(b) Carolina in the Morning.
Feature—The World's Applause—Paramount.
Recessional—Organ.

BUFFALO

Shea's Hippodrome—
Overture—"Silvio Pellico," Zerco.
Vocal—Prima donna soprano.
Musical—Violin selections. Organ recital—Overture to "La Boheme."
Feature—Java Head, Leatrice Joy —Paramount.
Comedy — Hazel from Hollywood, Christie.
Current Events — Hippodrome Review.
Next Week—Peg o' My Heart.
Lafayette Square Theatre—
Overture—"Bombo."

The Strand theatre, Minneapolis, used this hand lettered ad for "Mighty Lak a Rose" and "Peg o' the Movies"

Current Events—Fox News.
Musical—Organ recital, J. Arthur Geis at Wurlitzer.
Feature—The Hottentot—First National.
Comedy—"Snub" Pollard.
Next Week—The Darling of the Rich.
Loew's State Theatre—
Overture—Emmett Ludek's Harmonists.
Current Events—Pathe News.
Feature—Jazzmania, Mae Murray —Metro.
Comedy—Hanging Around, Monty Banks.
Next Week—Do and Dare.
New Olympic Theatre—
Overture—William Wirgis, Jr., at the Wurlitzer.
Current Events — Universal News.
Feature—The Headless Horseman, Will Rogers—Hodkinson.
Comedy—The Game Hunter—Century.
Added Attraction — The New Leather Pushers, Reginald Denny.
Shea's North Park Theatre—
Feature — My American Wife, Gloria Swanson—Paramount.
Comedy—My Hero, Lupino Lane.
Next Week — Tess of the Storm Country.
Palace Theatre—
Feature — The Third Alarm — F. B. O.
Added Attraction — The Leather Pushers, Reginald Denny.
Victoria Theatre—
Feature—The Impossible Mrs. Bellew, Gloria Swanson — Paramount.

PHILADELPHIA

Stanley Theatre—
Current Events—Fox News—Pathe News.
Novelty—Topics of the Day.
Scenic—Dahlia.
Comedy—Scraps.
Feature—Java Head—Paramount.
Specialty — Tableaux — Ben Ali Haggin Tableaux of "The Passing of Simonetta."
Next Week—The Christian.
Stanton Theatre—
Feature — "Douglas Fairbanks in Robin Hood—United Artists. Indefinite.
Arcadia Theatre—
Current Events—Pathe News.
Novelty—A Quiet Street. Movie Chats.
Feature — Women Men Marry —
Next Week—The Kingdom Within.
Regent Theatre—
Comedy—Stung.
Feature—As a Man Lives—American Releasing.
Next Week—The Hands of Nara.
Karlton Theatre—
Current Events — Kinograms — Pathe News.
Comedy—Be Yourself.
Feature—Nobody's Money — Paramount.
Next Week—The Flirt.
Palace Theatre—
Current Events — Pathe News.
Novelty—Topics of the Day.
Comedy—Be Yourself.
Feature—The World's Applause—Paramount.
Next Week—Quincy Adams Sawyer.
Victoria Theatre—
Current Events—Pathe News.
Comedy—The Ropin' Fool — Will Rogers.
Feature — The Crossroads of New York—First National.
Next Week—The Hottentot.
Capitol Theatre—
Current Events—Kinograms.
Comedy—Lazy Bones.
Feature—Lorna Doone—First National.
Next Week — The Beautiful and Damned.

BALTIMORE

Rivoli Theatre—
Overture — Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Specialty—Vocal solos.
Novelty—Aesop's Film Fables.
Feature — The Strangers' Banquet —Goldwyn.
Comedy — The Balloonatic, Buster Keaton.
Recessional—Organ solo.
Next Week—Mighty Lak' a Rose.
Century Theatre—
Comedy—No Wedding Bells, Larry Semon.
Current Events — Century Topical Review.
Specialty—Piano concerto.

Strong use of black in ad for "The Hero" run by the Granada, San Francisco

Added Attraction—The Message of Emile Coue.
Interlude—Century Symphony Orchestra.
Feature—Java Head, Leatrice Joy—Paramount.
Next Week—Adam's Rib.

Metropolitan Theatre—
Overture — Metropolitan Concert Orchestra.
Current Events—Metropolitan Topical Review.
Novelty—Cartoon comedy.
Specialty—Vocal solo.
Comedy — Rob 'Em Good, Bull Montana.
Feature — Missing Millions, Alice Brady—Paramount.
Next Week—Garrison's Finish.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—A Ringer for Dad.
Feature — Nobody's Money, Jack Holt—Paramount.
Next Week—Trifling Women.

Parkway Theatre—
Overture — Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Specialty—Vocal solo.
Feature—One Exciting Night, Griffith—United Artists.

Century Theatre—
Overture—Century Symphony Orchestra.
Comedy—No Wedding Bells, Larry Semon.
Music—Piano concerto, "La Caprice."
Added Attraction—The Message of Emile Coue.
Feature—Java Head—Paramount.
Recessional—Organ.

DETROIT

Adams Theatre—
Overture—Orchestra.
Current Events—Detroit Free Press.
Specialty—Susan Clough, soprano.
Feature—The Girl I Loved—Charles Ray—United Artists.
Recessional—Organ.

Broadway-Strand Theatre—
Overture—Broadway-Strand Peerless Orchestra.
Current Events—International.
Feature—Jazzmania—Mae Murray—Metro.
Short Subject—When Kane Met Abel—Reginald Denny—Leather Pusher Series.
Recessional—Organ.

Capitol Theatre—
Overture—Orchestra.
Current Events—Pathe News.
Specialty—"Dance of the Wooden Soldiers"—Theo. J. Smith Dancers.
Features—The Pilgrim—Charles Chaplin—First National; On the High Seas—Jack Holt and Dorothy Dalton—Paramount.
Recessional—Organ.

Fox Washington Theatre—
Current Events—Fox News.
Scenic—The City—Fox.
Vocal—Tenor solo.
Feature—Lights of New York—Fox.
Comedy—The Five Fifteen.
Cartoon—The Gliders—Aesop Fable.
Recessional—Organ.

Madison Theatre—
Overture—Orchestra.

Saenger's Isis, at Houston, Texas, used this ad on "Voice from the Minaret"

Current Events—Pathe News and Detroit Free Press.
Specialty—The Fireman's Quartette and the Rowland Kiddies. Also the last of Detroit's Fire Department Horses. Especially loaned for this occasion.
Feature—The Third Alarm—F.B.O.
Recessional—Organ.

ROCHESTER

Eastman Theatre—
Overture — Ruy Blas — Eastman Theatre Orhestra.
Current Events—News Weeklies.
Scenic—A Split Outfit—Wilderness Tale.
Specialty—"Visions of Salome"—Danseuse.
Comedy — Birthday — Out of the Inkwell.
Feature—To Have and to Hold—Paramount.
Recessional—Organ.

CLEVELAND

Stillman Theatre—
Overture—"Robin Hood."
Prologue—"Nut Brown Ale," sung by baritone in costume.
Feature — Douglas Fairbanks in Robin Hood—Third week.
Next Week—Same.

Allen Theatre—
Overture—"Cleopatra," by Mancinelli.
Prologue—"Ave Maria" by Gounod.
Current Events — International News.
Novelty—Literary Digest.
Comedy—A Hula Honeymoon.
Feature—The Christian—Goldwyn.
Next Week—Java Head.

Park Theatre—
Overture—"Slavische Rhapsody."
Special Vocal—"Celeste Aida," sung by Enrico Aresoni.
Current Events—Kinograms.
Novelty—Literary Digest.
Comedy — The Agent — Larry Semon.
Feature—Crinoline and Romance, Viola Dana—Metro.
Next Week—Second Fiddle.

Reade's Hippodrome—
Overture—Popular Medley.
Current Events — Plain Dealer Screen Magazine.
Specialties—Vaudeville.
Feature—The Face on the Bar Room Floor—Fox.
Next Week—Secrets of Paris.

Standard Theatre—
Current Events — International News.
Comedy—The Game Hunter, Lee Moran.
Feature—The Bolted Door, Frank Mayo—Universal.
Next Week—The Midnight Guest.

ST. LOUIS

Missouri Theatre—
Overture—"Light Cavalry," Missouri Symphony Orchestra.
Current Events — Missouri news and views.
Novelty—Fun from the Press.
Specialty — Felix cat cartoon, accompanied by Stuart Barrie on Wurlitzer. Yerkes Flotilla Jazz Band broadcasting concerts through KSD station.
Feature—Adam and Eva, Marion Davies—Paramount.

Grand Central Theatre—
Overture — Gene Rodemich's Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Specialty — "Opera Versus Jazz," including popular jazz and opera selections.
Feature — Bellboy 13—First National.

Delmonte Theatre—
Overture—Humfeld Delmonte Orchestra.
Current Events—News and Views.
Novelty — Fun from the Press; Screen Snapshots.
Musical Feature—St. Louis Club Orchestra in jazz selections.
Comedy.
Feature—A Blind Bargain—Goldwyn.

William Fox Liberty Theatre—
Overture—"William Tell"—Liberty Concert Orchestra.
Current Events—Fox News and Views—Kinograms.
Cartoon—Mutt and Jeff.
Comedy—Al St. John in Young and Dumb.
Feature—Tom Mix in Romance Land.

Rivoli Theatre—
Overture—Janssen's Rivoli Orchestra.
Current Events—International News.
Novelty—Fun from the Press.
Comedy—Century.
Feature—The Love Letter—Universal.

Columbia Theatre—
Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views—Kinograms.
Serial—Plunder (sixth episode)—Pearl White.
Comedy—Young and Dumb—Al St. John.
Feature—Free Air.
Five acts of vaudeville.

West End Lyric and Capitol—
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Comedy—From Hand to Mouth—Harold Lloyd.
Feature—Thorns and Orange Blossoms—Al Lichtman.

WASHINGTON

Crandall's Metropolitan Theatre—
Current Events—Pathe News.
Novelty — Hot Shots — Lyman Howe.
Feature — Fury, Richard Barthelmess—First National.
Next Week—Dr. Jack.

Loew's Palace Theatre—
Overture—Popular Hits.
Current Events—Pathe News.
Novelty—Topics of the Day.
Comedy—Be Yourself.
Feature—Making a Man, Jack Holt—Paramount.
Next Week — Crinoline and Romance.

Loew's Columbia Theatre—
Overture.
Current News—Universal.
Feature—Jazzmania, Mae Murray—Metro.

Moore's Rialto Theatre—
Current Events—Fox News.
Educational — The Message of Emile Coue.
Feature—Kick In—Paramount.
Next Week—Hearts Aflame.

ATLANTA

Howard Theatre—
Overture — "Chinese Procession," Howard Orchestra.
Current Events—Howard News and Views.
Prologue — "Prayer and Temple Dance," soprano, also Aesthetic Dancers.
Feature—Java Head.

Metropolitan Theatre—
Overture — Balfe's "Bohemian Girl," with Jackson, Richter, and Urban as soloists.
Current Events—Kinograms.
Novelty—Fun from the Press.
Features — The Pilgrim, Charles Chaplin; Rose o' the Sea—First National.

STRAND
TODAY and ALL WEEK
Gloria Swanson
ANTONIO MORENO
AS THE HOT-BLOODED SPANISH LOVER
in
"MY AMERICAN WIFE"
An eye filling Love Drama in a Spanish-American setting with Gloria in all her shimmering beauty the center of it all.
DAZZLING GOWNS BEAUTIFUL WOMEN
NEVER WAS THE STAR SO WARMLY ALLURING
also
"LET 'ER RUN"
A CHRISTIE COMEDY
PATHE NEWS TOPICS
PRICES: AFTERNOONS - 10¢ - 20¢
NIGHTS - 20¢ - 30¢
NIGHT PRICES ON SUNDAYS & HOLIDAYS
Week of Feb. 25
THE SUPREME SCREEN ACHIEVEMENT! THE MOST TALKED-ABOUT PICTURE EVER MADE
Marion Davies
in "WHEN KNIGHTHOOD WAS IN FLOWER"

The Strand, Dayton, used this art ad on "My American Wife"

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Prologue—"Gypsy Love Song."
Short Subject—New Leather Pushers, He Raised Kane, with Reginald Denny.
Feature—If I Were Queen, Ethel Clayton—F. B. O.

DALLAS

Palace Theatre—
Overture—Palace Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable.
Comedy—Chop Suey.
Feature — My American Wife, Gloria Swanson—Paramount.
Added Attraction — Promenade of Fashion.
Old Mill Theatre—
Current Events—Kinograms.
Feature—The Trap, Lon Chaney—Universal.
Added Attraction—The Message of Emile Coue.
Melba Theatre—
Prologue—Staged for Feature.
Feature — Mighty Lak' a Rose—First National.
Comedy—The Balloonatic.

ST. PAUL

Capitol Theatre—
Overture — "Hansel and Gretel," Capitol Symphony Orchestra.
Current Events—Pathe News; International News.
Music—Organ Novelty, "Carolina in the Morning."
Novelty—Goldwyn Sport Review.
Vocal — "Sunrise and You" and "Japanese Moon," baritone.
Feature—Back Home and Broke, Thomas Meighan—Paramount.
Novelty — Urban Movie Chats; Pathe Snap Shots.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—The Message of Emile Coue.
Feature—Broken Chains — Goldwyn.
Next Week—Same.
Strand Theatre—
Overture—Strand Orchestra.
Topics of the Day—Pathe; Literary Digest—Hodkinson.
Comedy—Broke—Mermaid.
Feature — My American Wife — Gloria Swanson—Paramount.
Next Week—Douglas Fairbanks in Robin Hood.
Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Feature—The Christian—Goldwyn.
Next Week—The White Flower.
Gifts Theatre—
Overture—Gifts Orchestra.
Novelty—Fun from the Press—Literary Digest.
Feature—The Flirt—Universal.
Next Week—Same.

KANSAS CITY

Newman Theatre—
Overture — "Second Hungarian Rhapsody" — Dr. Carlos de Mandil, Conductor.
Current Events—Newman News and Views.
Musical—Organ selections.
Comedy—Cartoon.
Specialties—The Harp Quartette, Coon-Sanders, novelty singing.
Orchestra and Dr. Carlos de Mandil, violin virtuoso and orchestra conductor.
Added Attraction—The Message of Emile Coue.
Feature—Java Head—Paramount.
Next Week—Adam's Rib.
Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ selections.
Comedy—Their First Vacation—Mr. and Mrs. Carter de Haven.
Novelty—Capitol Shots.
Specialty—Kuhn-Chaquette, musical entertainers.
Feature — The Girl I Loved — Charles Ray.
Next Week—Mad Love—United Artists.
Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Comedy—Be Yourself—Christie.
Specialty—Extra, "Via Radio."
Feature—The Strangers' Banquet—Goldwyn.
Next Week—Fury.
Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy — Pathe Comedy, and Aesop's Fables.
Double Feature—All the Brothers Were Valiant, Lon Chaney—Metro; and Fighting Blood—Universal.
Next Week—The White Flower.

DES MOINES

Rialto Theatre—
Current Events—Fox News.
Comedy—Hal Roach—Pathe.
Feature—Hearts Aflame—Metro.
Next Week—The Doll's House.
Garden Theatre—
Comedy—The Best Man.
Feature — Racing Hearts — Paramount.
Next Week—By Right of Purchase.
Des Moines Theatre—
Current Events — International News.
Scenic—By Lantern Light.
Short Subjects—The Ropin'Fool.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Next Week — The Little Church Around the Corner.

OMAHA

Sun Theatre—
Overture—Selected.
Feature — The Flirt — Universal —Second Week.
Comedy—Peg o' the Movies—Baby Peggy.
Current Events — International News.
Next Week—Jazzmania.
Moon Theatre—
Feature — The Flaming Hour. (Thursday to Saturday) Kindled Courage—Universal.
Next Week—Flame of Life.
World Theatre—
Feature — Till We Meet Again — Assoc. Exhibitors.
Six Acts of Vaudeville.
Next Week — One Wonderful Night.
Empress Theatre—
Feature — A Daughter of Luxury, Agnes Ayres—Paramount.
Rialto Theatre—
Overture—From Tangerine.
Current News — Kinograms and Fun From the Press.
Novelty — Special Setting, "Ship o' Dreams."—Organ.
Feature — The Pilgrim—Chaplin—First National.
Comedy—Bellboy 13, Douglas MacLean.
Next Week—Mighty Lak' a Rose.
Strand Theatre—
Overture — "Semeramide" — Rossini.
Feature—Java Head—Paramount.
Comedy—Hold Tight, Lige Conley —Educational.
Current Events—Fox News.
Next Week — Adam's Rib (Two weeks).

INDIANAPOLIS

Circle Theatre—
Overture — "The Dance of the Hours."
Current Events—Pathe News and Kinograms.
Novelty—Literary Digest.
Organ Solo—
Comedy—The Balloonatic, Keaton.
Feature—Mighty Lak' a Rose—First National.
Next Week—Java Head.
Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fable.
Special Music—American Harmonists and Melody Sextet, singing orchestras.
Feature—Racing Hearts — Paramount.
Next Week—Nobody's Money.
Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fable.
Novelty—Literary Digest.
Novelty Sport Review—Rice.
Feature — The Face in the Fog, Lionel Barrymore—Paramount.
Vaudeville—Six Acts Keiths.
Next Week—Forget-me-not.
Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy — A Quiet Street — Our Gang.
Feature—The Flirt—Universal.
Next Week—A Blind Bargain.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture—Second Rhapsody.
Current Events—Minute Views, Pointed Paragraphs.
Specialty — Theodor Adolphus, Premier Dancer of Opera Comique, Paris, assisted by Grace Eastman, Anna Velde.
Music—Eunice Prosser, Violinist, and the Sherwood Band; Baritone and assistants.
Feature—The Famous Mrs. Fair—Metro.
Coliseum Theatre—
Overture—On Organ—Medley of popular song hits.
Current Events—News Review.
Novelty — Hodge Podge — Pathe Review.
Prologue—Ben Black's Band, in setting suggested by feature.
Feature — My American Wife — Gloria Swanson—Paramount.
Portola Theatre—
Overture—"Day by Day in Every Way I Love You More and More."
Current Events—News Weekly.
Feature—The Shriek of Araby—Allied.
Music—Selections, new Portola Orchestra, including "All Night Long."
Added Attraction—The Message of Emile Coue.
Granada Theatre—
Overture — "I Would Weave a Song for You" and "I Love You Dear."
Comedy—Second Childhood.
Current Events — News Films — Pathe News.
Music—Orchestra, with six musical numbers.
Novelty—Fun from the Press.
Feature—The Flame of Life—Universal.
Recessional—Organ.
Tivoli Theatre—
Feature — The Dangerous Age — First National. (Second week.)
Next Week—The Pilgrim.

SEATTLE

Coliseum Theatre—
Overture—Selections from "Samson and Delilah."
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.
Specialty—Music Mirror, showing Paderewski and Hofmann in piano solos, accompanied by Duo Art Piano.
Added Attraction—The Message of Emile Coue.
Music — Uda Waldrop, playing "Song of India."
Feature—A Daughter of Luxury—Agnes Ayres—Paramount.
Columbia Theatre—
Overture—"Cavalleria Rusticana" and "Dearest."
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Short Subject — Strike Father, Strike Son—Leather Pushers.
Comedy—Colonel Heeza Liar's Treasure Island.
Feature—The Ghost Patrol—Universal.
Recessional—Organ.
Next Week—The First Degree.
Strand Theatre—
Feature—Quincy Adams Sawyer—Metro. (Second week.)
Next Week—Forget-Me-Not.
Blue Mouse Theatre—
Feature—The Third Alarm—F. B. O. (Second week.)
Next Week—Grub Stake and Nell Shipman in person.
Liberty Theatre—
Overture—Orchestra.
Current Events—Liberty News.
Cartoon—Felix Turns the Tide.
Feature — Douglas Fairbanks in Robin Hood—United Artists.
Music—Prelude on organ, by Oliver Wallace, guest organist during engagement featuring "Just an Old Love Song."
Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Novelty—Fun from the Press; Life of George Washington.
Comedy—This Wife Business.
Feature — Fortune's Mask — Earl Williams—Vitagraph.
Next Week — Conquering the Woman.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Thirty Days—
Big crowds turned out to see Wally Reid's last picture and it pleased the audiences. (Middle West.)

The World's Applause—
Interesting. Did better than average. (Middle West.)

Fair picture and business normal.

The White Flower—
Fine feature, in which Betty Compson did good work. Cast excellent. Hawaiian shots good. Business excellent. (Middle West.)

Very good picture. Did good business. (West.)

Making a Man—
Picture and business both fair. (East.)

When all other houses maintained a good average, this house showed a slack business. Just why isn't known, as those who saw the picture went to the trouble to express themselves as pleased. (Middle West.)

Java Head—
Average picture; better than average attraction, as star is popular.

My American Wife—
Gloria Swanson has a distinct following. Also this play was well liked. The combination made for better business than we have been seeing of late. (Middle West.)

This one did a good week's business. (Middle West.)

Drums of Fate—
Attendance held up good all week. (Middle West.)

The Face in the Fog—
Very good picture. (Middle West.)

Racing Hearts—
Good picture, drawing good business. (Middle West.)

Nobody's Money—
Above average. Well liked by patrons. Good business. (Middle West.)

A Daughter of Luxury—
Average all the way around. (West.)

FIRST NATIONAL

Minnie—
She got over here in fine style. (West.)

Omar, the Tentmaker—
A good box office attraction. Lively business all week. (Middle West.)

The Voice from the Minaret—
Nothing out of the ordinary as production, but the kind of picture that hits popular chord. Norma Talmadge is a big drawing card and did good business with it. (Middle West.)

A Question of Honor—
Mediocre picture and business under average.

Mighty Lak a Rose—
This proved a fine audience picture with lots of heart interest and our patrons liked it. Went over big. (Middle West.)

What a Wife Learned—
Picture with average amount of entertainment value. Played to fair business. (Middle West.)

The Infidel—
Picture only mediocre and business bad.

UNIVERSAL

Forsaking All Others—
A very nice picture. Story somewhat old. Very good receipts. (Middle West.)

The Ghost Patrol—
Gets by without kick, but does not come in for a lot of praise. (West.)

The Flame of Life—
Attracted very satisfactory results for a seven day run. Well liked by press and public. (East.)

The Prisoner—
Good melodrama. Our patrons liked it. Big business, especially matinees. (Middle West.)

The Flirt—
A wonderful drawing card. Cast is excellent. Patrons talked about it very favorably as they passed out. Did a fine business. (Middle West.)

Four-column "Third Alarm" ad used by the Palace theatre, New Haven, Conn.

The Power of a Lie—
Good drawing power—that's the truth. (West.)

GOLDWYN

The Christian—
A film masterpiece. Lived up to advance claims. Audiences proclaimed it one of the best in years. Excellent returns. (Middle West.)

Broken Chains—
Fair picture and business up to par. (East.)

FOX

Nero—
An average week's business; not as good as expected. (Middle West.)

The Town That Forgot God—
Fair picture and business only fair. (East.)

The Lights of New York—
A misleading title. There is nothing but shadows in this average picture. Business good because of supplementary attractions.

Held it over for a second week and it went bigger than ever. A 100 per cent picture. Even the ministers boost it. (Middle West.)

VITAGRAPH

A Front Page Story—
A good average picture. It went across in fine style and have no complaint about business done. (Middle West.)

METRO

Quincy Adams Sawyer—
Fair picture and business normal. (East.)

Fairly good business. Average business. (Middle West.)

This was the kind of business that warmed the heart of the manager. Did good business all week, drawing generally. Had good reviews. (Middle West.)

Peg o' My Heart—
Exceptional picture; played to good business here. (Middle West.)

Toll of the Sea—
Try this one out and boost your business. (West.)

UNITED ARTISTS

Tess o' the Storm Country—
Took this old town by storm and jammed them to the tune of the S. R. O. for a solid week. (East.)

One Exciting Night—
Played to good business over four weeks' run. (Middle West.)

Douglas Fairbanks in Robin Hood—
First week fine, held over for second week and business kept management guessing whether to hold it for another. Business grew right along, including the day it was taken off. (Middle West.)

Wonderful production — 100 per cent entertainment. People coming again and again to see it. As many in the lobby as in the house for every performance at end of second week. We shall hold it indefinitely. (Middle West.)

PATHE

Dr. Jack—
Started in middle of week to finish out after a picture that was held over. This comedy won favor right off. Fine business Saturday and nothing to kick about earlier. Seems to be a favorite. (Middle West.)

WARNER BROTHERS

Heroes of the Street—
A great picture for the kids as well as the grownups. Business capacity. (East.)

The Beautiful and Damned—
The flappers came to see this and so did everyone else. Business was good all week. Seemed to prove generally a hit. (Middle West.)

HODKINSON

Bulldog Drummond—
A thriller that held up fairly well for the week. (East.)

F. B. O.

The Third Alarm—
"Sure fire" tie up with the fire department and over she goes. (West.)

ASSO.-EXHIBITOR

Conquering the Woman—
Picture and business only fair. (Middle West.)

Picture mediocre and business not so good. (East.)

ALLIED P. & D.

Salome—
Unusual picture and business good. (East.)

STATE RIGHTS

Surefire Flint—
A good audience picture, full of action, with lots of laughs. Critics and patrons all praised it.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

Irving Cummings, who is producing "East Side West Side" at Hollywood studios, left for New York this week to make a number of exteriors. He will be accompanied by his staff and cast, numbering fifteen.

Sanford Productions has completed "Follow Me," a temporary title.

Sanford Productions has also completed "Mistaken Identity," featuring Pete Morrison, directed by W. J. Craft.

Richard Thomas has begun refilming "The Silent Accuser" with a cast including Carmel Myers, Carol Halloway, Melbourne MacDowell, Katheryn McGuire, Clyde Fillmore, Spottiswoode Aitken and Edward Borman. This was previously filmed and the negative destroyed in Berwilla Studio laboratory fire several months ago.

The Lee Morgan company has begun filming the first of the Ring Lardner series "You Know Me Al" for Educational. Arvid Gillstrom is directing, Lillian Hackett the lead, Mike Donlin, Emil Muesel and Bill Dyer, professional baseball stars also in the cast.

Production has started on "The Meanest Man in the World," adapted by Fred Myton from the Geo. M. Cohan play, to be directed by Eddie Cline. The cast selected numbers Bert Lytell, Blanche Sweet, Bryant Washburn, Maryan Aye.

Robert Thornby will direct Guy Bates Post in "The Man from Ten Strike," by James Oliver Curwood. Edward Newman, business manager, is casting.

Sol Lesser announces plans completed for producing "Uncle Tom's Cabin" for which Fred Myton is writing an adaptation.

Frank Borzage has engaged Pauline Garon, Johnnie Walker, Lloyd Hughes, Frankie Lee and George Nicholls for the principal roles in the adaptation from "Terwilliger."

Richard Walton Tully is in Los Angeles making plans to produce "Trilby" under the direction of James Young, accompanied by Mlle. Adree Lafayette, French actress who will play the name role. Conrad Trischler, London technical director is also in Los Angeles to work with Wilfred Buckland, art director for the production.

J. K. MacDonald is producing "Penrod and Sam" by Booth Tarkington, under the direction of William Beaudine, borrowed from Warner Brothers. Bennie Alexander will play the role of "Penrod."

Earl J. Hudson is in Los Angeles for First National.

Associated First National is increasing the staff by the addition of Mark Rosenstock, who will prepare press sheets. William Stanley will write special feature stories and Roy Coffin is to prepare exploitation material.

Joe Schenck has engaged Conway Tearle to play opposite Norma Talmadge in "Ashes of Vengeance."

"April Showers" under the direction of Tom Forman has been completed.

B. P. Schulberg has purchased "A Daughter of the Rich," novel by Edgar Saltus, for which a continuity is being prepared by Olga Printzlau, to be directed by L. J. Gasnier.

"The Pill Pounder" is the title of the new All-Star comedy which is now in the making under the direction of Gregory La Cava at the studios of the Mastodon Films, Inc., on Long Island. With Charlie Murray and Ray McKee in the cast will also be Kathleen Martyn, the famous English comedienne and former Ziegfeld Follies beauty.

James Young has finally picked Marguerite de la Motte as the ideal flapper to assume one of the leading roles in his "Wandering Daughters," which he will make at the United Studios for First National release.

John Robertson last week filmed the final scenes of Joseph Hergesheimer's "The Bright Shawl," in which Richard Barthelmess is starred. Mr. Robertson may take Barthelmess to Europe for the exteriors of the next picture "The Fighting Blade," a romantic cloak and sword story of the Cromwellian period.

Ruth Roland, known on account of her starring roles in screen serials, is to abandon this type of offering for a time, and will do regular feature productions, according to announcement from California this week.

Shirley Mason, star of Fox Film Corporation, has a new picture in the making with the title of "Inside the Door."

Around Metro Studios

George Archainbaud has completed filming the Clara Kimball Young story, "Cordelia the Magnificent."

Louis Burston's production of "Desire" has been completed by Rowland V. Lee.

Hunt Stromberg has completed the Bull Montana comedy "The Eskimo Spy."

Jackie Coogan is expected to return to Los Angeles early next week.

Anna May has been added to the cast of the Max Graf production "The Fog."

Earl Williams and Rene Adoree have been engaged to play leads in "The Law Bringers," a Reginald Barker production.

Monte Katterjohn has been engaged to write the continuity of Barker's next picture "The Trail of Ninety Eight," by Robert Service.

Fred Niblo is preparing to produce "Captain Applejack."

W. S. Van Dyke has been engaged as director by Louis B. Mayer and will first make "The Span of Life."

L. B. Mayer has purchased the following stories for special productions, "Cape Cod Folks," "The Volunteer Organist" and "A Hero."

At Universal City

"Merry Go Round" will consist of between ten and twelve reels, according to announcement.

Members of the Browning-Dean company, producing "Drifting," are on location at Riverside for a week.

"Twenty Dollars" is the title of the next Herbert Rawlinson subjected, to be directed by Herbert Blache.

Gladys Brockwell has been engaged to play the role of the mother of Esmerelda, taken by Patsy Ruth Miller, in "The Hunchback," directed by Wallace Worsley.

"Shell Shock," an original photoplay by Edward Sedgwick and Raymond Schrock, scenario editor, is being prepared for a Hoot Gibson vehicle.

Hobart Henley is casting "Up the Ladder," starring Virginia Valli, with Reginald Denny opposite.

"The Sawdust Circus" story will be the next vehicle for Gladys Walton.

"The Oregon Trail" serial troupe are spending three weeks on location for snow scenes in Bear Valley.

With Paramount Units

The supporting cast for Fola Negri in "The Cheat," under the direction of George Fitzmaurice, includes Dorothy Cummings, Robert Schable, Charles Stevenson and Helen Dunbar.

George Melford and company are working on the west coast on "You Can't Fool Your Wife."

Huntley Gordon has been selected for the lead in the Sam Wood production, "Bluebeard's Eighth Wife," starring Gloria Swanson.

Bob Wagner has been assigned to direct the next Walter Hiers production, titled "Fair Week." The continuity is by Thomas Geraghty.

Joseph Henabery has completed "Sixty Cents an Hour," a comedy drama starring Walter Hiers.

Herbert Brenon is engaged in making the last scenes for "The Rustle of Silk," co-starring Betty Compson and Conway Tearle. Brenon will next produce "The Woman With Four Faces," starring Betty Compson, adapted from the Bayard Veiller play by George Hopkins.

Cyril Ring, who played an important part with Thomas Meighan in "Back Home and Broke," has been added to the cast of "The Exciters," the Paramount picture Richard Ordynski has just begun at the company's Long Island studio, with Agnes Ayres and Antonio Moreno in the principal roles.

Hope Hampton has taken up her temporary headquarters at the Paramount Long Island studio, where she will soon begin work in "Lawful Larceny" with Nita Naldi, Conrad Nagel and Lew Cody, under the direction of Allan Dwan. This week Miss Hampton has been busy making tests and otherwise preparing herself for the role.

On the Goldwyn Lot

E. Mason Hopper is now producing "The Love Piker" at Cosmopolitan, with the following cast: Anita Stewart, Robert Frazer, William Norris, Charles Gerard, Betty Francisco, Winston Miller.

A second company will start production on "Mother McGin," by Jack Boyle, under the direction of George Hill, supervised by Frances Marion. It is now being cast.

It seems probable now that Marshall Neilan will take the company appearing in his own picture, "The Eternal Three" to Mexico City within a few days. He has made rapid progress on this film and photography on it will doubtless be completed in two or three weeks more. Claire Windsor, Hobart Bosworth, Raymond Griffith and Bessie Love have the leading roles.

The "Red Lights" company has just returned from Mojave where the desert scenes are filmed. The assistant director and the cameraman went to and returned from the "location" in the airplane which was used in the scenes.

Jesse D. Hampton continues to add players to his cast for "The Spoilers," a new version of which he is making at the Goldwyn studios for distribution by that firm. The most recent additions to the cast are George Walsh, for the role of Wheaton; Robert McKim, for the part of Struve; Rockliffe Fellowes, for the role of Burke; and Gordon Russell, for the part of Matthews.

King Vidor last week completed writing the last sequence of his screen version of "Three Wise Fools," which will be the first production he will make under his new contract with Goldwyn.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

DAN ROCHE, of Famous Players-Lasky, Chicago, has left for Detroit and Pittsburgh, where he will superintend exploitation campaigns on "The Covered Wagon." Mr. Roche will probably be away from Chicago for two or three weeks. He recently put over some successful exploitation stunts on this picture in New York and broke into the columns of the metropolitan press, for columns of space, with his bull team and old time covered wagon.

Charles Perry, former manager of the Capitol and State Theatres in Minnesota and St. Paul, has been brought to Chicago by Manager Manske, of American Releasing Corporation, to cover Illinois territory as a salesman. Mr. Perry is an experienced film man, having been connected with the Ruben and Finklestein organization for several years.

Bill Brimmer has joined the United Artists' sales staff and has been assigned to cover city territory by Chicago Manager Eichenlaub.

Harry Phillips, live-wire Universal salesman, is knocking them cold on Universal week bookings, having already lined up twenty-nine theatres, which will show nothing but Universal features, comedies and news reels for a solid week.

Manager Jack Sampson, of Film Booking Offices, has extended a special invitation to all exhibitors, to call on him in connection with the anniversary week of his company. He has his exchange all dolled up in honor of the occasion, including a monster birthday cake with one candle on it.

Joe Friedman has added three salesmen, well known in Chicago territory, to his staff of Celebrated Players' hustlers. They are Al Gallas, Lee Woodyatt and Mort M. Krueger, all of whom have recently been connected with Select.

Ira Firman, who has been connected with Goldwyn Pictures Corporation for the past four years as traveling auditor and in other capacities, has been appointed assistant manager at the Chicago exchange and has arrived from New York to assume his duties.

Niel Agnew, of Paramount's Chicago sales department, has been transferred to the Milwaukee exchange, where he will take over the duties of manager as successor to G. A. Durlam, who has been made a special representative for Paramount. Jack Frost is back in the booker's office at Chicago, after helping to get the Peoria office started.

William A. Shalet, St. Louis manager of United Artists, who has been in the city for several days, reports business good in his territory, and that the slight slump caused by the excessive cold weather is past.

Floyd Brown, Indianapolis manager of First National, was visiting Chicago this week, and while here called on bookers of circuits which operate theatres in his territory.

R. Hinard, of Lebanon, Illinois, expects to have his new theatre, The Gem, completed and ready for business by the first of May. This will give Lebanon a first-class movie-house, which is said to be much needed.

John Weigler, manager of the film business of the Sauvage Amusement Enterprise, Alton, Illinois, has had the misfortune to lose his son.

Spyros Skouras, well known St. Louis theatre man, and holder of the First National franchise there, was in Chicago last week and while here visited Sam Katz and looked over the presentation at the Chicago theatre.

H. W. Pitner, of the Rex theatre, Fairfield, Illinois, is undergoing treatment at the hospital at Olney, Illinois.

Mr. Peter J. Schaefer, of Jones, Linick & Schaefer, is now in Paris, according to latest word received from him. He had been spending some time in Berlin, and witnessed first hand the results of the French seizure of the Ruhr Valley. He expects to remain abroad for at least two months more.

John J. Jones, who has been confined to the Wesley Memorial Hospital with an abscessed ear, was sufficiently recovered to leave for his home the early part of the week and it is expected he will be back on the job within a few days. Another Jones, Linick & Schaefer official, who has been laid up with the grippe, is General Manager Norman Fields, who has been forced to be away from his desk for several days.

Arthur Schoenstadt, of Schoenstadt & Sons, is scheduled to arrive at a European port this week, aboard the Berengaria, and expects to be gone for some months. It is a combined business and pleasure trip and while abroad Mr. Schoenstadt expects to study the picture situation and foreign conditions generally as they affect the industry.

A. L. Brentlinger has resigned as a member of the board of directors and manager of the Indianapolis office of the Consolidated Realty & Theatres Corporation, and the Indianapolis office will be merged with the Chicago branch, which is located at 332 S. Michigan avenue. It is understood that Mr. Brentlinger did not wish to make his headquarters in Chicago and for that reason handed in his resignation. A sales office, however, will be continued in Indianapolis.

Ralph Crocker, of the Star theatre, Elgin, reports that "The Third Alarm" did a tremendous business at his house, both on opening day, which was Sunday, and on Monday, which is usually a dull day for Elgin motion picture theatres. The fine co-operation secured from the fire department in putting the picture over, and the big exploitation campaign worked out by Exploiteer Kramer, of F. B. O., in co-operation with Mr. Crocker, brought the crowds in and caused a hold out constantly during the run of this feature, which, Mr. Crocker reports, pleased his patrons.

Around the Trade

ILLINOIS Motion Picture Theatre Owners have tried casting their bread upon the water, and in the words of the old prophecy it is returning to them many fold. Following is the letter mailed to leading theatre men in the Chicago territory with a real one dollar bill enclosed, which is calling forth prompt replies:

"Knowing your time is valuable—it will take only five minutes of your time to reply to this letter, for which please accept our payment of one dollar, which is attached hereto:

"Do you believe an organization of all theatre owners in Chicago film distributing zone would be of mutual benefit to its members? Yes— No—

"Do you believe that legislation of any kind adverse to the interest of the exhibitors can be more successfully combatted by a solid organization than by individuals? Yes— No—

"Are you willing to ally yourself with such an organization? Yes— No—

"If this interests you will you favor our organization by becoming a member? Yes— No—

"(On Return Page) I am enclosing check for the following houses for: Fees ——— Dues for 1922-23 ——— (Strike out fees if you are a member.)"

The first answer received was from Aaron J. Jones, president of Jones, Linick & Schaefer, who said in part: "Yours of the 21st received with dollar enclosed, which the young lady who is writing this letter is taking to buy candy with. In reference to all of your questions I would answer Yes, Yes.

"Enclosed find checks as requested."

The checks mentioned by Mr. Jones amounted to $150, covering the dues for the Orpheum, Lyric, Rialto and McVickar's.

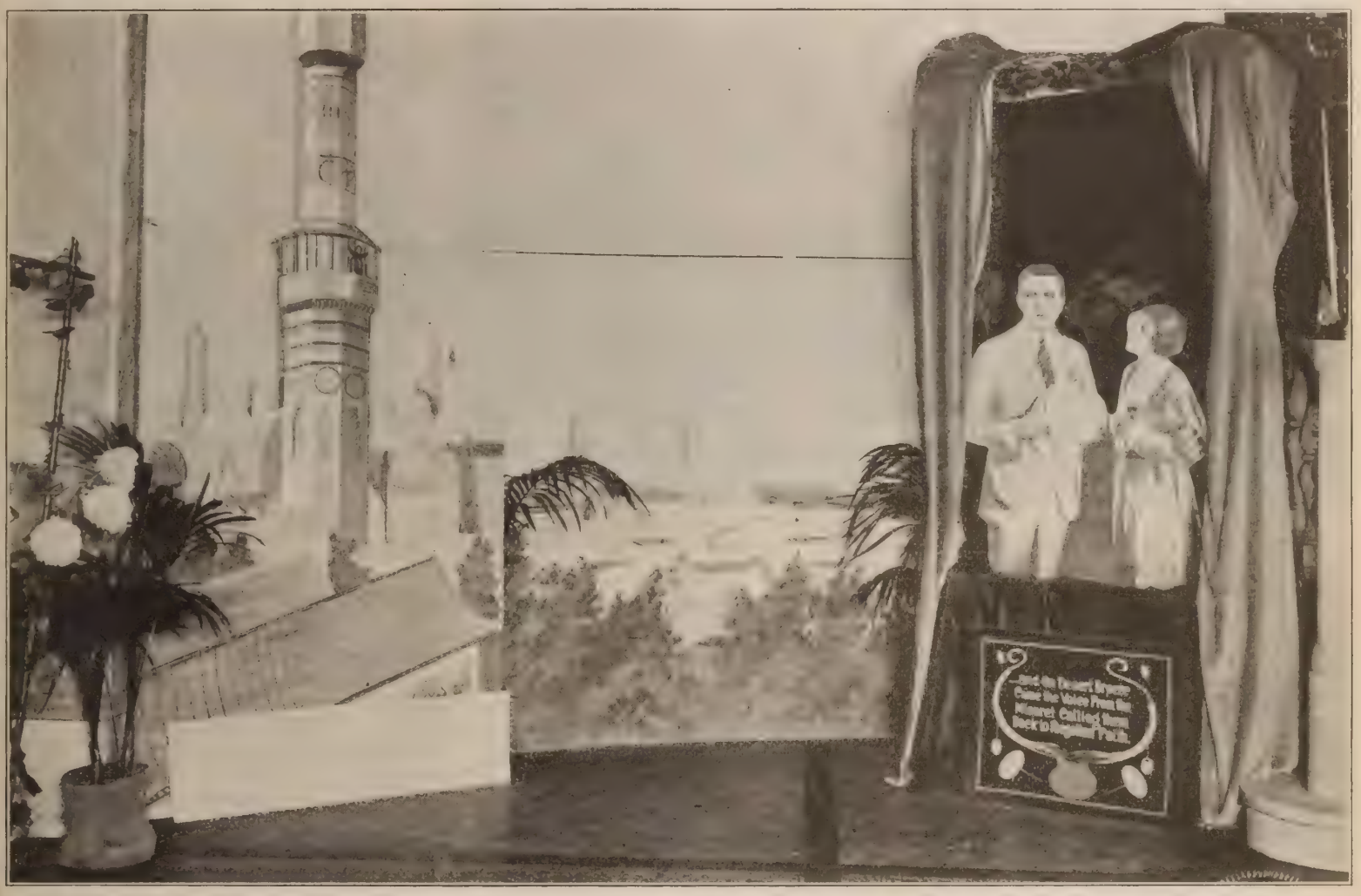
Officials of the Illinois Motion Picture Theatre Owners are pleased over the interest shown by exhibitors in the questionnaire sent out for the purpose of assisting the Department of Justice in collecting information on the activities of the Society of Authors, Composers and Publishers, and have already received more than one hundred questionnaires fully filled in. It is thought that the information obtained by this means may cause the Department of Justice to take action against the Society, and all exhibitors are urged to fill in and return the questionnaires to the headquarters of the I. M. P. T. O. at 752 South Wabash Avenue immediately.

The Le Claire theatre, the handsome new house at Moline, Illinois, was opened on February 24th with Sam Levine, well known in Chicago through his former connection with Jones, Linick & Schaefer, as manager. "Jazzmania," Mae Murray's latest release, was the opening feature, and a great crowd attended the premier performance at the Le Claire theatre.

Charles A. Niggemeyer, who now is putting on the presentation and special numbers at Jones, Linick & Schaefer's McVickar's theatre, is rapidly forging to the front and making a reputation for himself as a master along this line. "In a Nobleman's Garden," last week's presentation at McVickar's, was declared by many picture critics as one of the most artistic and effective ever staged in Chicago.

"Second Fiddle" ad used by the Parkway, Baltimore

Exhibitors' Service Bureau—Pages 1169-1176



Display in corner of lobby of Loew's Palace theatre, Memphis, Tenn., used by Manager A. B. Morrison for a week in advance of play date to advertise "The Voice from the Minaret"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

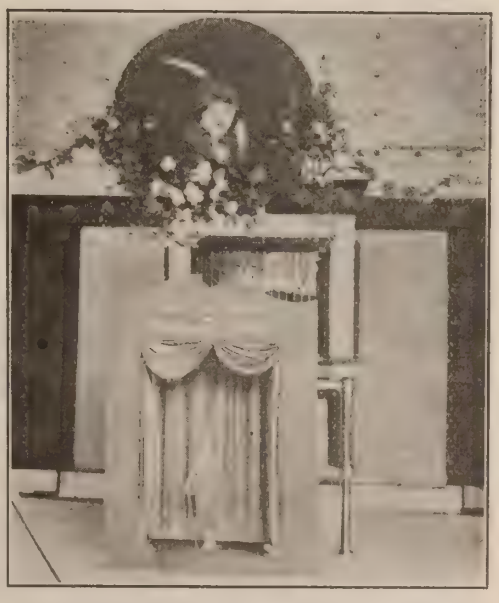
J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.



"Broadway Rose" lobby display used by the Palace theatre, Muskogee, Okla.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Appropriate lobby display for "Dr. Jack" employed by J. B. Carroll, manager of the Imperial theatre, Asheville, N. C.

Attractive Lobby Made Up of "Singed Wings" Cut-Outs

Beaumont, Texas.—Manager Tom Clemmons built a most attractive lobby display to advertise "Singed Wings" at the Tivoli theatre. He made use of the poster 24-sheet to furnish him cut-out letters and a scene from the picture.

These cut-out letters were hung on invisible wires across the entrance to the lobby and the large scene cut-out showing Bebe Daniels dressed as a moth hung on other invisible wires stretched across the entrance to the lobby.

Mr. Clemmons placed heralds under the front doors of two thousand homes several day's in advance of play date. He also used a series of teaser ads in the newspapers.

Special Lobby Display Put in on "The Hottentot"

ANN ARBOR, Mich.—Manager Sid Helsdon of the Arcade theatre did the lobby over for "The Hottentot" to resemble the entrance to a race track. The Hottentot colors of black and white formed a silk ceiling covering. Two box stalls were built in the lobby's reinforced floor. These were lined with black silk inside and a black and white checker effect on the outside. Two beautiful white horses were tied inside the stalls during the time the picture was running.

Perfect co-operation was obtained from a riding academy which not only furnished the horses for the stalls but provided a street parade of five horses at very little cost because of the advertising it gave the academy.

The natural tie-up for a steeplechase picture was effected when the Quarry Drug Company put in a window display of liniments. The figure of Sam Harrington picking himself up after his first introduction to "The Hottentot" was used in a window still with the caption: "We recommend Quarry's liniment for Sam Harrington after his ride in 'The Hottentot.'"

Auto Tags Given New Line for "Eternal Flame"

RED OAK, Iowa—Manager H. C. Beardsley of the Beardsley theatre temporarily forgot the anti-speeding slogans for auto tagging, and gave his "Eternal Flame" tags a different catch line. Sniping space on all vacant automobiles on the street, he attached a tag bearing the copy:

"This automobile is not For Sale as the family will probably need it to carry them to the Beardsley theatre to see Norma Talmadge's greatest picture, 'The Eternal Flame.'"

Prizefight Window Cards for "Leather Pushers"

NEW YORK, N. Y.—Joe Weil, Universal exploiteer, designed an effective window card for "The Leather Pushers" at Manager Irving Rosenthal's Benenson theatre in Harlem. Al Suchman, supervisor of a chain of theatres, asked Weil for an inexpensive exploitation stunt.

The result was a window card, printed in red, with a cut of a boxer at one side, the copy reading: Prize Fight. Kid Roberts (Reginald Denny) vs. Joe Kenney, the Chickasha Bone-Crusher, for $5,000 purse. Ringside seats (orchestra) 22 cents; loges, 30 cents. The theatre name and billing followed.

These cards created wide comment and got the attention of those interested in the manly art.

Identification Contest Is Run On "The Pride of Palomar"

Milwaukee, Wis.—Bob Gary, Paramount exploiteer, sold the Wisconsin News on the idea of running a special feature with the caption, "One Guess—It's Worth It," on "The Pride of Palomar," playing at the Butterfly theatre.

As a guessing contest it wasn't one at all, and so strictly conformed to the mail regulations. It consisted of pictures of Marjorie Daw, Forrest Stanley, and other featured players of the production. Their real names were given, but a blank left for the character they were to impersonate in the picture. This ran five days in advance of the showing.

The only guide the participants had was the fact that a week before the story had completed its serial run in the Wisconsin News and the stunt not only benefited the theatre but tied up with the fiction feature of the News as well.

Prologue to "East is West" used by B. F. Keith's Prospect theatre, Brooklyn, N. Y.

Unique rustic front for "The Old Homestead," gotten up by Robert N. Greer, exploiter for the Phoenix Amusement Company, at the Alamo theatre, Paris, Ky. The inside of the "house" was papered and furnished

Unusually Complete Campaign for "The Third Alarm"

Chicago, Ill.—A campaign of unusual thoroughness, involving a tie-up with John F. Cullerton, Fire Commissioner of Chicago, was put over for the engagement of "The Third Alarm" at Barbee's Loop theatre by the management, in conjunction with J. J. Sampson, manager of F. B. O.'s Chicago exchange, and Louis Kramer, F. B. O. exploiteer, who handled the details.

A small percentage of the gross receipts was given to the Chicago Fire Department. In return for this small percentage the Fire Department placed the last horse-drawn steam engine Chicago used in front of Barbee's theatre. They also placed the first pump Chicago ever had, a relic from the days of 1852, on the street in front of the theatre. The Fire Department secured permission of the police to allow the equipment to stand there day and night for two weeks.

A fire company composed of the very latest motor-driven apparatus of the department was paraded through the Loop every two hours from 11 A. M. to 8 P. M. to show the contrast between the old and the new apparatus. This apparatus carried big banners calling attention to "The Third Alarm."

Commissioner Cullerton wrote the Boy Scouts and asked them to co-operate in an extensive fire prevention campaign in which the Scouts were to perform their "one good deed each day" by collecting rubbish in yards and alleys to be burned at a public bonfire. Mr. Cullerton also made arrangements with John Dill Robertson, Superintendent of Schools, to have a special "Third Alarm" fire drill in all the public schools in Chicago.

Signs were placed on all fire boxes calling attention to the location of the box and also carrying the injunction to see "The Third Alarm" at Barbee's. With this same idea in mind, signs were placed on all fire hydrants instructing automobilists to comply with the parking law. The signs on the hydrants also instructed all to see "The Third Alarm." Both signs carried the signature of the Fire Commissioner.

An ad was then run in the papers advertising for a beautiful and daring girl to jump from the roof of Barbee's theatre into a life net at 2 o'clock on the opening day of "The Third Alarm." While this ad gave all the details of a jump, it did not say that a girl was going to jump. It merely advertised for a girl to jump. Kramer received 64 applicants who were willing to make the jump, while hundreds came down to see the girl on Monday.

Music window tie-up on "The Third Alarm" during its run at the National theatre, Greensboro, N. C.

"On the High Seas" Given U. S. Navy Tie-Up

WICHITA FALLS, Texas—Manager Robert Sparks of the Olympic theatre advertised "On the High Seas" with a tie-up with the local naval recruiting officer. Special one sheet posters were printed to read:

"Join the Navy for a Life of Thrills 'On the High Seas,' such as Dorothy Dalton and Jack Holt at the Olympic theatre, Thursday-Friday-Saturday."

These one sheets were posted on the regular one-sheet board used by the Navy and placed up and down the sidewalks in the business district.

In the lobby of the theatre Mr. Sparks placed material that had been loaned him by the naval recruiting officer consisting of life savers, sailor uniforms, anchors and other maritime equipment.

Timely Teaser Campaign with Local Angle for "Gimme"

Richmond, Va.—The exploitation campaign for "Gimme," which Goldwynner William N. Robson exploited for its showing at the Colonial, was featured by a series of "Gimme" teaser ads tied up with local events and institutions which were run in the Richmond newspapers a few days before the first showing of the film.

These teasers were a column in width and 1½ inches deep. They were scattered through the newspapers and the top line of each ad was in small letters, "Everybody has the gimmes." Then followed a catch line, underneath which were the words "See 'Gimme' at the Colonial theatre all next week."

Here are samples of some of the catch lines used in these teasers: "Chief Justice Taft says: 'Gimme a seat on the Richmond bench.'" "Richmond Horse Show says: 'Gimme big crowds every day.'" "Grace Merchants' Association says: 'Gimme action.'" "Richmond says: 'Gimme good roads.'" "Masons say: 'Gimme good weather this week.'"

Chief Justice Taft was in Richmond to attend a memorial service to Justice Knapp. The Masons were holding a convention in Richmond. There was a local application to all of the teasers.

Window display of Jackie Coogan suits tied up with "Oliver Twist" at the Mary Anderson theatre, Louisville, Ky.

Posed scene from "Oliver Twist," arranged as a tie-up on the picture, in a window of Selfridge's department store, London, Eng., for the run at the Pavilion theatre, Marble Arch

Brilliant Prologue Is Staged To 'Under Two Flags"

Baltimore, Md.—Thomas D. Soriero, general manager of the Whitehurst Theatrical Enterprises, operating the Century theatre, staged a lavish and brilliant prologue for the showing of "Under Two Flags," recently, in which twenty-two people took part.

A special set was built to represent the interior of a harem. The color scheme was made up of old ivory, buff, purples, blues and garnet.

As the curtain rose the scene faded in with a color wheel effect and as the stage gradually brightened the girls of the harem, arranged on either side, the Sultan seated on his dais, the Sheik by his side, the favorite wife beside the Sultan and the slave fanning him, were discovered, forming a tableau.

When the lighting became brilliant Cigarette came on and danced before them. After that a duet was sung by the Sultan and the Sheik. This was followed by a dance by the favorite dancer.

As this last dance ended a tableau was again formed by the company and the lights faded into a deep purple, and as it became dim a moving flower effect was thrown across the stage from the projection room. This moving flower effect across the stage kept up until the stage was dark, the players in the prologue had departed unseen by the audience, the orchestra had begun the introduction to the feature picture and ended as the title of the feature picture, "Under Two Flags," was drawn on the screen.

Puzzle Angle Given Chinese "East Is West" Ads

WATERTOWN, N. Y.—Manager Charles Sesonske, of the Avon theatre gave added interest to his advertising in advance of "East Is West" through giving a puzzle angle to the advance teasers.

He offered a prize of $25 for the first correct translation of the Chinese characters advertising "East Is West." The reward was still unclaimed when the picture ended its run, but the stunt had served its purpose of stirring up interest and curiosity in the advertising.

Prominent Citizens Quoted on "Dangerous Age"

CLEVELAND, Ohio.—The exploitation campaign on "The Dangerous Age" at the Allen theatre included a stunt in which prominent Clevelanders were asked to give their opinions as to what they regarded as "The Dangerous Age" of life. They were also asked to state the dangerous age in their particular line of business.

The interviews brought out many differences of opinion and the prominence of the individuals who allowed themselves to be quoted, was sufficient to insure stories in two of the Cleveland papers.

Pretty Neck Contest Boosts Showing of "Ebb Tide"

McKEESPORT, Pa.—A new angle in contests was used to exploit "Ebb Tide" by Manager Charles Eggers of Frank Panopolos' Lyric theatre. He tied up with a local dealer in La Tosca Pearls for a big window display. Mr. Eggers also found a resident of McKeesport who had travelled in the South Seas and had some original diving pictures showing natives fishing for pearls. These were put in the display and attracted a lot of attention.

The theatre also tied up with the newspaper for a pretty neck contest in which local beauties had a chance to wear the necklaces, and prizes were offered by the management for the prettiest.

"Strangers' Banquet" Ad Made Subject of Contest

Wilmington, Del.—The management of the Arcadia theatre used the page advertisement from the press book for "The Strangers' Banquet" as a newspaper contest for the showing of the film.

Pictures of 24 of the players in the film were printed as a border around the page ad. No names were given, but in one corner was printed a list of prominent motion picture players; in the list were the names of the 24 whose pictures appeared, interspersed with names of other players not in the cast, in order not to make the contest too easy.

In connection with the tie-up, the Evening Journal offered eight cash prizes—$15, $10, $5 and five of $1 each—for the first correct list of the players pictures. The response was so much greater than had been expected that the contest editor had to call upon the management of the Arcadia theatre to help check them up.

William Raynor, manager of Reade's Hippodrome, Cleveland, dressed the lobby in this attractive fashion in advance of "The Village Blacksmith"

Left, inner lobby, and right, front of house, of the Strand theatre, Memphis, Tenn., showing Manager H. B. Clarke's extensive billing of "Sherlock Holmes"

"Down to the Sea in Ships" Is Given Heavy Advertising

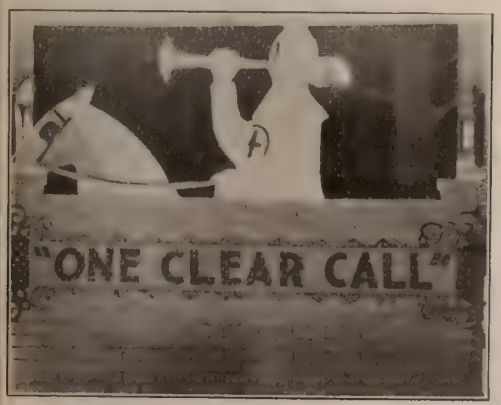
New York, N. Y.—As an advertising campaign prior to the showing of "Down to the Sea in Ships" at the Cameo theatre, special teaser ads were run in all of the New York papers.

On the day of the opening, a mammoth papier mache whale was perched on top of the marquee. A ripple machine running along the side of the whale gave the appearance of flowing water. At the same time the Knickerbocker Drug Store, at the corner of Forty-second and Broadway, carried a window display showing relics gathered during the hunt for the whale, which plays an important role in the production. This display had been in crowds for the previous week.

The lobby of the theatre was decorated with harpoons; nets, rope coils, and oil paintings hung in the interior lobby.

An attractive prologue introduced the feature attraction. This consisted of novel lighting effects flashed upon a back drop. The faint outline of a vessel, such as used in the production, was shown with port and starboard lights. It was a night scene, and, as the singer sang from off-stage, the lights gradually came on, giving the stage an appearance of early morning.

A monstrous size whale made out of cardboard and mounted upon a truck with large billing painted on each side was drawn through the busy thoroughfares announcing the appearance at the Cameo theatre.



Lobby display for "One Clear Call" arranged by Frank J. Miller, manager of the Modjeska theatre, Augusta, Ga.

"Strangers' Banquet" Stunt Aids Two Theatres

SAN BERNARDINO, Cal.—Manager Frank L. Browne of the Strand theatre, and Goldwynner L. W. Barclay, in exploiting "The Strangers' Banquet," used 550 post cards, carrying a picture of the Los Angeles California theatre orchestra, sending them to a mailing list of San Bernardino people. The card bore what was apparently a personal message from a friend visiting in Los Angeles, urging the recipient to see the picture when it came to their town.

These cards were made up for the California theatre, to be used for regular mailing list work. By tying up an outside house, Mr. Barclay helped that theatre, boosted a picture, and advertised the California theatre in a point within its district. The exhibitor paid printing and postage.

Exploits "Dr. Jack" on Heels of "Grandma's Boy"

Columbus, Ga.—I. C. Holloway, manager of the Grand theatre, started his campaign on "Dr. Jack" immediately after the run of "Grandma's Boy," six or eight weeks ahead of play date. From that time on there was always a one-sheet, three-sheet or some stills on display in the foyer to remind them that "Dr. Jack" was coming. An occasional slide also brought it to their attention.

A week in advance Mr. Holloway covered his usual stands with paper. At the same time he filled ten show windows with ones and threes, circus fashion. These windows cost him a few passes.

Saturday before opening Thursday, "Dr. Jack" bags and Harold Lloyd goggles were given to all the kids at children's matinee. These novelties were good for admission to see the picture so the kids hung on to them and talked all week. During the week before playing, four "Jacks" (the novelty heralds) were given to some of the men as they went out. This always got comment and a laugh.

Mr. Holloway wrote 38 personal letters to the physicians of Columbus, telling them about the picture and warning them that he wouldn't trade with them if they didn't trade with him.

A co-operative page was run in the afternoon paper on opening day. A truck was bannered and kept on the streets all day Friday and Saturday. This cost nothing except for cloth for the banners.

Redding Returns — to Exploit "Back Home and Broke"

Greeley, Colo.—The return of the prodigal was staged in thorough fashion when a mysterious Tom Redding announced in the Greeley papers that he was "back home and broke."

Gently prodded by the Sterling theatre and Rick Ricketson, Paramount exploiteer, the merchants came in for a double-truck newspaper ad in which they said to Tom Redding, "We remember when you bought knives, spoons, tops, blue jeans, etc., in our store. You have unlimited credit, so go to work and make your mark in Greeley, your old home." This was the sentiment in each ad.

Ricketson got the merchants' clubs, chamber of commerce, and the mayor to meet Tom at the station when he arrived. In the absence of any other handsome man, Ricketson impersonated Tom.

The newspaper carried stories of the reception, and the next day the Sterling theatre took space in which Tom asked for somebody to stake him while he tried to make good.

The Weld County Credit Association replied with an ad the following day offering Tom unlimited credit so that he could marry the girl "back home."

When the Sterling thought the whole town was interested, it sprang the dope that "Back Home and Broke" was Thomas Meighan's latest picture, and that Tom Redding was the star's role.

Two of the 50 taxicabs tied up with the showing of "Poor Men's Wives" at the Criterion theatre, New York City

Combination of poster cut-outs and artwork in lobby for "Quincy Adams Sawyer," at Manager Charles E. Sasseen's Queen theatre, Galveston, Texas

Telephone Is Used in Novel Way with "Dr. Jack"

GREENWOOD, S. C.—Manager W. A. Byers of the Liberty theatre, in his campaign for "Dr. Jack," played up the catch-line: "The greatest laugh you'll have in 1923."

Playing card heralds were distributed to the homes and Harold Lloyd spectacles were given to the children on their way to school.

On opening day the telephone was used in a novel way. The following message was delivered to all residences: "Hello! This is Dr. Jack talking. I understand that you have not been laughing well lately. I will be able to give you a laugh appointment at 2, 3:30, 5, 6:30, 8 or 9:30 at the Liberty theatre. I will be in town just two days."

"Voice from the Minaret" Is Given Colorful Prologue

New York, N. Y.—Managing Director Joseph Plunkett of the New York Mark Strand theatre provided a prologue to "The Voice from the Minaret" with excellent atmosphere.

The orchestral overture, "Scene Fantastique," was followed by "The Swan," with Mlle. Chabelska as premier danseuse. As an interlude between short subjects, Mlle. Klementowiz and M. Bourmann did a Russian folk dance.

To introduce the feature a back drop was lowered, showing the roofs of Damascus with the muezzin in his balcony calling the faithful to prayer. The scene was reproduced in all the natural coloring of the sun baked city of Arabia. A woman penitent on the stage rendered "The Desert Love Song." She was Eldora Stanford, soprano, and the solo became a duet when J. Horace Smithey, baritone, joined in the verse. The concluding bars were the signal for the lowering of the scrim and the flashing of the feature title.

Road Signs and Contest Used to Exploit "East Is West"

Wichita Falls, Texas. — In addition to decorating his lobby elaborately for "East Is West," Manager Robert Sparks of the Olympic theatre placed road signs on every road leading into Wichita Falls which read: "East Is West."

These signs were placed one week in advance of play date and were covered three days in advance of play date with follow up signs giving the play date and the theatre. All the roads carried the signs from five to fifteen miles out of the city.

Mr. Sparks carried out successfully the "winking" contest as outlined in the press sheet. He also arranged a tie-up with a local art teacher to conduct a "poster" contest among her students, having them to draw posters and announcements.

This "poster" drawing contest was tied up with the "winking" contest since all drawings of Constance Talmadge were to show the star winking. These drawings were displayed in the theatre lobby the week before the picture opened and during the run of the picture were placed around town in prominent windows and at soda fountains.

Striking Lobby Display for "The World's Applause"

OKLAHOMA CITY, Okla.—Manager S. S. Wallace, Jr., of the Capitol theatre arranged a lobby display to advertise "The World's Applause" that attracted considerable attention.

The display was made of beaver board and was painted and cut to represent purple plush curtains drawn to one side by a gold cord. Behind this curtain was a cut-out of Bebe Daniels shown in her dancing costume and on this cut-out played a spot-light. The effect was that of a stage, which created the proper atmosphere for the theme of the picture.

"Front Page Story" Boosted by Paper Through Tie-Up

TOLEDO, Ohio—Another angle in the way of a newspaper tie-up on "A Front Page Story" was evolved by the Toledo Blade and the Temple theatre. In several cities, front page contests, with prizes offered for the best stories by readers, have been used, but the Blade employed a tie-up of its own.

The picture had frequent reference to the value of newspaper advertising and uses the expression "Want ads get results." The Blade, for two weeks before the showing of the picture at the Temple theatre, ran a two column scene cut from the production each day with a brief synopsis of the story and closing:

It shows that Want ads get results. Phone your ad now to the Blade.

ALL THE THRILLS, BEAUTY AND EXCITEMENT OF A LIFE-TIME IN
TO HAVE AND TO HOLD
BERT LYTELL, BETTY COMPSON, THEODORE KOSLOFF. COLONIAL NOW PLAYING

Striking street ballyhoo for "To Have and to Hold" used by Manager Charles F. McManus of the Colonial theatre, Tacoma

"Chasing the Moon" display evolved by Manager G. M. Phillips of the Strand theatre, Atlanta, Ga. The moon face in the center was illuminated from the rear by a light on a flasher circuit

Novel Musical Presentation Is Used with "Dangerous Age"

Brooklyn, N. Y.—A special presentation feature, in the form of an overture along novel lines, was used by Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, in connection with the showing of "The Dangerous Age."

Eight classical numbers were selected, and then eight modern popular numbers that sound rather similar to the classical ones were chosen. First the Mark Strand Symphony Orchestra, directed by Alois Reiser, would play a number, and then would play the piece that sounds like it. This mixture of classical and popular music (sixteen numbers in all made up an exceptionally well balanced overture. The street song from La Boheme, which sounds like the popular number, "Carolina Sunshine," was placed to close the overture as its heavy passages permitted full use of all members of the orchestra and a flourishing finish was possible.

The overture was accompanied on the screen by a special film which Managing Director Hyman had made, and which named the music as it was being played, in addition to making various comments, sometimes with a vein of wit and sometimes to give information.

The numbers used were "Chasing Rainbows in the Sky" and Chopin's "Fantasie"; "Avalon" and an aria from "La Tosca"; "Just Like a Rainbow" and a melody from the opera "Lohengrin"; a song from "Love Birds" and "Rustle of Spring"; Chopin's "Minuet Waltz" and a song from "Irene"; "Cuba" and "My Heart at Thy Sweet Voice," from "Samson and Delilah"; "The Vamp" and "Madam Butterfly"; "Carolina Sunshine" and the street song from "La Boheme."

Florist window tie-up on "To Have and to Hold" at the Columbia theatres, Portsmouth, Ohio, of which T. N. Tynes is manager

Code of "The Old Homestead" Is Sold to Another Town

ELKINS, W. Va.—The code of "The Old Homestead" bids fair to become as popular as Coué's "Day by day" slogan.

The twelfth town to be sold on returning to the standards and customs of "The Old Homestead" is Elkins, coincidentally, of course, with the run of the picture at the Hippodrome.

Leslie F. Whelan, Paramount exploiteer, arranged the tie-up, which kept two-column spreads in the newspapers and editorials all during the run.

Attractive Lobby Prepared for "East Is West" Campaign

Asheville, N. C.—Manager J. B. Carroll, of the Imperial theatre, began well ahead in his campaign on "East Is West."

Four days in advance the inside foyer was decorated with Japanese lanterns and umbrellas and a large banner announcing attraction and play date. All lithographs were posted a week in advance and trailer and slides were started at this same time.

An exceptionally neat and attractive Chinese display was put in the lobby Saturday night before the opening Monday. The box office was converted into a Chinese tea room. On each side of the box office were large arches, Chinese in design, leading over rustic bridges. Over each arch the title was painted in real Chinese letters. The floor of the lobby was covered with sod and had gravel walkways leading to the box office. The standard frames along the sides of the lobby were decorated with bright artificial blossoms. A cut-out of Constance Talmadge in Chinese costume stood just to one side of the box office.

"Third Alarm" Is Tied Up with Muncipal Bond Issue

St. Louis, Mo.—Tom McKean, city salesman for F. B. O., called out the St. Louis fire department to exploit the showing of "The Third Alarm" at the West End Lyric and Capitol theatres, Skouras Brothers houses.

St. Louis was to vote Feruary 9 on a $88,000,000 bond issue for municipal improvements, including $772,000 for motor apparatus for the fire department. McKean took advantage of that fact to hook up his film with the bond issue and the fire department.

Mayor Kiel, at the request of Fred J. Eiseman, chairman of the bond issue publicity committee, then wrote a letter to Fire Chief Panzer authorizing the use of an automobile hook and ladder truck, two modern automobile pumpers and two old-fashioned horse-drawn engines to exploit "The Third Alarm."

One of the features was a stunt in which an athlete jumped into a life net held by members of the fire department. Large cut-out posters were also placed at prominent street corners, showing the fire department's interest in the picture.

The tie-up obtained first page publicity in the St. Louis papers.

"Shame" lobby display at the Theatre Royal, Perth, Australia

Cosmetic window display tied up with the showing of "The Flirt" at Fred Walton's American theatre, Bellingham, Wash., arranged by Robert Bender, Universal exploiteer

Dance Pre-view With Prizes Is Given on "Knighthood"

Portsmouth, Ohio.—A special pre-view showing, together with a dance, was used here as a special exploitation measure of "When Knighthood was in Flower."

Manager Fred Tynes, of the Columbia theatre, hired a local ballroom, two orchestras, and gave away $30 in gold as prizes to the young women wearing gowns modeled after any costume worn by Marion Davies in the picture.

The admissions were $1.50 a couple, and three hundred and ten people paid their way, which more than amortized the expense. These people made a splendid nucleus of word-of-mouth advertising. The newspapers played it up as a news feature.

Harry C. Swift, Paramount exploiteer from the Cincinnati exchange, helped with the exploitation and brought with him Harry Ross, Paramount district manager, and Morris A. Milligan, branch manager, as guests of honor.

Phonograph store window tied up with "Broadway Rose" for the showing at the Crystal theatre, San Angelo, Texas. Excellent prominence is given the picture

Kiss from Star Is Novel Stunt for "Queenie"

TORONTO, Ont.—The management of the Furby theatre, in advertising "Queenie," sent each person on its mailing list "a kiss from Shirley Mason."

The "kiss" was a print of the lips of the star in red ink on a small post card and proved its worth when many fans throughout the city telephoned the Furby for additional copies.

The card explained "that Miss Shirley Mason is responsible for the very latest fashion in souvenir cards. She conceived the idea of leaving the imprint of her lips on cards sent to her dearest friends. She rouges her lips well, kisses the card and sends it to the lucky one."

Vocabulary Test Used as Stunt to Aid "The Hottentot"

Topeka, Kans.—If anyone doubts that the hardest job on a newspaper belongs to the Contest Editor, he should communicate with that person on the Topeka State Journal, who gained his experience at the time "The Hottentot" played the Isis theatre.

G. L. Hooper is owner and manager of the Isis and Raymond B. Jones is publicity director. Between the two of them they evolved the plan to have the State Journal sponsor the contest called a "Vocabulary Test." Readers were asked how many words they could spell with the letters used in "Douglas MacLean in 'The Hottentot.'"

The stunt was not new, but it has not been used in Topeka for some time and drew results.

The first reply totaled 2,722 words. Who wants to be a contest editor?

You Should Know the Truth Right Now

Get out from under the camouflage that has blinded you for years.

Wake up and read

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Real Investment CHICAGO, ILL.

Bottle of Harmless Liquid Is "Strangers' Banquet" Aid

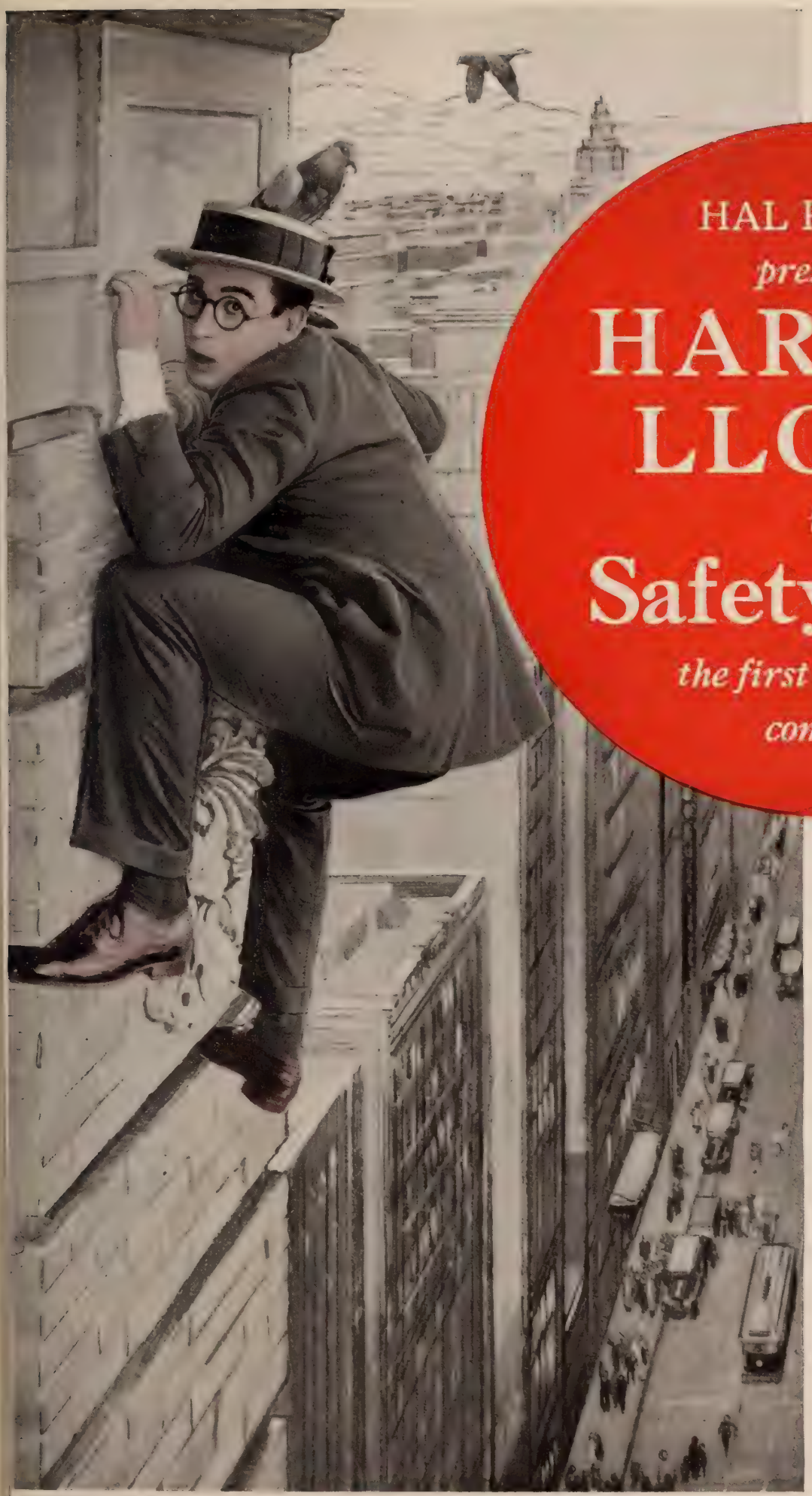
Richmond, Va.—Goldwynner William N. Robson, in exploiting "The Strangers' Banquet," at the Colonial theatre, decided to invite all Richmond to a "strangers' banquet" and began to pass out sample bottles of the liquid part of the refreshments. This publicity stunt started something he had not expected—or perhaps he did. At any rate, the telephone at the Colonial theatre soon began buzzing with requests for samples, as well as with reports from those who already had samples.

These reports grew to such an extent and were so widely disseminated that even the State Food and Dairy Inspection Board sent for samples.

A quiet rumor was circulated around Richmond—of course, Robson had nothing to do with this—that these small bottles contained real champagne of rare vintage and were being quietly passed out to a limited few of the recognized patrons.

The Richmond Times-Dispatch and the Richmond Evening Dispatch ran half-column accounts of this stunt and the stir it caused in Richmond, thereby adding fuel to the fire started by the innocent little bottles.

The New State theatre, Urechsville, Ohio, during the run of "Dr. Jack," had its orchestra do a special number with Dr. Jack hats and spectacles



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presents

HAROLD LLOYD

in

Safety Last

the first seven reel comedy

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HAROLD LLOYD

in

Safety Last

You have seen "Dr. Jack" and "Grandma's Boy." You have thought that the number of laughs in each could never again be equalled. You have seen the greatest dramatic features where thrill followed thrill, and you felt that the utmost in thrills had been accomplished.

Now you will see a picture greater in thrills than any drama; greater in laughs than any comedy; greater in everything than anything you have ever seen before!

Pathécomedy

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and control of all Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

HAROLD LLOYD *in* Safety Last

Harold Lloyd and Hal Roach have for years been making comedies that with every picture have been getting better and better.

With each great picture it becomes harder and harder for star and producer to make one even greater.

When "A Sailor Made Man" was released every critic felt that the utmost in comedy had been created.

Yet "Grandma's Boy" followed and exceeded it. Then "Dr. Jack" topped the amazing records made by "Grandma's Boy" both in house receipts and in laughter.

"Safety Last" has accomplished the apparently impossible by being better. It has proven that there are no limits of achievement for Harold Lloyd.

Pathécomedy

TRADE MARK

Regional News From Correspondents

Buffalo Briefs and Western New York Items

THE boys at the Buffalo Paramount exchange have arranged a "Thirty-first Annual Moritz Week," in honor of the thirty-first birthday of Allan S. Moritz, who has been manager of the local F. P.-L. branch for three years and three months. The event will be celebrated April 15 to 21. During his term of office in Buffalo, Mr. Moritz has made a host of friends among exhibitors. The salesmen are planning to "stretch themselves" during Moritz Week and pile up a record-breaking amount of business. Assistant Manager Ray Powers is now decorating the office interior in regular circus stlye with signs such as this: "The diamond is the birthstone for April, but old man Kimberly himself with all his diamond mines will have nothing on you if you book Paramount solid Moritz Week," "Congratulations are in order; say it with bookings, etc."

Allan S. Moritz

"Maurice" Cohen, one of the best known film men in the state, who has been connected with exchanges in Buffalo and Albany for many years and who recently was in charge of the Albany office for Grand and North, has been appointed manager of the local Warner Brothers' exchange in the Beyer Building, 505 Pearl street. Mr. Cohen succeeds J. R. Levee, resigned. Two new salesmen have also been added to the local staff, Norman Speer and H. A. Seed, both from New York City. Mr. Cohen took up the duties of his new office this week.

"Andy" Smith, of the home office of Associated Exhibitors, was in town last week for a conference with H. E. Thompson, local sales manager.

W. J. Morgan, assistant manager of distribution for First National, came to Buffalo last week to accompany E. J. Hayes, branch manager to Rochester to confer with George Eastman on the booking situation at the Eastman theatre. John Wilson is now at the Buffalo F. N. office being trained by Harold Lloyd Beecroft for exploitation work in the Detroit territory. Beecroft, by the way, made an airplane flight in Tonawanda, N. Y., one day last week dropping circulars advertising the showing of "Skin Deep" at the Flash theatre, while Manager Harry Rose, manager of the Flash, kneeled on the pavement below and prayed for the safe landing of "Bee." Mr. Rose and Mr. Beecroft also arranged a membership drive in the town for the American Legion, giving free admission to the Flash to any ex-service man joining the legion. The legion paid for the tickets.

Howard Riehl has resigned from the sales staff of Renown Pictures Corporation exchange.

The Mark-Strand interests, as was to be expected, are not going to leave Buffalo for long. It is understood that they are now planning to reopen the Criterion next week with second run pictures at 25 cents top. Lionel Edel is to be the manager. He is a brother of the late Harold Edel, the first manager of the local Strand which closed recently and a former managing director of the Mark-Strand, Broadway, New York.

There has been an early house-cleaning at the Strand, Niagara Falls, where both the manager and assistant manager have resigned. Ralph W. Thayer, who has managed the new theatre since its opening last fall, is going to go South to guide the policies of a picture palace. George McKenna, the assistant, has not announced his future plans.

Ontario Theatres Corporation has taken over the three picture theatres in Geneva, N. Y. The corporation is a unit of Associated theatres of which H. P. Dygert is the head. The houses involved are the Temple, Regent and Smith Opera House. The board of managers consists of Benjamin B. Gustadt and Ross A. McVoy, of Geneva, and Mayor William A. MacFarlane, of Canandaigua, N. Y. The ownership and management will remain the same. The new company will operate the houses. Associated now controls fourteen theatres in Western New York.

E. M. Kempner, city salesman for Paramount in the Queen City of the Lakes, is winning new laurels for himself through the signing up of a record amount of business on the company's "39." Mr. Kempner has been a Paramount plugger for several years and has made Paramount a by-word in most of the local theatres. He reports unusual interest among exhibitors in the F. P.-L. "big ones," such as "The Covered Wagon," "Bella Donna" and "Adam's Rib."

E. M. Kempner

The Lafayette Square, Buffalo, celebrated its first anniversary this week. J. Arthur Geis, the celebrated English organist, was the special attraction. The Lafayette has enjoyed unusual success during its first year. Manager Fred M. Shafer announces that Arthur J. Martel, of Boston, has been engaged to succeed C. Sharpe-Minor as feature organist, commencing Sunday, March 4. Betty Blythe in person and in her new picture, "The Darling of the Rich," will be the drawing card for the week.

A party for newsboys put on by Manager Howard J. Smith in co-operation with the Evening News brought the Palace theatre a lot of free publicity when "The Third Alarm" was put on this week.

The Western New York Motion Picture Theatres, Inc., has obtained a charter to do business in eight counties in this neck of the woods. This is the local Cohen organization which was organized last year, but which, due to delay in filing of the papers, has just been given its charter. The directors named are: John W. Schatt, Gowanda; S. C. Allen, Medina; N. Dipson, Batavia; H. P. Lally, Dunkirk; Fred A. Rice, Warsaw; H. F. Thurston, Lockport; Charlie Babcock, Wellsville; Dewey Michaels, Howard J. Smith, J. Walter Morris and W. T. Dellemuth, all of Buffalo. Howard J. Smith is president of the unit.

Des Moines Exchange and Iowa Trade Notes

FRED W. YOUNG, who was transferred to the Des Moines F. B. O. Offices from Kansas City the first of January, is putting pep into his salesmen, as evidenced by the fact that in the contest between F. B. O.'s 30 exchanges Des Moines leads the western branches about half the total number and stands fourth in the entire list at the end of the first week. Mr. Young has already had some acquaintance with the theatre business in Iowa, as he was ten years ago manager of the Majestic theatre at Fort Dodge, and before that was manager of the Princess theatre at Cedar Rapids. Mr. Young's salesmen are Mr. Paul Fine, who has been at the exchange since its opening last July, and Mr. Roland Fairchild, who came from the Kansas City office at the same time that Mr. Young was transferred. Arthur Johnson, cashier, also came from Kansas City, while James McGivern, booker, made the jump from Oklahoma City. Dorothy Fike, stenographer, completes the office staff.

Fred W. Young

The close of the six weeks' contest among the Universal exchanges sees Des Moines in the lead as the winner of first place among the western exchanges, five in number, and including Omaha, Minneapolis, Kansas City, and Oklahoma City. The Des Moines exchange finished first with a lead of $13,000 over the next highest ranking exchange. Mr. C. M. Davie and Mr. Hugh Bennett also win individual honors, finishing, respectively, first and second man in the amount of business secured.

Mr. Sam Swartz has been relieved of his duties as assistant manager of the First National exchange at Des Moines and has been made general manager of Independent Enterprises, Inc., for A. H. Blank. He has no direct connection now with First National, although he makes his headquarters at that exchange.

March 14 is the date set for the Movie Ball to be given at Cotillion ballroom with Carl Perry, an expert at arranging dances, and widely known as such, in charge of the arrangements. He has arranged with Parrot Film Company, makers of advertising film, to take 500 feet of film of the dance. Prizes will be offered for the best representations of screen stars.

"The Corn Cracker," issued by L. H. Brager to First National exhibitors in the state, has been indefinitely discontinued. Mr. Brager let it lapse during the Lenten season and may start it out again about the first of April. No, not April first.

Sid Meyers, formerly of Omaha and now with Fox in Chicago, and Harry Heyman, also with Fox in Chicago, visited the First National exchange last week.

Universal will supply decorations for the Movie Ball to be given in Des Moines in March by the loan of their large oil paintings for the occasion.

Mrs. L. Morrissey, formerly in the picture business at Greene, Iowa, sold her theatre at Knoxville to Mr. and Mrs. Watson, formerly of Keokuk.

George Jackson, manager of the theatre at Vinton of which A. J. Dibold is owner, has been transferred to the Crystal theatre at Waterloo as manager. He's a nice chap and everyone wishes him well.

St. Louis Exchange and Trade Activities

"JACK" UNDERWOOD, manager of the St. Louis Enterprise office, is celebrating his seventh anniversary as a member of the Enterprise organization. Prior to coming to St. Louis, "Jack" was with Enterprise at Dallas, Texas. He has won a way into the heart of everyone who has become acquainted with him in the St. Louis district and is among the most popular exchange men in this territory. In honor of his anniversary, he landed a first run for "The World's a Stage," landing it in Fred Cornwell's Delmonte theatre the week of March 18.

The second joint luncheon meeting of the St. Louis Film Board of Trade and the newly formed St. Louis Film Salesmen Club was held Saturday afternoon, February 24, in the film board headquarters, 3308A Olive street.

The object of these gatherings is for the mutual consideration of the problems that confront the salesmen in their rounds, and for the improvement of the standards of film salesmanship.

The officers of the film salesmen club are: Tom McKean, F. B. O., president; Bob Werth, Metro, vice-president; Lester Bona, First National, secretary, and the following executive board: U. M. Dailey, W. W. Hodkinson, Lew Bent, Educational; Bob Werth, Claud McKean, Fox; W. F. DeFrenne and Jack McBride, Paramount.

S. J. Hankin, who, several months ago, disposed of his interest in the Fine Arts Picture Corporation, of which he was president-manager, has returned to St. Louis and is considering opening an independent exchange here. He is not ready to announce his plans.

S. T. Marks, of Vitagraph's Chicago staff, spent the week-end here as the guest of relatives.

Arkansas exhibitors are wondering whether the Governor will sign the blue law measure now before the State Senate should it pass both houses. It would prohibit Sunday shows, golf, tennis, baseball, football, fishing and other sports, and an amendment offered would also include Sunday newspapers, railway trains, automobile driving and church collections. Recently a bill to permit Sunday baseball was killed. The new blue law bill was then sent in by proponents of Sunday baseball.

The capital of the Missouri Theatre Company, St. Louis, has been increased from $400,000 to $1,200,000. The company recently let contracts for the erection of a fourteen-story office building adjoining the theatre.

The Franklin Amusement Company, which operates the Palace and Majestic theatres, has been incorporated for $60,000, half paid up. The incorporators and their holdings are: Sam Konn, Ben Shafrin, 99 shares each; Hyman Komm, 100 shares, and Sam Lewis and David Barron, 1 share each.

The Majestic theatre, LePanto, Ark., has been taken over by E. B. Martin, who changed the name to Princess theatre. He plans to reopen about February 26. He formerly owned the Empress theatre, Hayti, Mo.

John Karzin, owner of the Casino, Olympia and Lincoln theatres, St. Louis, is around again after being confined to his bed for a week by a bad attack of la grippe.

William Goldman, who plans to build a new house on Grand Boulevard, is convalescing from a severe cold.

The American theatre, Johnston City, Ill., recently destroyed by fire, will be rebuilt immediately, Bob Cluster, owner-manager, has announced. Cluster has two other houses in Johnston City, so the town won't be without pictures.

The Exhibitors' League of St. Louis and Eastern Missouri will fight strenuously against any attempt to foster daylight saving on St. Louis. The Board of Governors of the Riverview Club last week sent a resolution to the Board of Aldermen advocating the passage of a daylight saving ordinance. The club governors think such a bill would popularize its new golf course, etc.

Patrolman Carl Cowell surprised two burglars attempting to rob the safe of the Juniata theatre, 3147 South Grand Boulevard, St. Louis, February 21. The officer noted a machine parked in front of the house. As he approached the two intruders fled from the theatre and escaped in the machine. The front door had been jimmied and a side exit opened. The theatre safe is kept in the lobby. It is believed the burglars intended to carry the safe away.

Phil Cohen and James Drake plan to open a new theatre in Alton, Ill., very shortly.

Harry Niemeyer, late exploiteer for the St. Louis Paramount office, has been appointed director of publicity and advertising for the Delmonte theatre, owned by Fred L. Cornwell.

Edward Wasgien, owner of the Degraw theatre, Brookfield, Mo., passed through St. Louis on his way back from a visit to Quincy.

Omaha Brevities and Nebraska News Items

MORRIS ABRAMS is working out of the local Metro offices as exploitation man between Omaha and Minneapolis. He came here from Minneapolis and is not a stranger in this territory. Mr. Abrams stated that he observes an appreciable improvement in business conditions in the Middle West.

Charles R. Gilmore, special representative of Fox Film Corporation, is doing some high-powered work in Nebraska. He expects to be here about one month.

N. H. Friend, representing Distinctive Pictures Corporation, New York, was here this week, en route to the Pacific Coast. He visited the local United Artists exchange and was particularly interested in the picture, "The Man Who Played God."

S. Vorzimer has resigned as Omaha manager of United Artists. T. Y. Henry, assistant sales manager, temporarily in charge, stated that a new manager will be announced in about a week.

Fred Solomon has been promoted from the position of booker at the Omaha Pathe exchange to assistant manager in the Pittsburgh office. He will be succeeded here by Walter Branson, effective March 1.

M. E. Maxwell, special representative for Cosmopolitan Pictures Corporation, was here in the interest of "When Knighthood Was in Flower," which was booked for ten days at the Rialto theatre.

F. M. Brockell, general supervisor of distribution for Associated First National Pictures, visited the Omaha exchange on his way to Denver.

During his brief visit in Omaha B. B. Perkins, formerly of the Chicago offices of Metro, was congratulated on account of his fine promotion to position of national exploitation manager for his company. He has many friends in the Omaha territory.

Harry Heyman, branch manager for Fox Film Corporation, is clearing his decks for "If Winter Comes."

Father Markoe, head of St. Francis Mission at St. Francis, S. D., journeyed to Omaha to contract for the complete series of educational pictures of the Fox Film Corporation. Most of the attendants at his institution are Indian children.

Harry Keller has joined the sales staff of F. B. O. During the last year he operated a theatre at Watertown, S. D.

The opera house at Fremont, Neb., has been opened for motion pictures by Louis Bloom, under the name of Majestic theatre.

It is announced that A. H. Blank, of Des Moines and Omaha, will build a new theatre in Red Oak, Iowa.

T. K. Kempes, who operates the Majestic theatre at Fairbury, Neb., has purchased the Rex theatre of that city from E. C. Hanson.

The new motion picture theatre at McCook, Neb., will be opened May 1. It will be a substantial structure.

A new motion picture is in prospect for Grand Island, Neb., under the management of S. A. Hayman. It is stated that the seating capacity will be 1,000. A costly organ will be a feature.

Alexander Frank, manager of the Rialto theatre, Waterloo, Iowa, gave his women patrons souvenirs during the showing of "What's Wrong with the Women?"

J. W. Hoffman has leased the new theatre being erected by Thomas J. McLaughlin at Havelock, Neb. Mr. Hoffman purchased his equipment from the Western Theatre Supply Company, Omaha.

Milwaukee Branch-Office and Trade Items

THE Motion Picture Theatre Owners' association of Milwaukee is heading a movement for the formation of a Standard Time league to wage a campaign for the repeal of the daylight saving ordinance, which is claimed to work to the detriment of moving picture houses and other lines depending upon evening patronage. Petitions will be placed in the lobbies of theatres, asking for a repeal of the ordinance.

Things have been rapidly moving around the Famous Players-Lasky office here the past week or two. G. A. Durlam, branch manager, has been promoted to special home office representative covering the entire United States, and will leave Milwaukee shortly. N. F. Agnew, former Paramount sales manager at Chicago, has been made manager of the Milwaukee branch and is now in charge.

T. B. McConnell, former sales representative at Indianapolis, has been transferred to the Milwaukee exchange.

Charles Collins, Kenosha; Nate Blumberg, Racine; R. K. Mosinau, Oshkosh and Al Pickert, Ironwood, Mich., are among the exhibitors who have been seen around Paramount offices recently.

A special reel of film, The Making of The Journal, is showing in connection with the Vitagraph release, A Front-Page Story, at the Rialto. The film, which is being presented under the auspices of The Journal, was shot in the editorial rooms, business office, art department, composing room, press room and other major sections of Wisconsin's largest newspaper, showing how a real metropolitan daily is produced.

Motion pictures showing the planting, development, and refining processes of sugar were shown at a meeting of the Milwaukee Retail Grocers' association recently as part of a campaign to "know what you are selling."

Eugene O'Brien, noted film star, has been invited to speak at the celebration commemorating the eighteenth anniversary of the founding of the Rotary club of Milwaukee.

Albany Briefs and Eastern New York Items

THE lobby of the Grand theatre in Watervliet, N. Y., was badly damaged last Wednesday morning, when a runaway team smashed the lobby and fixtures to bits. The house is owned by George Tetrault. The damage is covered by insurance.

C. R. Halligan, manager of the Universal exchange in Albany, screened "The Oregon Trail" at the Crescent in Schenectady last Wednesday before a crowd which included Miss Janet Moon, Morris Silverman, Abe Dwore, H. Myers, Claude Fisher, A. Stone, J. Farrell and Mr. and Mrs. Loomis.

The Albany Film Board of Trade sent a beautiful floral piece to The Troy, on the occasion of its opening last week.

Exhibitors in this section of the state are complaining these days that the radio has made serious inroads in their receipts. The number of radios in this section is unusually large on account of the broadcasting stations at Troy and Schenectady, making it possible for the cheapest sets to catch the evening concerts.

Buckley and Tarsches, owners of the Leland and Clinton Square in Albany, are said to be dickering for the Playhouse in Hudson. It is also said that Nate Robbins, of Utica, is planning to enter Albany, and is seeking Harmanus-Bleecker hall.

The Majestic, in Troy, which has been closed for some time, will shortly open with about $12,000 spent in beautifying and modernizing the house. A Mr. Deiches will run the house.

The Strand, at Troy, has changed its policy, as well as its prices, and will be a second-run house from now on with a ten and fifteen cent admission.

Myer Schine, of Gloversville, has just added the Strand of Dolgeville, to his string of houses. The Strand has been run by William Hayward.

Charles Walder, manager of the Goldwyn exchange in Albany, was called to New York the past week by the death of his father-in-law.

Maurice Cohen, who has been managing the Bond Photoplay exchange in Albany, will now handle Warner Brothers' exchange in Buffalo. Mr. Cohen was formerly connected with Grand and Warner, as well as with Nu-Art. He is succeeded in the Albany office by Charles Charles.

Following the opening of The Troy, in Troy, the other night, Walter Hayes and Moe Mark played the part of hosts at a dinner at the Hotel Ten Eyck in Albany. Among those present were H. S. Gans, Moe Mark, Mr. and Mrs. Vic Bendell, Alex Wiseman, Marvin Kempner, Mr. and Mrs. Walter Hayes, E. L. Falk, Moe Silver, and others.

Vic Bendell, manager of F.B.O., in Albany, was in New York the past week.

L. H. Granjean, from the home office of the American Releasing is spending the week in Troy and Schenectady, in exploiting the coming showing of "The Sign of the Rose."

Harry Gans, Albany manager of the American Releasing, pulled a good stroke of business last week, when he arranged for a showing "What Fools Men Are" before the delegates of the Men's Apparel Club of the state, at the Hotel Ten Eyck.

John M. Stahl, the well known director, has just endeared himself to many exchange managers over the country, including A. J. Herman, who looks after the First National in Albany. Mr. Herman has just received a solid gold pencil from the director.

Employees of the First National exchange in Albany, are planning to hold a sleighride and dinner next week.

George H. Cobb, chairman of the New York State Motion Picture Commission, appeared before the W. C. T. U., at Albany, last week, and made a speech defending film censorship.

Plans for Sunday movies in Rensselaer, N. Y., have been abandoned following opposition both by the Mayor and the clergy. Petitions seeking Sunday shows in the city were circulated by the proprietors of motion picture theatres.

Archie Moses, manager of the American Releasing Exchange in Buffalo, died last week, following an illness of pneumonia. Mr. Moses was well known throughout New York state, and served for a time as salesman for Universal out of Albany. The Albany exchanges sent a beautiful wreath to the funeral.

L. B. Brown, who conducts a repair shop for motion picture projection machines in Albany, lost his little daughter last week as the result of a fire which swept his home in Watervliet. The little girl died from burns while a small son is also in a precarious condition.

Canadian Exchange and Exhibitor News Items

THE value of a moving picture film as the record of a historical event was exemplified at Loew's theatre, Ottawa, during the week of February 19 in the presentation of a special reel to commemorate the anniversary of the death, four years ago, of Sir Wilfrid Laurier, one of Canada's greatest statesmen, at the Canadian Capital. This picture, which was titled, "In Memoriam," was a revised representation of the funeral of Sir Wilfrid, incidents in the life of the political leader being added to the scenes of the burial. This reel was prepared by the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce and a copy is to be placed in the Dominion archives for future use because of its historical value.

Unusual activity was seen in Ottawa, Ontario, during the week of February 26 as the result of a visit to the city of Baron de Grandcourt, press agent for the Fox Film Corporation, Ltd., Toronto. This activity centered around the Centre theatre, the manager of which is Don Stapleton, through the presentation of the Fox picture, "Who Are My Parents?" Patrons at this theatre were given a chance to name a new title for this production and a prize of $50 was offered for the most appropriate title selected.

Another event was the personal appearance at the theatre of Miss Eileen Maxwell, a beautiful young Montreal lady who figured prominently in the selection of a Queen for the Montreal Winter Carnival. Miss Maxwell was shown on the screen at every performance and was also introduced in person at evening shows. The Ottawa Citizen published a tie-up, "Beauty Page," in connection with the visit of Miss Maxwell.

After its successful run of two weeks at the Allen theatre, Toronto, "Me and My Gal," the special English production, was presented at the Regent theatre, Ottawa, during the week of February 26 under the direction of Manager Jack Kennedy. Extensive advertising was conducted for the engagement.

The Imperial theatre, Ottawa, Ontario, presented the second picture produced by Ottawa Film Production, Ltd., "Glengarry School Days," during the week of February 19, exceptional interest being taken in the screening because of the local appeal of the feature.

Goldwyn's special production, "The Christian," was given its first Canadian run at the Grand Opera House, a Toronto downtown house, starting with the week of February 26 as a road show at special prices. Mr. J. R. Vincent, of Montreal, former auditor of Trans-Canada Theatres, Ltd., has been appointed manager of the Grand in succession to Mr. Sampson of Chicago.

Mr. Jule Allen, of Jule and J. J. Allen, Allen Theatre Enterprises, Famous Players Film Service, etc., was a visitor in Winnipeg, Manitoba, during the week of February 19 when he took up matters relating to Allen houses in Winnipeg.

Manager Ben Cronk, of the Allen theatre, Toronto, has booked "Satan's Paradise," a Toronto-made production, for presentation in the leading Toronto Allen house during the week of March 5. This feature was made by Filmcraft Industries, Ltd., Toronto, under the direction of Blaine Irish and the Canadian rights have been secured by Famous Players Film Service, Ltd.

Miss Winifred C. Blair, of St. John, N. B., the nominee of the Imperial theatre, St. John, to represent the city in the "Miss Canada" contest of the Montreal Winter Carnival, was the choice of the judges at Montreal for Canada's Winter Queen. Walter H. Golding, manager of the Imperial, nominated Miss Blair for the contest and Mrs. Golding acted as her chaperone during the competition at Montreal.

A syndicate of Winnipeg, Manitoba, business men has opened a new moving picture theatre in the St. James suburb of Winnipeg, the new house being located at Parkview and Portage avenue. The house cost $60,000 to build. The opening attraction was "The Storm." An organ is to be installed.

The Auditorium theatre, Virden, Manitoba, was gutted by fire recently, the loss being estimated at $10,000. The theatre was owned by the Virden Motion Picture Company. The theatre at Gleichen, Alta., was also one of several buildings which were destroyed by fire there recently.

Personal and Photoplay News from Florida

THE firm of Bean and Trumbull, who have operated the Egypt theatre at St. Petersburg since it was built, is no more. B. H. Trumbull has bought the interest of John E. Bean, and has changed the name of the theatre to the Liberty.

The musicians of Tampa gave another dance last Monday night, the receipts of which went to the "home" they are erecting. Orchestras from all the theatres rotated and furnished continuous music for the dancers.

J. T. Nolen, who was one of the pioneers in the motion picture game in Sunny Tennessee, is visiting in Tampa. A dozen years ago, when movies sold for a jitney, Mr. Nolen was the half-owner of the largest circuit in that state. He says that in those days they were afraid to ask over a dime for five acts of vaudeville, an illustrated song and three reels of fillums.

Stanley E. Myer reports the opening of his tent theatre, the Highland, at Frostproof, last Saturday evening, and "business is fine," says Stan.

The big surprise of the week in Tampa was the resignation of C. D. Cooley, who has been general manager of the Strand Amusement Company and later the Consolidated Amusement Company. since the opening of their first house here, the Strand. The corporation now controls five houses here.

It is said that Mr. Cooley will open up in another Florida city, but Mr. Cooley would not confirm this. The corporation have not announced a successor yet, but Jack Frost, the assistant manager and publicity expert, is keeping everything running smoothly.

Local Notes from the Kansas City Branches

MORE than 200 employees of Kansas City exchanges staged the first of a series of "get together" parties last week. Meeting at Hollywood, a cafe in the heart of the film colony, poster clerks, managers, assistant managers and stenographers went to Independence, a suburb of Kansas City, Saturday night, where a memorable party was staged in an old southern mansion. Lee D. "Pep" Balsly, Universal exploitation man, and Miss Mabel Warren, secretary of the Kansas City Film Board, sponsored the party, which probably will become a monthly affair.

Reward for faithful work has come to W. C. Haynes, city salesman for the Kansas City Goldwyn branch, Mr. Haynes last week being promoted to assistant manager. He will continue to handle the city trade, however, and a few of the Missouri exhibitors he has been calling on.

Two of Kansas City's most enterprising film salesmen have been on the sick list for the past week—Frank Cass, city salesman for Pathe, and "Red" Jones, who has been covering the territory, the latter suffering from an attack of influenza and the former having been the victim of a large carbuncle.

There may not be anything new about the manner in which R. C. Borg, assistant manager of the Kansas City Educational branch, has selected to gain the personal acquaintance of exhibitors in Kansas and Missouri, but the sincerity with which he has started the task has little rivalry. With salesmen who know the exhibitors of both states, Mr. Borg has toured the territory, returning this week from the trip, in an effort to establish a personal friendship with each exhibitor and learn his actual needs. Mr. Borg, who started with Educational two years ago as a booker, has experienced a steady climb upward since that time.

R. C. Borg

Richard Walton Tully, newly appointed supervisor of the west coast production force of Associated First National, visited the Kansas City First National office. Monday, relating details of the First National, 1923, program to E. C. Rhoden, branch manager.

Julian King, First National salesman out of Kansas City, who won an enviable reputation last summer, again is back with the First National force after an experimental sojourn. Taking his wife with him, he departed for the Kansas territory, to which he has been assigned.

First National anniversary week, February 3 to 10, marked the greatest business week in the history of the Kansas City branch, E. C. Rhoden, branch manager, announced this week. More theatres were served with attractions than at first was anticipated, Mr. Rhoden said.

The following changes in management and opening of new houses in the Kansas City territory have been announced during the last week:

Doric theatre, Barnes, Kan., opened by Mr. and Mrs. F. E. Davis; Rex theatre, Polo, Mo., opened by Samuel Brayer; Auditorium theatre, Hamilton, Mo., purchased by Claude Brayer; Orpheum theatre, Parsons, Kan., reopened by W. F. McAleer; K. C. Hall theatre, Damar, Kan., purchased by C. L. Tribble from Thybolt and DesVine; C. A. Record of the Majestic theatre, Phillipsburg, Kan., has sold his interest to F. E. Winship.

Jottings from Washington and Vicinity : :

W. W. HODKINSON, president of the Hodkinson company, spent several days in the city from Wednesday to Saturday, staying here over Washington's Birthday and with Mrs. Hodkinson attending the Institute of Government at the Willard. His Collier's contribution was responsible for his being asked to speak here. Friday he was a visitor at his Washington exchange.

Floyd A. Ramsdell, film producer of Worcester, Mass., was also a local visitor over the Washington holiday.

Manager F. L. McNamee, of F.B.O., announces that the vacancy in his publicity-exploitation and sales organization, caused by Exploiteer Rockwell's resigning to become Washington correspondent for a Boston paper, is now filled by W. B. Corby, formerly with Universal, at Charlotte, N. C. Mr. Corby while handling exploitation is also selling in the Virginia field.

Fred Klein has returned to the Washington office of F. B. O. and is again calling on his friends among the exhibitors.

Film exchange robberies have been a big topic of interest the past week. Some professional film robber smashed the plate glass window in the new building of the Fox Film company last Sunday and secured films valued at $500. It is also learned that later in the week films were taken from the exchange of the Vitagraph company in the same building on New Jersey at K street. Private operatives and police detectives have so far failed to catch the thieves.

F. A. Schauss, of the New York office of Pyramid, who made his second visit to Washington last week, is now planning to stay here indefinitely, overlooking the activities of Messrs. Fox and Drake, in charge of the Washington branch and Baltimore sub-office respectively.

Washington's film center learns that Col. A. C. Frey, of the well known West Virginia and Maryland Exhibitors' Corporation, of Spates & Frey, is now recovered from a year's illness. He is expected to visit local exchanges soon, and will later resume his monthly visits to Washington.

Local exchanges have received information that Floyd Lininger, of the Tri-State Amusement Company, has taken over the Piedmont Opera House at Piedmont, W. Va., thus giving control of the city and the sister town, Williamsport, Md., across the river, to his enterprises.

Mr. Goldstein, of the Washington Paramount office, city manager, for the Famous Players, resigned, effective last week, and entered the theatre manager class, operating a neighborhood theatre in Brooklyn, N. Y.

Harry M. Crandall, in reply to sixteen of the more than fifty suits brought against him as a result of the disaster over a year ago, filed on last Tuesday a motion to strike out each of these sixteen cases' declarations. Through Attorneys Wilton J. Lambert and Rudolph H. Yeatman, Mr. Crandall says the declarations are faulty as they misjoin both parties and cause action in violation of court rules. As "a friend of the court" he points out the Delaware dissolution and urges in each separate paper that action be brought against the court receivers in Delaware.

Motion pictures of hitherto unknown sections of former German Africa were recently shown before the National Geographic Society by T. Alexander Barnes, British explorer.

Exhibitor and Exchange News from Southwest

THE Capitol Theatre at Dallas, Texas, has augmented its orchestra to ten pieces. A base violin, flute and second violin are among the new musical instruments added to the orchestra and will lend materially to the musical settings as presented by Director Zang. The Capitol Theatre will in the future present only first-run attractions, according to the management.

Barbara Le Marr, motion picture actress, adopted an infant from Hope Cottage, at Dallas, Texas, February 16th, according to an instrument recorded with the county clerk. Miss Le Marr has been in Dallas, Texas, for several days past.

Frank Wilkie, arraigned before Justice of the Peace C. O. Walling, at Burkburnet, Texas, charged with operating a motion-picture show on Sunday, was found guilty and a fine of $50 and costs was assessed. The case will be appealed to the higher court.

Mr. Wilkie is proprietor of the Liberty Theatre at Burkburnet, and it was brought out in the trial that when the theatre operated on Sunday, patrons were admitted to the show upon purchasing a box of candy at the entrance instead of by paying the customary admission price.

L. G. Bissinger, manager of the Washington theatre at Dallas, Texas, has returned from a trip to the Pacific Coast.

All theatres at Cisco, Texas, closed last week on account of prevalence of the "flu."

Charles Logodinos, of the Crystal Theatre at Stamford, has recovered from a serious attack of the "flu."

Sam Woder now controls the Queen and Folly theatres, at Pioneer, Texas, in addition to the theatre at Cross Plains, Texas.

Singer & Hendricks have installed a Reproduco Organ at Memphis, Texas.

W. E. Robertson has purchased the Haskell theatre at Haskell, Texas.

R. K. Eberly has returned as traveler for Specialty, at Dallas, Texas, after a try out at New Orleans with another concern.

Billie B. Beam has leased the Wichita theatre at Wichita Falls, Texas. Feature pictures and vaudeville will be the program.

The Broadway theatre at Tyler, Texas, has reopened with 5 and 10 cents afternoon and 10 and 20 cent night admissions.

Walter W. Whipkey has purchased the Palace theatre at Colorado, Texas, and will add new equipment and other improvements.

Gordon Holford has leased the Lyric theatre at Garland, Texas.

O. Gill has purchased the Strand theatre at Honey Grove, Texas.

S. J. Wesy has opened his new Plainview theatre at Plainview, Texas.

W. F. Lange has closed his picture show at Nordheim, Texas.

Cabot Baker and Bruce Anderson have purchased the Texas theatre at Carthage, Texas. Cabot Baker will be the manager.

Old Majestic theatre at Eastland, Texas, has reopened under the name of the Melba. D. M. Howard is the manager.

The Rex theatre at Ranger, Texas, has closed for want of business.

The Grand theatre at Pioneer, Texas, has closed down for want of business, but may reopen later in the season.

Seattle Exchange Briefs and Northwest News

L. O. Lukan

THE Allied Amusement Interests of the State of Washington, an organization that has been in existence for several years, but has not been active, is being reorganized here under the general direction of L. O. Lukan, of the Blue Mouse circuit. The organization is coming as a result of the realization on the part of state amusement men that a general organization for their own protection is a necessity. The membership includes owners and operators of film exchanges, motion picture houses, vaudeville and legitimate houses, baseball associations and cabarets. A local body of the organization is being formed in Spokane by Ray Grombacher and H. C. Lambach, and will eventually be drafted into the general state body. Fifty membership applications were received by Mr. Lukan in the first two days that he started the reorganization drive, and the membership of the body is expected to swell to large proportions in a very short time. Co-operating with Mr. Lukan is Joseph Muller, secretary of the body, and manager of the Palace Hip theatre. A treasurer to succeed George Hood, who left this city for the East recently, will be chosen soon.

The worst snow storm that Seattle and the surrounding territory has experienced in the last seven years occurred the middle of February and played havoc with theatre business for two days. Traffic in the city was tied up for over twenty-four hours, and several motion picture houses were forced to operate with but a small percentage of their employees on duty. Quick relief from the effects of the storm was offered by the city, however, and business the following week resumed normal proportions. Only one large Seattle house was forced to change its bill in the middle of the week because of weather conditions.

Oliver G. Wallace, famous organist from Grauman's theatre in Los Angeles, and more recently from the new Granada in San Francisco was expected to preside at the console of the Wurlitzer as guest organist when "Robin Hood" opened at Manager Leroy V. Johnson's Liberty theatre the end of February. Mr. Wallace achieved his first fame at the Liberty here several years ago, and arrangements were made by Jensen-VonHerberg to bring him back to his home city as a special attraction during the Robin Hood engagement.

William Cutts, representative of the Universal film company, left the city recently for Los Angeles, after spending the past several weeks in Seattle and surrounding territory. On his way to the South Mr. Cutts expected to stop off at Portland and visit the Universal interests there.

The week of February 18 was a local "Lon Chaney Week" in Seattle, so termed because of the fact that the actor was playing at three of the city's theatres. At Manager Frank Steffy's Coliseum he was featured in "Shadows." At the Neptune, Manager Ben Larson featured him in "Oliver Twist." Manager H. B. Wright, at the Strand, played "Quincy Adams Sawyer," which included Chaney in the cast.

F. M. Brockell, manager of distribution for the First National Exhibitors corporation is expected to arrive at the local exchange about March 5, on his first tour of the country. Mr. Brockell will arrive here after visiting other exchanges on the way to the coast, and will visit Vancouver, B. C., during his stay in the local territory, probably returning to the East at the end of his tour here.

L. K. Brin, head of the L. K. Brin exchanges on the Pacific Coast, returned from New York this week, after a trip of several weeks. Mr. Brin was enthusiastic over the Warner Brothers pictures that he will handle during the coming season, and at present is busily engaged handling the personal appearances of Wesley Barry in this territory. Barry made his first personal appearance for Mr. Brin in Billings, Montana, last week, and after a tour over the local states, will come into Seattle the week of March 10, in conjunction with his latest picture, "Little Heroes of the Street." It has not been definitely decided at which Seattle house Barry will appear.

A special trade showing was recently arranged by Louis Amacher, manager of the American Releasing Corporation exchange for his latest release "The Bohemian Girl." The showing was given at the Liberty theatre, donated by the Jensen-VonHerberg interests for the occasion. Among the guests were exchange and theatre men, press representatives, and members of orchestras and bands in the city. A special music score was planned for the picture, and several special numbers were furnished by prominent musicians of Seattle. Bookings on the picture were to be arranged following the special showing.

The "Fighting Blood" series of two reel features have just arrived in this city at the Film Booking Office exchange, and have been booked by A. B. Metzger, exchange manager, with the Jensen-VonHerberg circuit. The first of the pictures will run at Manager Frank Steffy's Coliseum theatre about March 3, and after that twice each month until their conclusion.

In and Out of the Cleveland Exchanges

SEVENTY-EIGHT THOUSAND Clevelanders paid admission to see "Robin Hood" at the Stillman theatre during the first two weeks of its run, now at hand. That beats the record of the Stanley theatre, Philadelphia, which announces 60,000 paid admissions in two weeks. It also beats the Los Angeles run of seventeen weeks, with an average of 15,000 a week. The picture played to as many people in Cleveland in two weeks as it did in Los Angeles in five weeks, according to statistics compiled in the offices of the Loew's Ohio theatres. Crowds stood in the Stillman theatre for more than an hour every day, waiting to get past the gendarme who does the admitting. Many people have seen the picture again and again. From present indications it will run at least another two weeks. Possibly longer.

Martin Smith, president of the M. P. T. O. A. of Ohio, is in Hot Springs, Ark., taking the first vacation he has had in several years.

Manager Hoganson, of the Alhambra theatre, Toledo, was so well pleased with the business on "The Town That Forgot God" that he is holding it over for a second week. Actions speak louder than words. And an extended engagement is more praise than a page of gilded words.

The Majestic theatre, Cleveland, has changed hands. A. Nyergesa has sold the house to M. Carig.

George Dixon, of the Empress and Metro theatres, Toledo, was conspicuous as one of the few of out-of-town exhibitors in the Film Exchange Building this week.

J. J. Mellert, for some years connected with the Shaw-Hayden theatre, Cleveland, has bought the Clark National theatre, 5202 Clark avenue, and is devoting his entire time in establishing an entente cordiale between his house and his neighbors.

Gene Ochs, formerly assistant manager of the Allen theatre, is now managing the Shaw-Hayden.

Charles Barbian, of the Waldorf theatre, Akron, is the first Ohio exhibitor to play "The ex-Kaiser in Exile," released through Hodkinson. George Schade, of Schade's theatre, Sandusky, is a close follower.

C. W. Miller, of the Hippodrome, Youngstown, took occasion to write to M. A. Lebensburger of the Standard Film Service Company that "Shadows" is a fit successor to "Rich Men's Wives" and that it drew capacity every play date."

It is stated that the Colonial theatre, Elyria, is closed. The Colonial was under the management of O. J. Bannon.

George Erdmann, office manager for Associated First National, has a letter from the manager of the State and Regent theatres, Pittsburgh, stating that the Douglas MacLean picture, "Bell Boy 13," took in the second largest number of admissions since the house (State) opened.

Ralph Hayes, assistant to Will Hays, was in Cleveland last week to attend a celebration of the Cleveland Trust Company, with which he was formerly connected. Hayes did no movie business while in the city.

Arthur B. Lamb, Metro exchange manager in Cincinnati, has resigned and has gone to the west coast on account of his wife's poor health. C. B. Osborne of the Metro Omaha exchange succeeds Lamb in Cincinnati. S. A. McIntyre has been transferred from Atlanta to follow Osborne in Omaha and E. S. Burke, former assistant Metro manager in Dallas, Texas, has been appointed office manager of the Atlanta exchange.

W. J. Fitzpatrick, of Pittsburgh, has come on to Cleveland to join the American Releasing Company's sales force in Ohio.

W. J. Slimm, president, and George P. Jacobs, general manager of the Western Picture Company, of Cleveland, are in New York on a buying spree.

Herman Garfield was discovered in town one day last week. Garfield first introduced "The Parish Priest" to Ohio. This was followed by "Ten Nights in a Bar Room."

E. C. Fielder is no longer connected with the Progress Pictures Company. Fielder was originally general manager of the organization of which J. S. Jossey is president. Fielder's new interests takes him far from the field of motion pictures.

Howard Frankel, of the Majestic theatre, Columbus, came up to Cleveland this week to give the local play houses the once over.

A. J. Buck, of the Colonial theatre, Fostoria, was resigtered among the exhibitor guests this week.

It is said that George Ryder and Walter Kulp are no longer managing the Strand theatre, Cleveland. The theatre is now under the management of the owner of the building.

C. L. Peavey, local Hodkinson exchange manager, has issued invitations for a private screening of "Down to the Sea in Ships," to take place at the Allen theatre, Cleveland, on the sixth of March, at the close of the regular program. There's to be a private screening of the picture in Toledo, soon after, and that's to be followed by another one in Youngstown.

H. L. Art, a newcomer in the picture field, has joined the local Vitagraph exchange as sales representative, covering the western portion of the state.

Dan Stearns, long-time city sales representative of Vitagraph, now occupies a similar position with the Cleveland Universal exchange.

Harry Charnas, president of the Standard Film Service, is back in Cleveland, after a four-week sojourn in New York.

Pre-release Reviews of Features

"The Woman Conquers"

First National—Five Reels

(Reviewed by Laurence Reid)

THERE isn't much revealed in this picture which entitles it to encomiums. It serves simply as a vehicle for Katherine MacDonald—nothing more. The production values are the highlights, there being an adequate atmosphere combined with appropriate settings. Tom Forman, who directed, has done everything possible with the story which treats of familiar situations. Certainly he has kept the action smooth and has guided the players in a manner which gets results. One might call it a society drama with a melodramatic finish and Miss MacDonald, as the girl who tires of social life and goes to the open spaces up North, is as optically satisfying as ever.

The introductory shots feature the idle manners of the rich with the heroine registering boredom through the useless existence of the social whirl. So she decides to get away from it all by going to Canada and taking over the property inherited from her uncle. So the scene shifts to the white spaces, up where men are men and up where men are wolves. There they are, the parlor hounds replaced by a hungry pack of he-wolves.

The subsequent action gives Mitchell Lewis an opportunity to flash a graphic bit of character work as the brutal overseer. The girl attempts to drive him away but he sets fire to the storehouse. These scenes are all perfectly obvious and are not marked by any excitement and suspense. Even the climax doesn't stir the emotions so often has it been employed. It offers the girl, a society youth, who has accompanied her North, and the human wolf in a hut where they have taken refuge from the storm. The city lover shows some fighting qualities when he is forced to become a he-man and fight for the girl. He conquers his enemy in heroic fashion. Which means that he is badly wounded. This gives the heroine a chance to carry him back on her sled and reveal her love for him. The exteriors are satisfying and the scenes of the dogs and sleds are colorful enough.

It looks to us as if the man conquers much more than the woman. She had conquered any desire to bask in the social spotlight long before she reached the North. The man didn't conquer his weak impulses until he was up against it at the end.

The Cast

Ninon Le Compte.....Katherine MacDonald
Frederick Van Cort 3rd.....Bryant Washburn
Lazar.....Mitchell Lewis
Flora O'Hare.....June Elvidge
Jeanette Duval.....Clarissa Selwynne
Raoul Maris.....Boris Karloff
Lawatha.....Francis MacDonald

By Violet Clark. Directed by Tom Forman.

The Story—Society girl, bored with life among idle rich, leaves for North country where she has inherited valuable property. A social idler accompanies her. She is confronted by brutal overseer who attempts to make love to her. When she repulses him he revenges himself by setting fire to the storehouse. A storm occurs and the girl, the city man and the overseer seek shelter. The society lover is badly wounded in protecting her.

Classification—Society drama balanced with orthodox melodrama of far North.

Production Highlights—The dog sled scenes. The attractive exteriors. The scene when society admirer becomes a he-man and punishes the villain. Good atmosphere.

Exploitation Angles—The cast is well known. Play up star and other members of company. Feature the snow stuff. Use the title for a teaser campaign.

Drawing Power—Suitable for second and third class downtown houses.

Scene from "The Busy Body," C. C. Burr comedy for Hodkinson. Charles Murray, one of the three featured players, right.

"A Clouded Name"

Playgoers—Five Reels

(Reviewed by Laurence Reid)

A VERY fair program picture is offered in "A Clouded Name," which might have been considerably better had it been handled in a logical manner. The central idea is not original in any way, nor can it be put down as forceful, but it contains enough substance to suggest a more compelling story than what is presented. It looks as if it suffered from bad editing for as it stands there is little coherence in the plot and sequences. Most of the scenes are loosely connected so that the action is uneven.

Any spectator will not find it difficult to follow the story even though it is choppy. But he will find it difficult to discover any real logic. Then too, the suspense is missing. Yet despit its faults in its disjointed continuity and the development of the plot, many will be absorbed by the situations which involve the characters.

The story revolves around a youth who avoids a girl because he believes her father responsible for his father's disgrace and subsequent disappearance. She loves the boy, however, and follows him to a mountain lodge, where she is entertained by his host, the villain of the picture. The complications are cleared up when the girl is saved from the scoundrel's attack by a bearded stranger who turns out to be the boy's father.

The titles could be improved. The interpretation has been entrusted to competent players. Norma Shearer, who came over the film horizon a season or two ago with plenty of talent and good looks, makes a charming heroine, although she deserves a better part. Gladden James is a fairly convincing hero, while Richard Neill is the villain.

The Cast

Marjorie Dare.....Norma Shearer
Jim Allen.....Gladden James
Smiles.....Yvonne Logan
Stewart Leighton.....Richard Neill
Sam Slocum.....Charles Miller

By Tom Bret. Directed by Austin Huhn.

The Story—Youth avoids girl because he believes her father responsible for his father's ruin and subsequent disappearance. The girl loves him and follows him to a mountain lodge where she is the guest of the boy's host, who is also in love with her. The host attempts to attack the girl, but she is saved by a stranger who turns out to be the boy's father.

Classification—Plot centers upon conflict inspired through misunderstanding. Melodramatic climax.

Production Highlights—The competent work by Norma Shearer, Gladden James and Richard Neill. The fairly interesting climax.

Exploitation Angles—Title might be worked out in some sort of campaign. A series of questions of the "catch" order might stimulate patronage. Play up Norma Shearer as one of the prettiest girls on the screen.

"Gossip"

niversal—4488 Feet

(Reviewed by Laurence Reid)

THIS picture doesn't live up to its title. The spectator will doubtless anticipate a society drama with scandal-mongers spreading idle chatter which involves the leading characters in business or domestic difficulties. But "Gossip," on the contrary, is a far-fetched little story on the familiar theme of capital versus labor. It may be that King Baggot, who directed, thought the story too inconsequential to make anything of it. Certainly he has exaggerated his points to add the w. k. punch. And the action never becomes genuine. Furthermore the star's role is really subordinate to that of the wealthy manufacturer and she never has a chance to show the histrionic spark which has carried her along whenever she appears in the colorful part of a shop-girl.

First we see the magnate refusing the demands of his workers for a higher wage. It is strongly planted that his grandfather and his father understood men, but that the youth who carries on the family name is opinionated and stubborn. Then follows the arrival of the heroine from the South, attired in a crinoline costume. The hero's father had once carried on a romance with her aunt. Which explains the girl's strange request to live in the home of the manufacturer.

Until the climax, which is highly melodramatic and typically theatrical, the story sags in interest, offering nothing but some colorless incident in the house, a breakfast scene, etc. There is no gossip indicative of what the title should suggest. A scheming woman—an unnecessary character, as well as the confidential secretary of the magnate, attempt to embarrass the girl. She would win the rich man if she could.

The far-fetched touches develop when the workers, who have stormed the manufacturer's home, are admitted in his home by the innocent girl and given food. A crude scene. One isn't disappointed over the hot-headed worker. He suggests from his introduction that he will eventually start something. But his infernal machine never reaches its victim. Instead it is carried into his own home by the unsuspecting girl. And she tosses it aside just in time. The finish shows the magnate showing a generous nature because of the sweet influence of the fair visitor. Gladys Walton has had far better pictures.

The Cast

Caroline Weatherbee.....Gladys Walton
Hiram Ward.....Ramsey Wallace
John Magoo.....Albert Prisco
Robert Williamson.....Freeman Wood
Mrs. Boyne.....Carol Halloway

By Edith Barnard Delano. Scenario by Hugh Hoffman. Directed by King Baggot. Photographed by Victor Milner.

The Story—Wealthy manufacturer refuses to respond to pleas of his workers. When a girl from the South visits him with a determination to stay in his home, he thinks it a plot of workers. Under her influence the manufacturer finds a faith in humanity and listens to the please of the workers. The romance follows.

Classification—Presents conflict between capital and labor which is destroyed by regenerating influence of heroine.

Production Highlights—The scene when girl invites workers in the rich man's home. The quaint appeal of star in old-fashioned costume.

Exploitation Angles—Title might be used for a teaser campaign showing evils of talking too readily. Play up stills of star in crinoline costume.

Drawing Power—Suitable for program houses or any house featuring daily change of bill.

"Can a Woman Love Twice?"

F. B. O.—6700 Feet

(Reviewed by Laurence Reid)

A WELL constructed story, based upon a novel idea gives Ethel Clayton the best picture she has had for some time. What takes place here could reasonably happen, even though the plot resembles some others inspired from the late war. The author had an idea to begin with and the director has fashioned it into a picture which sustains the interest all the way without resorting to any padded incident.

The star's capabilities are fully realized in the role of a young war widow who is forced to work in a cabaret to provide for herself and child. Her husband's wealthy parents have never seen her and they refuse to help her in any way, but they would like to adopt the boy.

Up to this point the picture follows the conventional form, but soon after develops an originality and sufficient dramatic force to carry it along a winner. The widow, having knowledge that the child's grandparents are seeking him, takes a desperate chance to escape. She receives a letter from an old rancher whose son gave up his life in the war, and who has borne the same name as her husband, asking her to come and live with him. The plot becomes complicated when the hero returns from the war, he having enlisted under another name because his father disowned him.

This situation gives Miss Clayton a chance to put some emotional stress in her effort to keep up the masquerade. The rancher has discovered evidence of her false position. Somewhat obscure is the scene when the boy meets the widow. The youth, regardless of the fact that his father has mourned his loss, is not the recipient of any parental love. But he is taken back into the home with the condition that he must do hard work.

It's a story that carries suspense, for one is not certain just how the complications will be cleared. A time comes when an emissary of the grandparents seeks the child. The mother is determined to give up her masquerade, but the old rancher relents because of the void she and the child have filled in his lonely heart. His forgiveness of his son arrives when the latter rescues the widow and boy from death. The love element is developed in a natural manner without any forced treatment. In fact all the elements which compose the picture are in their rightful places and executed in a dramatic manner. The title, however, smacks of something sensational. It does not belong.

The Cast

Mary.....Ethel Clayton
John Smith.....Malcolm McGregor
Coleman Grant.....Fred Esmilton
Mrs. Coleman Grant.....Kate Lester
Franklin Chase.....Wilfred Lucas
Baby Tom.....Baby Muriel Dana
Detective.....Anderson Smith
Mrs. Webber.....Victory Bateman
Thomas Jefferson Grant.....Theo. Von Eltz
Housekeeper.....Mrs. Clara Clarke Ward

By Wyndham Gittens. Scenario by Wyndham Gittens. Directed by James W. Horne. Photographed by Joseph Dubray. Produced by F. B. O.

The Story—Widow of war hero finds consolation with little child. Her husband's parents do not approve of her although they have never seen her. They make an effort to take the child away and to avoid this tragedy the young mother seeks refuge with a family whose son bears the same name as her husband. The latter is also a war hero who enlisted under an assumed name because he left home "under a cloud." When he returns the widow finds happiness through love.

Classification—Heart interest drama with novel conflict to sustain it.

Production Highlights—Appealing work of Ethel Clayton. The dramatic quality of story.

Exploitation Angles—Title might be used for teaser campaign. Make play of Ethel Clayton's name. Feature the plot which is different.

Drawing Power—Good for any second class downtown house. Also suitable for small town theatres and neighborhood theatres in cities.

Scene from "Jailed and Bailed," Pathe Comedy, starring Paul Parrott.

"The Supreme Passion"

Playgoers—Six Reels

(Reviewed by Edward H. Brady)

THIS production is released at a very opportune time. Saint Patrick's Day is in the offing and this would be an ideal attraction for the occasion when everybody is talking shamrocks, parading in high hats and banqueting in honor of Ireland's patron saint. The picture has been inspired by Tom Moore's well known song, "Believe Me If All Those Endearing Young Charms," and there is excellent opportunity for making this music gem the theme of the musical accompaniment. At one point the score is thrown on the screen as the star sings the song to violin accompaniment. There are other moments when it can be played to advantage, especially at the close.

The picture has been given a fine cast. Robert Adams plays the role of the romantic young Irishman who follows his sweetheart to America to prove to her that she would still be adored if all "Her endearing young charms" were to change. Adams does unusually well in the role. He acts natural at all times. Florence Dixon plays the role of Mary Manning. Cecil Owen is convincing as the villain and William Mortimer, as Judge Burke, looks as though he came fresh from "the auld sod." The remainder of the cast is adequate.

There are some very attractive and artistic exteriors in the picture. The story discusses the proposition: Is a woman loved for beauty of body or beauty of soul? It then goes on to prove that the latter is true. There is some fine camera work especially when the fairies appear and dance on the green. There is a goodly quota of thrills and an unusual twist to the plot when at the end we find that the girl schemed with a doctor to make the man she did not want to wed think that her beauty had been destroyed for life. There is a happy ending in Ireland.

The Cast

Mary Manning.....Florence Dixon
Jerry Burke.....Robert Adams
Judge Burke.....William Mortimer
Mrs. Manning.....Mrs. Charles Willard
Dan Manning.....Dan Kelley
Michael Ryan.....George Fox
James Lacey.....Cecil Owen
Clara.....Madelyn Clare
Charlie.....Selmer Jackson

By Robert McLaughlin and Charles T. Dazey.

The Story—Jim Lacey loves Mary Manning for her beauty. Jerry Burke loves her for herself alone. Lacey, determined to get the girl, involves her father in embarrassing financial schemes. The girl agrees to marry Lacey to save her father from ruin. Later on the day of the wedding she pretended to burn her face and arranges with the doctor to tell the guests that her beauty will probably be marred forever. Lacey, hearing this, refuses to wed the girl. The family returns to Ireland where later the heroine, who has kept her face heavily veiled, confesses her secret to Jerry. The two are soon married.

Classification—A romantic comedy drama with an "Auld Sod" and New York locale.

Production Highlights—The excellent cast. Some very artistic exteriors.

Exploitation Angles—The story is suggested by Tom Moore's song "Believe Me If All Those Endearing Young Charms," and this fact will help you to tie up with your music store.

"The White Flower"

Paramount—Five Reels

(Reviewed by Laurence Reid)

THERE is no question about Betty Compson's newest picture, "The White Flower," being a colorful production. Since the story is based upon a romance between an American and a half-breed Hawaiian girl, Julia Crawford Ivers, who wrote and directed the feature, took the star and her company to Hawaii in order to collect the proper atmosphere and settings. And though the plot may be trite and obvious, carrying as it does, the customary love interest balanced with a melodramatic note, the latter being inspired by a jealous native rival, there is enough color, incident and atmosphere to make it fairly entertaining.

Julia Crawford Ivers has relied upon tribal rites and customs as the properties in building her romance. We learn much of the weird charm and mystery of the islands. And we will call it hokum. The heroine is the daughter of an American father and an Hawaiian mother. A native sorceress tells her that whoever gives her a white flower—that man will be the happy possessor of her heart. The jealous native, depicted as a wealthy landowner, learns of the flower, and attempts to bribe her with a specimen. Which is the opportune time to introduce the hero at a social function, giving her a flower, the meaning of which he is ignorant.

The spectator may anticipate the development, but the director has done a neat job in building her sequences. Consequently the scenes are deftly arranged and the interest is sustained. Incidental to the theme are some shots showing Hawaiians indulging in the native sport, surf-riding. The American is injured and Betty, attired becomingly in a bathing suit, rescues him.

The climax is exploited through a caption which tells of the power of a native priest in praying a victim to die. The action here introduces the American fiancee of the hero which arouses the jealousy of the pretty half-caste and under the influence of the native rival the priest is employed to use his evil power. But the heroine's conscience returns and she destroys the spell. And the hero remains on the island.

There aren't any acting opportunities since the outstanding features are the settings and atmosphere. It will provide, however, a satisfying hour.

The Cast

Konia Markham.....Betty Compson
Bob Rutherford.....Edmund Lowe
John Markham.....Edward Martindel
Ethel Granville.....Arline Pretty
Mrs. Gregory Bolton.....Sylvia Ashton
Mr. Gregory Bolton.....Arthur Hoyt
David Panuahi.....Leon Barry
Bernice Martin.....Lily Philips
Edward Graeme.....Reginald Carter
Sorceress } Kahuna }.....Played by native Hawaiians

Story and scenario by Julia Crawford Ivers. Directed by Julia Crawford Ivers.

Drawing Power—Good for program houses and small town houses.

The Story—Half-caste Hawaiian girl is informed that the man who first gives her a white flower will become her husband. Jealous rival attempts to bribe her with the lovely token. But American beats him to it. Story from this point features conflict between the two admirers, with the American successful, but only after his American fiancee has hovered at the point of death due to the sorcery employed by a native priest. The American girl admits that she does not love the hero and leaves the island.

Classification—Romance featuring half-caste girl. Depicts tribal rites and customs of Hawaiians.

Production Highlights—The even sequences. The production, releasing considerable atmosphere.

Exploitation Angles—Exploit star in Hawaiian attire. Feature a prologue with Hawaiian setting—and employ dancers in native attire. Use white flowers to decorate your lobby.

Drawing Power—Suitable for any house catering to a select clientele.

Comedies, Short Subjects & Serials

Change in Releases of Sunshine Comedies

FOX FILM CORPORATION announces two changes in the release dates of the Sunshine Comedies, "The Fourflusher" and "Clothes and Oil."

"The Fourflusher," which had been originally scheduled for distribution March 4th has been set back to March 18th, while "Clothes and Oil," scheduled for March 18th, has been pushed up to March 4th.

Grand Rapids Critic Favors Short Pictures

That the public is taking an active interest in the length of feature photoplays that are offered at its favorite movie houses, is evinced in an editorial in the reviewer's column of the Grand Rapids Herald.

"Once in a blue moon or thereabouts," writes this critic, "a film comes along which in subject, direction and action deserves ten reels and no less. But a whole bunch of these long pictures of nine and ten reels would be worth twice the price in entertainment value if they were carefully fitted into a compact six, seven or eight reels.

Some of the biggest films ever made were six and seven reelers; for example, "The Miracle Man" and "Humoresque." Harold Lloyd's five reelers are bigger features and better drawing cards than most nine and ten reel subjects.

"The average fan likes a little diversity in his entertainment. Along with the feature he wants a news reel, a comedy, and, if possible, something in the nature of a magazine supplement.

"Message of Emile Coue" Liked

Consensus of Opinion Indicates This Two Reel Special A Good Buy

"THE Message of Emile Coue," Educational's two-reel Special, which presents M. Coue personally delivering his theories from the screen, opened at the Rivoli Theatre, N. Y., and at other representative houses in other big cities, on Sunday, February 18.

The picture earned excellent reviews and criticisms from practically all the papers in New York, and also in the other cities where it was shown.

The New York Tribune in their review of the picture said:

"'The Message of Emile Coue' is very well done. In it M. Coue tells just what he told us in his lectures, only it was easier for us to read it off the screen than it was to understand Coue's broken English. We had no idea that a film like that could be interesting."

The Morning Telegraph, in a long review, gave an equally strong recommendation to the picture. After giving an outline of the subject, and commenting on its entertainment and instructional value, the Telegraph review concludes:

"M. Coue proves to be a good pantomimist, and his dominating personality holds the undivided attention of the audience. The picture was greeted with hearty applause and even very bronchial members of the audience forgot to cough during the entire showing of the two reels."

Kunsky's Capitol at Detroit, also opened Sunday, February 18 with the Coue picture, and the success of the Rivoli in New York was duplicated in Detroit. Capacity business flooded the house on opening day, and indications were that the picture would hold up to Sunday's business during the entire run. The Detroit News, in its review of the Capitol program, states:

"The feature was forced to take second place on the bill, even though in number of reels it defeats the Coue picture by something like three to one."

An extensive advertising campaign, in which half page ads were inserted in the newspapers, was conducted by the Strand in Milwaukee. Coue interest is running high in the western cities, and house records for two-reel subjects are being broken with every showing of "The Message of Emile Coue."

Pathe's March 11 Program Ready

Pearl White in Seventh "Plunder" Episode Heads Eight Releases

PATHE'S eight releases for March 11 makes a program headed with a particularly vital Pearl White punch in the seventh episode of "Plunder." The heroine leads the arch villain to believe that both she and her mysterious "Mr. Jones" admirer have lost their lives in a cavern cave-in. Ultimately he recognizes her and puts her in a position of frightful danger.

The Hal Roach one-reel comedy offering presents Paul Parrott and Jooyna Ralston in "Shoot Straight"—a satire on amateur hunters who rely on books of instructions, in this instance with really wonderful results.

Screen Snapshots shows "Baby Peggy," by common consent, the most popular girl in California. Gaston Glass and William Desmond are fierce rivals for her affection—but she loves Harold Lloyd best of all. Viola Dana, Shirley Mason and Edna Flugrath appear as three of a kind, while it is apparent that Marion Davies never rests. Ora Carew and John C. Edward are pronounced man and wife. Other celebrities shown are: Louise Lovely, Milton Sills and his daughter Dorothy, and Betty Compson with members of her company. Lasky, Zukor and Marcus Loew are seen being welcomed by the Mayor.

The Aesop's Film Fable in this list is call "The Traveling Salesman." Farmer Al Falfa has more than his usual share of trouble, in which he justifies the moral: "A Good Salesman Creates His Own Sales."

Pathe Review presents as its leading feature a succession of pictures analyzing the valuable properties of "The Million Dollar Weed." This is the Water Hyacinth, of Florida, which yields: paper pulp, ether, oil, tannin, fertilizer and cattle feed.

Pathe News Nos. 22 and 23, and Topics of the Day No. 10 are released in this program.

Short Subject Program For Five Day Run

The Rex theatre, Jackson, Mich., is building a program consisting of Educational Subjects, around the Educational Special, "The Message of Emile Coue," playing in all eight reels of Educational product. This program will run for five days without a change.

Roach to Produce Serial for Pathe Release

AS the fourth of the series of important announcements, Pathe's General Manager, Elmer Pearson, announces that Hal Roach will produce a ten episode serial entitled "What Should the Girl Do," for release immediately after Ruth Roland's fifteen episode chapter-play, "Haunted Valley."

This is not the first time that Hal Roach has produced a serial for Pathe. Both "White Eagle" and "The Timber Queen," in which Ruth Roland was starred, came from the Roach producing plant.

Pathe states that a well known female star will be featured and as soon as contracts have been signed, her name will be announced to the exhibitors and the public.

"What Should the Girl Do" will really be a series serial, in which a beautiful girl is confronted in each episode with a different suitor for her hand, and each episode makes a complete picture.

"Algeria" Fox Release for Early March

Algeria—a country that has existed for centuries in the burning sands and tumbled hills of the North African coast—Algeria, the ancient, where they do many things today even as they did them thousands of years ago, this is the country, filmed so interestingly for the Fox Educational Entertainment to be released early in March.

One hundred odd years ago Algeria depended for a large part of its revenue on the tributes wrested from the ships of other countries. But today we find the merchants of Algiers with their shops in the street.

These people work at wood carving, exquisite in its quaintness. The jeweler plies his trade before the public gaze, sometimes envied by a spectator when he places a gold ornament on the ankle of some fair Algerian maiden. The farmer still uses the same kind of plow that Adam first invented. Their method of grinding corn must be good—they have been doing it that way for twenty centuries. Olive oil is the chief product of the land.

Handy Andy Series for the Screen

J. Ray Friedgen has started production on twelve melodramatic comedies at the Tec Art Studios, New York. The stories are adaptations from Samuel Lover's novel. They will be known as the "Handy Andy" series. Charles Ascott has been engaged for the title role. His adaptability to portray the loyable Irish character in Lover's novel is encouraging to the producers.

Resume of Current New Weeklies

Pathe News No. 17:—Pensacola, Fla., launch planes from U. S. S. Langley while under way; Dusseldorf, Germany, French erect customs barrier along eastern border of occupied Ruhr district; In the Limelight—William J. Bryan takes a little trip over to the capital, and Senator King of Utah is the first to greet him; Boston, Mass., fishing fleet comes to port with burden of ice; Cumberland, Canada, 33 perish in second big mine disaster; Luxor, Egypt, a trip to Tutankhamen's Tomb via the pen of the animated artist!

International News No. 18:—Lakehurst, N. J., framework for Uncle Sam's new Z-R flyer finished after months of work; San Francisco, Cal., society girl athlete risks a fall to clean huge clock; Lake Ponchartrain, La. (Atlanta, Charlotte, Memphis and New Orleans) fastest speed boats in Dixie's title races; International Snapshots — Boston, Mass., Christy Mathewson returns to baseball as president of Boston Braves; New York City, a glimpse of the round-up of some of the international band accused in a million dollar counterfeiting plot; Athens, Greece, 1,500 orphans find refuge in ancient Greek temple; Kobe, Japan, hundreds homeless in Japanese fire; Panama Canal, U. S. plans new canal to relieve Panama; Krumsville, Pa., spectacular blast destroys century-old church.

Kinograms No. 2227:—Tuckahoe, N. Y., honor "unknown soldiers" of 1776; Milwaukee, Wis., Found! Family who like this weather—Mr. and Mrs. Polar Bear and their twins; Nice, France, teach youngsters the art of fencing; New Orleans, hydroplanes in championship contests stir the waters of Lake Pontchartrain; Paris, Doug Fairbanks, Jr., in dad's footsteps—signs contract to go to Los Angeles to star in pictures; Rio de Janeiro, U. S. airmen finish flight to Brazil; Cannes, officers of French army turn jockeys; Personalities in the News—Boston, Christy Mathewson back in baseball as president of Boston Braves; New York, Luis Firpo, Argentine heavyweight, arrives for his fight with Brennan; San Pedro, Cal., this ferryboat is a record breaker.

Kinograms, No. 2228:—Washington, Capital honors Father of his Country; ceremony held at the Washington Monument; Hart's Island, N. Y., Ship goes hard and fast ashore in fog; Jones' Point, N. Y., Ship Subsidy dead; U. S. to sell ships; Oakland, Cal., Univ. of Cal. oarsmen out on the water while crews in East languish indoors; Personalities in the News, New York, Shirley Vernon, voted the prettiest girl in the Follies, poses for Kinograms; New Orleans, Miss Emilie LeBlanc is hailed by a Northern professor as "ideal type of Southern beauty"; Oakland, Cal., Junk "Amoy," at Chinese New Year time, visited by 'Frisco's Oriental Chinese girls; Nice, France, Annual "Battle of Flowers" held on Promenade des Anglais; New York, Manhattan earth tremors explained; Los Angeles, Thousands see film folks hold rodeo for benefit of Hollywood Children's Hospital; San Bernardino, Cal., 7,000,000 oranges! 13th national citrus fruit show opens; thousands come to admire exhibits; Grimesville, Pa., Blast of Dynamite razes old church.

International News No. 19:—London, England, Parliament re-opens with royal pomp; International Snapshots, The steamship Mayari is driven ashore by winter storms; New York Harbor; 2—Whackin' big cheroots; Rangoon, Burma; 3—Ice cutters finally cut up the jam in New York Harbor and release imprisoned coal barges; New York City, Firemen battle through dense clouds of smoke to save big warehouse; Ashton, Idaho, Swiftest dog teams race for championship of U. S. in greatest snow derby; Ormond Beach, Fla., John D. Rockefeller reveals surprising skill as golfer.

Pathe News No. 18:—Catalina Island, Cal., Chicago Cubs arriving to start training; Nice, France, Fencing taught in French schools; Pensacola, Fla., Student-aviators take Pathe News cameraman for an aerial spin to show him what they have learned in stunt-flying; Tai Yuan Fu, China, Fight disease in typhus-swept area—hundreds of children are vaccinated daily by the native community physicians; Here and There, Looking across the roof-tops of Constantinople; Rockdale, Wash., Snow in far greater profusion buries the Cascade Mountains of the West.

German "Fascisti" in Pathe News No. 16

What the authorities in European politics are declaring is the most significant—if not alarming—development in the French occupation of German territory, the rapid rise of the German "Fascisti," is vividly pictured in Pathe News, current issue No. 16.

In spite of Government prohibition, 30,000 of this type of revolutionists are pictured parading the streets of Munich and packing the public squares. This was a demonstration of so-called "Nationalists" who are seeking the overthrow of the present Republican regime, organized by Adolf Hitler and modeled on the plan which has made Mussolini's seize of Italy's government so successful.

The Pathe News pictures show a multitude marching under the emblem of the "German Fascisti," the "Hakenkreuz" an old Indian symbol displayed on a red flag. It is well known that the organization contains many monarchists.

Pathe Reports Demand for Lloyd Two Reelers

Due to the success of the first series of Harold Lloyd two-reel comedies, Pathe is sending many of its branches new prints and creating new advertising material and exploitation suggestions to meet this increased demand.

Since the advent of Lloyd as a star in longer features, the popularity of the first series of two-reelers has been on the rise continuously and it is said a greater number of exhibitors have booked these two-reelers than any others that Pathe has released.

The six comedies covered by the press sheet are "Bumping Into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," "Haunted Spooks," "His Royal Slyness," and "An Eastern Westerner."

Hodkinson to Continue to Distribute "Chats"

Announcement is made by the W. W. Hodkinson Corporation that Charles Urban's Official Movie Chats, produced by the Motion Picture Theatre Owners of Ameria, will be released through Hodkinson for another year. The contract has just been signed which will not expire until February 4, 1924.

This will give exhibitors the opportunity of continuing their dealing with the Hodkinson Exchanges throughout the country in booking this entertaining reel of interesting facts and picturesque scenes.

According to the contract this will continue to be a single reel weekly feature on the Hodkinson program.

"A Hula Honeymoon" Acclaimed by League

The Educational-Christie comedy, "A Hula Honeymoon," to procure scenes for which Al Christie took his company all the way to Honolulu is listed in the current bulletin of the Motion Picture League as recommended for showing to adults and younger people.

Ethel Shannon, who has just signed a long-term contract with B. P. Schulberg to appear in Preferred Pictures.

Recruit From Stage Joins Century Ranks

Following the footsteps of Joe Bonner, well known in comedy and vaudeville, Ernie Adams, who created the part of Lester in "Listen, Lester," joined the ranks of Century Comedies.

Now Ford West, a Keith headliner for over five years, has followed their example and signed his name on the dotted line to appear in Century Comedies.

West, who is known from coast to coast as a first class vaudeville performer makes his bow on the silver screen in "The Poor Boob," directed by Eugene de Rue. Ernie Adams also appears in this comedy.

Christie Players Go To Truckee Again

Al Christie left Los Angeles for Truckee with twenty people, three wind machines, a wooden horse and the funny plot of a farmyard comedy down in Maine, the continuity of which has just been finished by Frank R. Conklin.

Dorothy Devore will be starred in the new comedy, supported by such players as Babe London, Earl Rodney, Ward Caulfield and many others. The story is a good old Eastern winter's tale called "Winter Has Came," described in the synopsis as a "simple tale of American farmer lasses, eartabs and galoshes" having nothing to do with the famous novel of a similar name, not even a burlesque.

While the Truckee company is away another comedy is being finished at the studio, "Green As Grass" featuring Jimmie Adams, and directed by Scott Sidney; while a third picture featuring Bobby Vernon and directed by Harold Beaudine, has just been started.

Coue Committee Endorses Picture

After viewing "The Message of Emile Coue," Educational's two-reel Special in which M. Coue personally delivers his message from the screen, the Coue Committee of New York announced that the picture met with the unqualified approval of all the members of the Committee as well as that of all the friends of M. Coue who also attended the private showing which was given at the Criterion theatre.

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Production-Distribution Activities

Jean Haskell, in Goldwyn pictures.

"Hearts Aflame" Draws Crowds in L. A.

So great were the crowds at Loew's State Theatre, Los Angeles, during the run of Reginald Barker's production of "Hearts Aflame," that the newspapers commented upon the attendance as one of the noteworthy features of the exhibition.

Raving over the fire scenes in "Hearts Aflame" apparently is not a propensity confined to the Pacific Coast critics. E. V. Durling, writing in the New York Globe said:

"There have been many thrilling forest fire scenes made, but that which Reginald Barker has conceived for 'Hearts Aflame,' now showing at the Rialto, is by far the best. . . . A forestry expert of my acquaintance assures me that this scene is an exact replica of one of the greatest conflagrations he ever encountered in the northwest."

This picture, directed by Reginald Barker, and adapted by J. G. Hawks and G. Rigby from Harold Titus's novel, "Timber," is presented by Louis B. Mayer through the distributing medium of Metro Pictures Corporation. The photographer is Percy Hilburn.

"Wolf Fangs" Under Way at Warner Studios

"Wolf Fangs," the Chester M. Franklin production being produced at the Warner Brothers coast studios under the supervision of Harry Rapf, is reported well under way. The picture features Rintintin, the famous Belgian police dog and World War hero.

To secure the realism necessary to the story, the cast of players have been taken to the Feather River country which is located some twenty-four hours north of Los Angeles. From present indications the production will be completed within the next few weeks, and it is likely that the Warner Brothers will release the feature in the Fall.

Universal Promises One A Week

Schedule Calls For High-Class Productions At Fair Price For Season

AS the result of experiments made during the last six months at Universal City in the improvement of Universal's five-reel features, that company announces that it is in a position to assure exhibitors one high class picture every week for the rest of the 1923 season at "live and let live" prices.

This is a distinct development in the production and release policy of Universal attractions. They heretofore have been released in groups or series of nine or other small numbers. This group method was used during the last six months for the purpose of concentrating on production and building up the show value of the individual pictures in each group, and to aid in balancing the pictures in each group so as to provide for all classes of patrons.

Early last fall, Carl Laemmle, president of the Universal Pictures' Corporation, issued instructions to the scenario department and the production department of the corporation to increase the quality of Universal's five-reel features until they approximated the highest quality in feature production.

Immediately greater care was taken in the selection of stories, in the casting of the pictures and in the production. A group of pictures was planned for a tryout of the "better" pictures campaign. These pictures, released as "The Winning Nine," proved to be far better than their predecessors. Then a new group of nine was planned, with greater care in production and consequent improvement in the finished product. This group, which was released as the Prosperity Nine, showed great improvement over the Winning Nine.

The betterment campaign was continued, this time under Mr. Laemmle's personal supervision. The next group proved to be of exceptional quality. They were released as the Laemmle Nine, as the result of the Universal chief's personal O. K. on each picture before it could be scheduled for release. The success of this series was even greater than that of the preceding group.

The planning of the Capitol Series followed. This series of pictures, now being released, represents the last word in the development of strong five-reel attractions. It is the success of this series as the culmination of the betterment campaign developed with this and the succeeding groups that prompted the planning of a continued schedule of high class features for the remainder of the season.

It is of especial note that these forthcoming pictures, many of which already are in production, are to be put in the hands of the exhibitor, Universal asserts at a price that will assure a profit to him.

The forthcoming weekly releases are being made from carefully selected stories of especial strength, and will be made with stars and players of proven popularity. A group of Universal's best directors have been assigned to make them.

Among the stars so far selected to play in these pictures are Herbert Rawlinson, Gladys Walton, Hoot Gibson, Roy Stewart, Ethel Grey Terry, Niles Welch, and others. The directors include Jack Conway, King Baggot, Stuart Paton, Herbert Blache, Edward Sedgwick, Henry Lehrman and others.

Submarine Production Completed

"Vengeance Of The Deep" Said To Reveal Remarkable Underseas Scenes

AMERICAN RELEASING CORPORATION announces the recipt of its submarine production just completed in Honolulu by A. B. Barringer and delivery of this picture is now being made to its exchanges. "Vengeance of the Deep" is a romantic melodrama with a big submarine episode. The undersea scenes were taken at great depth in the waters around Honolulu where the producing company has been at work for the past three months.

Ralph Lewis has the role of a brutal ship's captain who has pearl concessions in the South Seas; Virginia Brown Faire is his daughter; Van Mattimore is a beach comber; Harmon McGregor, a pearl diver; Maida Vale, a native girl, and Smoke Turner, an island ruler.

"Vengeance of the Deep" is said to be unlike any other with undersea episodes. Among the outstanding moments are the running down of a native proa by a schooner; a native's undersea swim to tie a knot in the diver's air pipe; an attack upon a native diver by a tiger shark; the rescue of the diver; the weird and perilous jungles of the ocean's bed; a new type of diver's helmet which generates its own air, shown for the first time on the screen.

"Vengeance of the Deep" is said to afford unusual opportunities for exploitation. The picture is scheduled for release in the latter part of March.

Stan Laurel, who has been engaged to star in the Hal Roach one reel comedies for Pathe release.

"Suzanna" Gets Approval of Detroit Critics

"Mabel Normand never has been so successful, so captivating nor so merry as in Mack Sennett's newest comedy-drama, 'Suzanna,'" said the reviewer for the Detroit Free Press when this Allied Producers' and Distributors' Corporation release was shown recently at the Broadway-Strand theatre, Detroit. "The story is alive with action and contains thrills in which the life and happiness of the heroine are at stake."

"Every full-length photoplay turned out thus far by Mack Sennett has represented a real stride in the art of the cinema, and 'Suzanna,' the latest Sennett opus, means so many more stale movieisms gone the way of the dodo," said the critic for the Detroit News. "Billed as a comedy-drama, it is more drama than comedy with banal suggestiveness and pathos omitted. Mabel Normand is the featured player in a competent cast. There is much beauty in the settings. 'Suzanna' distinctly belongs on the credit side of the ledger."

"The combination of Mabel Normand and 'Suzanna' supplies an attraction that has had few equals and no superiors at the Broadway-Strand," said the review in the Detroit Evening Times.

King at Work on New Rural Comedy

Carlton King, president of the Carlton King Productions, is back at work in the Hollywood studios after a trip to New York with his manager, J. Frank Moore, and reports good progress on the fifth of his series of twelve two-reel rural comedy dramas.

Producers Security will issue one a month. Each drama is complete in itself but the character of Jad, the town marshal, runs through the series.

60,000 Visit At United Studios

Public Takes Advantage of Invitation To See Pictures In Production

MORE than sixty thousand persons, mostly visitors to Southern California, are interested in the current production of Associated First National for that many were entertained one day during First National week at the United Studios where all the independent producers are at work on forthcoming Associated First National releases.

John McCormick, western representative of Associated First National, conceived the idea of giving the public a view of picture-making and Joseph M. Schenck who recently bought controlling interest in the United Studios and Mike Levee set the date.

The huge crowd that gathered had a glimpse of Norma and Constance Talmadge, Katherine MacDonald, Colleen Moore, Jackie Coogan, Dorothy Phillips, Noah Beery, Jack Mulhall, Barbara Tennant, William V. Mong, Marguerite de la Motte, Virginia Brown Faire, Harold Goodwin, Walt Whitman and many other players. They also had an opportunity of watching Frank Borzage making tests of players for his initial First National production, "Sands of Time," adapted from the story of "Terwilliger;" and Allen Holubar who was finishing "Slander the Woman," with Dorothy Dalton.

Noah Berry, screen villain, staged a fight with Barbara Tennant on a special stage for this vast crowd which watched Jack Mulhall come to Barbara's assistance.

They saw also the big sets that remained from "Oliver Twist" and heard Jackie explaining some of them. They walked through the beautiful garden sets of "Within the Law," and saw the streets of "China" used in Constance Talmadge's "East is West."

James Young gave a talk on picture making.

Mr. Schenck, Maurice Tourneur, Sol Lesser, Sam E. Rork and M. C. Lever helped make the visit enjoyable.

Maurice Tourneur's sets for the "Isle of Lost Ships," which is to be released soon was an especial point of interest to the visitors.

Dorothy Dalton brought 20,000 autographed photographs and in half an hour they were "grabbed" by the visitors.

Hundreds of feet of film were "shot" of the visitors and it is said this will be distributed to the theatres throughout the country.

Warners Plan Art Competition

Invite Institutions To Submit Original Poster Ideas On Productions

AN OPEN poster art competition which will involve every art institution in America is to be launched by the Warner Brothers for the coming series of eighteen productions which are to be produced and publicized at an approximate expenditure of $5,000,000, according to an announcement this week by Harry M. Warner.

The twofold purpose of the plan is to seek original poster ideas for lithographs and to stimulate interest in the art of motion picture billboard advertising. A series of prizes will be offered for the best ideas submitted for each production.

While the many posters that are being issued with the current series of Warner classics, namely, "Rags to Riches," "Heroes of the Street," "The Beautiful and Damned," "Little Church Around the Corner," "Brass," and those being drawn for "Main Street," combine both artistic and commercial value, it is Mr. Warner's conviction that there is still room for improvement.

He says: "We will endeavor within the very near future to infuse into the making of posters some new and totally different ideas. We want ideas that are original, ideas that will help exhibitors and create favorable comment for their theatres. And it is this comment which will make institutions out of unknown and unrecognized theatres.

"Now in order to create this new interest, and in order to secure fresh ideas for our posters, we will enlist the aid of every known artist and art institution in America, offering prizes, of course, to the best posters submitted and accepted."

Details of the plan outlined by Mr. Warner have not as yet been completed, but it is stated that following the completion of "Main Street," which is being made at the coast studios under the direction of Harry Beaumont, letters explaining the idea will be sent to every art institution in America.

"Vanity Fair" Press Book Is Ready

One of the most beautiful and artistic of the exhibitors' press and service books which Goldwyn's advertising and publicity department has been preparing for the firm's twenty big specials for the year is that just off the presses for the Hugo Ballin production of "Vanity Fair," starring Mabel Ballin.

The front cover is in black and red and shows Miss Ballin as Becky Sharp, holding a mask in her hand. Her figure is reflected in a mirror. This poster is also used as the window card for the production.

The posters, pictured on the back cover, are of an unusually artistic and appealing quality. The 24-sheet is a lettered poster in which the letters of the title are printed in red, each letter being about four feet high, against a black background.

The three-sheet shows Beck Sharp in the likeness of Mabel Ballin, rising from the book's pages

Read what the New York DAILY NEWS said about

EXTRA!

DRIVEN

"DRIVEN" REACHES HEIGHTS OF BEST AMERICAN FILMS

By P. W. GALLICO.

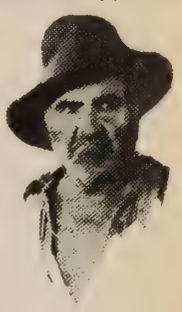
Title of picture, "DRIVEN."
Produced and directed by CHARLES BRABIN.
Released by UNIVERSAL.
Presented at the CRITERION THEATRE.

"Driven," to us, stands out as one of the best photoplays we have ever seen from an American producer. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions.

The producer set out to tell a story of the kind of people who inhabit the mountain regions of the South, and he did it unflinchingly. It is not a pretty picture, but it is an honest picture.

The story is so simple it can be told in a few words. A drab, miserable mother of a vicious mountain brood sells information which leads to its being wiped out in order to assure happiness to her youngest son.

We can recall, perhaps, only two other photoplays in which the inevitability of circumstances has been as powerfully rendered in a series of pictures as it is in "Driven." There is more real despair and heartbreak in this short film than in all the rest of the so-called "heart" and "mother" pictures put together.



Burr McIntosh

Acting honors belong to Emily Fitzroy, whose portrayal of the woman of the mountains whose family have crushed everything but life out of her is a marvelous bit of acting. Charles Emmet Mack is seen as her youngest son, who is different from the others. With Elinor Fair, he shares next honors in this remarkable picture. Miss Fair plays Essie, the girl, thrown in with the brutal family of Tollivers when one of them murders her father.

Elinor Fair and Charles Emmet Mack

George Bancroft and Burr McIntosh have the other two telling parts, Bancroft, as Lem the killer, who desires Essie, and McIntosh as Paw, the head of an unholy family of moonshiners.

We haven't the space to be as enthusiastic about this film as we would like to. We suggest that you see it.

The photography is excellent, because it does just what it should. It helps to tell the story. The love element between Tommy and Essie is handled as charmingly as we have ever seen it done. It is a picture of life. It is.... oh well, see for yourself.

A CHARLES BRABIN Production

UNIVERSAL JEWEL

Presented by Carl Laemmle

United Studios Busy with Productions

SINCE Joseph M. Schenck took over the controlling interest in the United Studios in Los Angeles all of the independent producers who are making pictures for Associated First National are making their headquarters there.

At the present time five directors are at work on First National releases and at least three more will be "shooting" in a short time. Edwin Carewe is making "The Girl of the Golden West," Frank Borzage is making "Sands of Time," based on a magazine story called "Terwilliger;" Maurice Tourneur is finishing "The Isle of Lost Ships;" James Young has begun "Wandering Daughters."

Richard Walton Tully is preparing to begin the making of "Trilby," and Norma Talmadge will soon start "Ashes of Vengence," while Constance Talmadge is getting ready for "Dulcy."

Laurette Taylor Book Store Tieup Made

Laurette Taylor's prominence in the theatrical world made possible a book tieup for the Metro picture, "Peg o' My Heart," with Kaufmann's department store, Pittsburgh. This establishment had never before consented to aid in the exploitation of any motion picture. The stunt was arranged in connection with the presentation of the photoplay at the Grand theatre.

C. C. Deardourff succeeded in arranging the tieup, which took up an entire window of the store on the main street. The simple display was centered about a framed painting of Miss Taylor in costume, one of the accessories available for the production. Copies of the novel, "Peg o' My Heart,"—which J. Hartley Manners wrote from his stage play—composed the rest of the exhibit. The fictionized "Peg" shown is the special photoplay edition which Grosset & Dunlap have published in connection with the

Big Cast For "Miles Standish"

Eighty-Seven Name Parts Listed For Present Charles Ray Production

"THE Courtship of Myles Standish," which Charles Ray is now producing, under the direction of Frederic Sullivan, has a cast of eighty-seven name parts, the largest number, it is believed, ever assembled for a photoplay.

These eighty-seven, moreover, are in addition to more than 900 Indians who are to be seen in the production. The braves who are thus appearing in their first motion picture impersonate representatives of the nine tribes of Indians with whom the Pilgrims engaged in deadly struggles in the early days of New England. They will give a highly colorful touch to the big attraction, besides filling a very necessary part in the dramatization of one of the most important and fascinating chapters of American Colonial history.

Charles Ray will play the role of John Alden, the young man who did not "speak for himself," but who won the alluring Priscilla Mullins, notwithstanding. Enid Bennett, now best known for her Maid Marian in "Robin Hood," will impersonate Priscilla, while Fred Warren, well known character actor who has had important parts in many recent Goldwyn productions, will be Myles Standish.

Captain Thomas Jones will be portrayed by Stanton Heck, who had leading roles with Mr. Ray in "A Tailor-Made Man" and "Scrap Iron"; Edward Winslow, by Thomas Holding, who was conspicuous in Marshall Neilan's "The Stranger's Banquet"; Fallon, the rebellious pirate by Tom Wilson, familiar for many parts in Charles Ray, D. W. Griffith and Douglas Fairbanks pictures; John Carver, by Sam De Grasse, recently in "Robin Hood"; Elder Brewster, by Joseph Dowling, one of the hits of "The Miracle Man"; Governor Bradford, by Norval MacGregor; Steven Hopkins, by Max Asher, long a featured comedian; Mary Chilton by Charlotte Pierce; Edward Dotey by Sidney Bracy; John Howland by William Sullivan, and Isaac Allerton by Frank Farrington, both of whom terminated stage engagements in the East to join Mr. Ray in this production.

"Merry-Go-Round" Approved

Universal Chief Declares It Biggest Super-Production Company Has Made

WORD has been received in New York from Carl Laemmle, president of the Universal Pictures Corporation, who now is at Universal City, Cal. that "Merry-Go-Round," the Universal Jewel production now nearing completion under the direction of Rupert Julian, is the biggest superproduction that Universal ever made.

Julian now is in the last stages of editing the picture. Its 200,000 feet of negative are down to about twenty reels. This will be halved before it is ready for the screen. It is probable that a finished print will be on the way to New York in several weeks. According to present arrangements the picture will be Universal's first big fall release. Its early completion assures ample time for the Universal Exploitation Department to get behind it in a big way and to make it a nationally known picture before it is ready for release.

Universal is projecting a national campaign for this feature, which will far excel anything ever attempted in the way of picture exploitation. It is planned to conduct such a thorough campaign that every exhibitor's patrons will be well acquainted with the picture and will await its advent in the local theatre.

There will be an unusual number of accessories and striking posters on "Merry-Go-Round." The title lends itself excellently to exploitation purposes, and Universal is not overlooking any bets in taking advantage of this situation. Shortly after the picture is finally prepared for release, the corporation's exploitation corps, numbering more than half a hundred exploitation experts, located in various sections of the country, will start a concerted drive to prepare the way for the exhibitor booking the Julian super-feature.

The cast used in "Merry-Go-Round" never was equalled before in a Universal picture, say Universal. Headed by Norman Kerry, Mary Philbin and George Hackathorne, it includes such well known players as Caesar Gravina, Edith Yorke, George Seigmann, Dale Fuller, Lillian Sylvester, Spottiswoode Aitken, Dorothy Wallace, Al Edmundson, Albert Conti, Charles L. King, Fenwick Oliver, Sidney Bracy, Anton Vaverka, Maude George, Jane Sherman, Helen Brunneau and Helen Holte.

Rickenbacker Plane for "Going Up"

Out in Hollywood, where production work on "Going Up," Douglas MacLean's first feature for Associated Exhibitors, has been in progress several weeks, a large tract of land adjacent to the star's studio has taken on the appearance of an aviation field in war times. The flying scenes in the picturized version of the well-known musical comedy, and the mechanical equipment necessary for their "shooting" have compelled the purchase of a whole fleet of aeroplanes.

Most prized of the fliers is a high-powered Italian Ballila, which Captain "Eddie" Rickenbacker, celebrated ace, used in many of his most daring exploits during the World War.

Schulberg Production Plans Announced

THE next series of pictures scheduled for production by Preferred Pictures for distribution through the Al Lichtman Corporation has been announced by B. P. Schulberg. As soon as Gasnier completes "Mothers-in-Law," which is now under way at the Schulberg Studios, he will direct "The Parasite," from the well known novel by Helen Martin.

Upon completion of "April Showers," Tom Forman will begin on "The Broken Wing," the stage success by Paul Dickey and Charles W. Goddard for which he is making elaborate plans. He will take his company to Mexico where the picture will be made in the exact locale described in the original play.

The cast has not yet been announced though it is expected that the leading masculine role will be given to Kenneth Harlan who was recently assigned to Forman to appear exclusively in his productions.

Title of 6th All-Star Comedy Decided Upon

The title and cast of the sixth All-Star Comedy to be released by the W. W. Hodkinson Corporation has been announced. This comedy is burlesque on Shakespeare's "Hamlet" under the title of "So This Is Hamlet."

The cast is composed of Charles Murray, Felix Adler, Charlie Hines, Bill Neil, Dan Duffy, Dorothy Walters, Dorothy Allen and Little Russell Griffen.

The All-Star Comedies are produced by C. C. Burr, featuring Charles Murray, for release through the W. W. Hodkinson Corporation. It is said that "So This Is Hamlet" offers unusual treatment in some highly amusing comic incidents surrounding one of the greatest works of Shakespeare.

According to those who have previewed this production it is said that it is distinctly out of the ordinary. It gives Charles Murray every opportunity for the presentation of highly amusing comedy situations. He is ably supported by an exceptionally strong cast, directed by Richard Thorpe.

"Truth About Wives" Is Completed

B. B. Productions, Inc., announces the completion of the third Betty Blythe special feature, "The Truth About Wives." This is described as a highly dramatic treatment of a modern American domestic problem.

Miss Blythe's role is that of a young American woman who makes an unfortunate marriage, and is unjustly accused of a serious crime. The story is by E. C. Holland. The cast, in addition to Miss Blythe, is as follows: William Carleton, Tyrone Power, Anne Luther, Fred Jones, John Daly Murphy, Marcia Harris, Nellie Spaulding, Frankie Evans.

Charles Murray as he appears in the C. C. Burr comedy for Hodkinson. "So This is Hamlet."

Wells Latest Author Won to Screen

To George H. Davis goes the distinction of recruiting to the ranks of great authors now writing for the screen another big name, with the advent of H. G. Wells' great novel "The Passionate Friends" as a motion picture.

Mr. Davis, whose name has been long associated with the production of screen offerings of merit, among them "Isobel," or the "Trail's End," "The Heart of the North," "Life's Greatest Question" and others, saw the tremendous possibilities in the works of Wells as screen material long ago and determined that if ever Mr. Wells could be persuaded to let one of his works serve as screen material, he wanted to be the man to produce that picture.

His determination was realized with the production of "The Passionate Friends" which is, perhaps, one of the greatest of Wells' products. Made under the personal supervision of the author of the "Outline of History," "The Passionate Friends" has lent itself admirably to screening, it is claimed.

Production Completed on "Temptation"

Actual production was completed this week on "Temptation," the third of the C. B. C. Film Sales Series. According to word from Director Edward J. Le Saint this feature was completed on schedule time, every detail of production running smoothly with not a single hold-up of any kind.

Mr. Le Saint has wired from the West Coast production center that everyone concerned is highly enthusiastic over the result.

Foreign Deals Closed on "The Curse"

The six-reel melodrama adapted from Charles E. Blaney's famous stage play, "The Curse," has been sold by Export-Import Film Co., Inc., which handles the foreign rights to the feature, for the South American territory including Argentine, Uruguay, and Paraguay.

Exclusive Distribution for Powers

Independent Movie Supply Takes Over Large Territory

WILLIAM H. RABELL, President of the Independent Movie Supply Co., New York City, announces that his company has been made the exclusive distributor of Power's Projectors in New York State, North of Trenton in New Jersey, and part of Connecticut. In Connecticut the Independent Movie Supply Co. will distribute Power's Projectors throughout the state but the right to sell exclusively is limited to a line west of the 72° 30'.

Offhand, this does not seem to be a very big territory but when you consider that about one-eighth of the population of the United States is concentrated within this comparatively limited area it will be seen that the franchise is a valuable one and that the transaction is one of the most important made for some time in the cinemachinery industry. This territory has a large motion picture loving public and the number of theatres in it is probably well in excess of one-eighth of the total number of best known and most successful houses in the United States.

William H. Rabell is one of the best known and most successful motion picture equipment dealers in the United States and the Independent Movie Supply Co., has been made Distributor of Power's as a well deserved reward for its success in handling Power's Projectors under the more limited rights heretofore granted by the Nicholas Power Company. Although the Independent has been handling Power's for about two years this firm has installed Power's Projectors in a large number of well known motion picture houses, but Mr. Rabell is now putting into effect plans for going after business on a much larger scale and in a more vigorous manner. The Independent Movie Supply Co. in addition to its main also has branches at Albany and Buffalo, New York and New Haven, Conn. and other branches will be added if it is found necessary to develop new business and give efficient service to the customers of this Company.

"Bill" Rabell, as he is popularly known, has been a well known figure at many of the important social events of the Motion Picture industry, for nearly fifteen years, but no night has ever been too long to prevent his being at his desk early next morning. His success has been due entirely to his own efforts, as he started at the lowest rung of the ladder in the motion picture supply business some years ago. The Imsco is exclusive distributor for Power's Projectors, General Electric Motor Generators, Superlite Screens and other well known motion picture equipment, because Bill Rabell knows how to go after business and take care of his customers after he gets it. His motto has been and still is "Courtesy with Service."

"Message of E. Coue" in Demand

Bookings in Big Houses Indicate Picture Meeting with Popularity

WITHIN the next two weeks many of the most representative houses in the United States will be showing the Educational Pictures Special, "The Message of Emile Coue." The list of bookings already arranged includes the largest and finest houses in the country.

Among the first to book this short subject special were the Rivoli and Rialto theatres, New York, for a total of three weeks. The picture will show at one of the houses for two weeks.

In Chicago, Balaban & Katz broke their established precedent in booking this picture day and date in all of their theatres.

Detroit responded with a booking which is perhaps a record in booking speed. Twenty-four minutes after the Detroit office of Educational had received the wire from New York announcing that M. Coue would appear in a two reel special for Educational, John H. Kunsky booked it at his Capitol theatre for the week starting Feb. 18, as well as in five of his large suburban houses.

Guests of the Al Lichtman Corporation assembled at the Ritz-Carlton Hotel, New York, on Thursday, February 15th, in a testimonial dinner to Al Lichtman on the eve of his European trip.

Emil Jannings in "Othello," sponsored by Export & Import, at the Criterion theatre, New York.

Mrs. Reid's Picture Gets Women's Endorsement

Endorsement by State Federations of Women's Clubs throughout the nation is being given the picture produced by Mrs. Wallace Reid, in co-operation with the Los Angeles Anti-Narcotic League.

At the invitation of this organization, the California State Federation of Women's Clubs will send their president, Mrs. W. A. Fitzgerald, to Washington to aid the Government in its campaign against the drug evil. Mrs. Reid's picture, which is being produced in conjunction with the League's crusade to arouse public sentiment against narcotics, will be urged as the screen's best portrayal of the miseries of the unfortunate addict and the most powerful medium for disseminating knowledge of the menace.

Mrs. Fitzgerald will appear before the Porter Committee if the sessions of that body are still in progress. She will also incite the other state federations to follow the lead of the California organization and join them in the effort of the Los Angeles Anti-Narcotic League to ally the screen with the press of the nation in the fight against the drug evil.

"Fighting Blood" Goes Into Big Houses

"Fighting Blood," the series of twelve two-reel pictures adopted from W. C. Witwer's Collier's Weekly stories, have already been contracted for by the largest first-run houses in the country, announces Film Booking Offices of America, which is distributing the pictures. The first episode, "Fighting Blood," was issued on February 18th, and is to be followed at intervals of fourteen days by the remaining eleven.

"Fighting Blood" is a series of stories of boxing, which contain in addition much wholesome comedy and clean romance. They are directed by Mal St. Clair and feature George O'Hara, with Clara Horton in the leading feminine role. The stories have been published over a period of ten months in Collier's, the last appearing in the most recent issue. The screen adaptations are made by Beatrice Van. The first eight have already been completed at the F. B. O. studio in Los Angeles.

Fox Specials in Record Day and Date Runs

The popular demand for exhibition of the current list of Fox special productions is exemplified by unprecedented day-and-date engagements which have been played and which are scheduled for the near future in many cities, according to announcements from Fox Film Corporation.

Forty-seven Chicago theatres with a total seating capacity of approximately 37,000 ran "Silver Wings," with Mary Carr, to record attendance during the week of Washington's birthday. This special, which was released late in 1922, has been greeted with a waxing enthusiasm in houses throughout the United States and all the foreign exchanges where Fox is represented. The Chicago bookings are the first of a series about to be inaugurated in various other key centers.

The week of April 1st will see "The Town That Forgot God," another special released February 11th, in 23 Cleveland theatres.

Both productions have had successful Broadway, New York, runs, "Silver Wings" having played all summer at the Apollo theatre and "The Town That Forgot God" having had three months at the Astor.

Ethel Shannon Signed by Schulberg

After a careful survey of available feminine screen talent, B. P. Schulberg has announced the first of a number of contracts he expects to close securing the exclusive services of actresses to be featured in Preferred Pictures released by the Al. Lichtman Corporation. He has signed Ethel Shannon, the petite brunette who did splendid work in Gasnier's picture, "The Hero," and recently completed a part in Tom Forman's "The Girl Who Came Back."

The long-term agreement giving Preferred Pictures exclusive control of Miss Shannon's screen work is the third step in the formation of a permanent stock company. Kenneth Harlan and Gaston Glass were Schulberg's first acquisitions.

Ince Completes Deal For Cuba

Negotiations were closed last week between the Thomas H. Ince Corporation and the Caribbean Film Company, whereby the latter will distribute five Ince pictures in Cuba and Porto Rico.

The pictures, "Homespun Folks," "Hail the Woman," "The Cup of Life," "Mother o' Mine" and "Lying Lips." The deal was negotiated by Chester E. Sawyer, vice president of the Caribbean Film Company.

Humane Society Endorses "Just Tony"

The Toronto Humane Society, through its manager, J. M. Wilson, delivered written appreciation to the Pantages theatre of that city for its exhibition of "Just Tony," the Fox production, which stars the famous Tony, Tom Mix's steed.

Much Activity on Goldwyn Lot

Eight Units In Operation Or Busy With Preparations For New Productions

THE topic of conversation that keeps cropping up wherever two or more exhibitors, or an exhibitor and any member of the Goldwyn staff, in New York, at the studios and in the exchanges get together, is the great activity now taking place at the Goldwyn studios.

A telegram just received from James R. Grainger, now at the studios after a trip which has covered the majority of Goldwyn's branch exchanges, states that on every hand he found this expansion of activities by Goldwyn the big theme in picture circles everywhere.

"The consensus of exhibitor opinion is that Goldwyn is making faster strides than any other company in the industry," states the message.

"'The Christian' has aroused their enthusiasm and I found them eager for information on 'Vanity Fair,' 'Mad Love,' 'Lost and Found,' 'The Eternal Three,' 'Red Lights,' 'Tess of the D'Urbervilles,' 'Greed' ('McTeague'), 'Three Wise Fools,' 'The Spoilers,' 'Ben-Hur' and the new pictures which have not even been placed in preparation yet."

On his arrival at the Culver City studios Mr. Grainger found 800 persons on the payroll, with the biggest production schedule in the history of the company in operation. Eight units are either actually in operation or preparing feature pictures. These are the eight pictures for which work is now progressing: "The Eternal Three," Marshall Neilan's original scenario, which he is directing; "Greed," Erich von Stroheim's first Goldwyn picture, a film version of Frank Norris' "McTeague"; "Souls for Sale," Rupert Hughes' picture based upon his own novel of that title; King Vidor's production of "Three Wise Fools," from Austin Strong's popular play; Hugo Ballin's production of Thackeray's "Vanity Fair," starring Mabel Ballin, which is now editor; Jesse D. Hampton's new film version of Rex Beach's novel, "The Spoilers," directed by Lambert Hillyer; "Red Lights" which Clarence Badger is directing, a film version of Edward Rose's mystery play, "The Rear Car"; and Elinor Glyn's "Six Days" which Charles Brabin will direct.

Guy Bates Post Starts New One

"Man From Ten Strike," Curwood Story, Enters Production At Ince Studios

WORK will begin this week on the Guy Bates Post special to be made by E. deB. Newman and Robert T. Thornby of the Courtland Productions, and for Principal Pictures Corporation's release. The picture will be made at the Ince Studio, where Guy Bates Post will soon make his temporary professional abiding place.

The story, "The Man From Ten Strike," as it will be seen on the screen, is a free adaptation and development of a short story by James Oliver Curwood. The adaptation and continuity are now finished and are the work of Fred Myton, whose skill at such kind of service is attested by many successful pictures, his latest work being a new adaptation of "The Spoilers." The role of the hero as presented by Mr. Post will reveal that distinguished American actor in a part said to be eminently suited to him. It will not be a costume role, but one essentially human, masculine and vigorous.

When the story opens the hero, disillusioned and wronged in his early married life, appears on the scene of action a rugged, mature being animated by a single impulse. Mr. Post himself is enthusiastic over the possibilities afforded by this broad-gestured, tragic yet sympathetic character and the play, set as it is in the great out-of-doors, is precisely the kind in which the vigor and power of Robert Thornby's directorial art are revealed.

As the first product of the Courtland productions in association with Sol Lesser and his organization, this big feature will be awaited eagerly not only by picture fans and admirers of Guy Bates Post, but by the trade in general.

That no expense will be spared in the production of this picture is evidenced in the fact that the company will probably begin its work not at the Ince Studio but on location in the Yosemite Valley.

Elaborate Press Sheet for "Luck"

C. C. Burr offers an elaborate array of publicity, exploitation and advertising helps for the exhibitor for Johnny Hines' latest melo-comedy, "Luck."

The press sheet contains a series of teaser cuts with two teaser campaigns outlined. Other material presented consists of descriptions of lobby displays, ballyhoos, "Lucky" day contests, newspaper tie-ups, a novelty cut-out puzzle stunt for the kiddies, suggestions for putting over a wishbone matinee and illustrations and descriptions of the specially constructed flashing window and lobby display showing the great mine scene from "Luck."

One of the finest twenty-four sheets ever turned out is available on "Luck." It shows Johnny Hines posing with dice, horseshoes, wishbones and four-leaf clovers, all forming the word "Luck." The two three sheets show snappy scenes from the picture, the two ones were specially designed and give a good idea of some of the humorous situations in this melo-comedy.

"Passionate Friends" Sales Announced

With the sale of "The Passionate Friends" the picturization of the famous H. G. Wells novel to Sam Zierler of Commonwealth Film Corp., Sam Grand, Federated Film Exchange of New England, C. B. C. Film Sales Corporation reports a rapid closing out of the domestic territory on this picture.

With the announcement in last week's trade papers that George H. Davis, had selected C. B. C. Film Sales Corporation to handle the distribution on this picture inquiries poured into the office from distributors and exhibitors all over the country.

It is believed that the remaining unsold territory will be closed immediately. Mr. Brandt leaves New York Monday for an extended trip through the West in the interests of "The Passionate Friends" and it is expected that we will have some important sales announcements to make next week.

Sam Zierler will distribute "The Passionate Friends" in Greater New York and Northern New Jersey. Sam Grand will handle the picture exclusively in New England.

Dinky Dean Kid Star, Says Chaplin

Charlie Chaplin believes that the future of Dinky Dean in motion pictures is assured. If Charlie is as as good a prophet as he is a picture artist, there will soon be a new "kid" star on the picture firmament.

Dinky's real name is Dean Franklin Reisner, and he is the lad who appears in Chaplin's latest First National Attraction, "The Pilgrim," and adds quite a "punch" to the picture—and to Chaplin's face as a matter of fact. He is four years old and is the son of "Chuck" Reisner, song writer, playwright and heavy in many of Chaplin's comedies. In fact Dinky was born while his dad was playing a "Dog's Life."

Producers Security to Release "The Beast"

"The Beast," Thomas Dixon's new super production for which Producers Security has the releasing arrangements, is said to be the seventh straight success from this famous writer's pen.

Madlyn Clare plays the leading feminine role, and Warner P. Richmen, well known stage and screen actor, handles the juvenile lead. In "The Beast" Mr. Dixon is said to outdo all his previous sensational successes.

"Strongheart" Picture Sold in France

"Strongheart," the Jane Murfin-Laurence Trimble wonder dog, will soon be seen in France, French African Colonies, French African Protectorate, Belgium and Switzerland. The Societe des Etablissements Goumont have signed a contract with First National for the distribution rights in that territory of this popular dog in "Brawn of the North."

Accessories Ready for "Salome"

Attractive Aids Are Announced by Allied for Nazimova Production

BEARDSLEY studios in "black and white"—this is a phrase which aptly might be applied to the lithograph paper, lobby display, ready made ads and the exhibitor's campaign book issued by Allied Producers and Distributors Corporation in connection with Nazimova's production of Oscar Wilde's poetic drama "Salome" now in an extended run at the Criterion theatre, New York.

As has been widely announced all the settings and scenery in the picture were designed by Natacha Rambova after the style of Aubrey Beardsley, famous English artist who illustrated the original edition of the Oscar Wilde text. These designs were carried out in making the lithograph paper of which there is but one style of twenty-four sheet, one six sheet, one three sheet, one one sheet and one half sheet window card. These lithographs are in black and white on a gray background, the only bit of color being a narrow ribbon of red on the border and a touch of red on the lips of the figure of Salome.

In the 11 x 14 lobby display cards a border drawing after the style of Beardsley surrounds each still from the production, and the cards are finished in solid blacks and whites. With the 22 x 28 lobby cards the same designs as those on the twenty-four and one sheet posters were used, again the colors being black and white.

The same Beardsley effect is carried out in the one, two and three column ready made advertisements which are exceptionally striking and which are of such a nature that they will stand out strongly against any other advertisement on any amusement page.

The exhibitor's campaign book of sixteen pages is in straight black and white all the way through, the front cover page being made up of one of the scenes from the Dance of the Seven Veils, the veil forming a white background for the gray figure of Salome, the whole setting against a dead black background which runs flush to the edges of the page.

Paper, lobby display and campaign book have been widely commented on and praised by exhibitors who have booked Nazimova's "Salome."

N.Y. Will See "If Winter Comes"

Fox Screen Version Of Famous Story For Broadway Before General Release

THE extraordinary success of A. S. M. Hutchinson's book "If Winter Comes," which, notwithstanding the fact that it is now in its second year of publication, is still one of the best sellers, has given added impetus to the interest aroused by the announcement that the William Fox screen version of "If Winter Comes" will be given a Broadway showing before being released generally throughout the country. The book has already had an enormous amount of advertising both in this country and in England.

The guarantee given the screen version by Fox Film Corporation's production is found in the nature of the adroitly selected cast, headed by Percy Marmont and Ann Forrest; also in the reputation for splendid results of Harry Millarde, who directed the picture, and the care and expense put on its filming here and in England. Many months of the closest application to the work in hand were required, and the services of all grades of English society were employed as a suitable background to the military and mob scenes while the exteriors were being shot.

Never before has the remarkable picturesque scenery of the land of George V. been so faithfully reproduced by an American film company it is claimed. Its famous castles, manor houses, cathedrals, village streets and country lanes have all been used just as they were introduced into the story by the celebrated author.

The filming of the novel created every indication of keen interest among the inhabitants of the towns and villages. Roy W. Hinds, an American writer who was in England at the time, bears witness to the enthusiastic reception given the American director and the members of the company.

Strong Cast for Second Nigh Production

The effort of Director Will Nigh and his distributors, L. Lawrence Weber and Bobby North to capture the finest screen stars available for their second release, has been crowned with success. Not only have Tom Moore and Ann Forrest been secured, but an aggregation of sterling screen characters as famous in their particular roles as the leads are in theirs, has been added to the cast. Harry T. Morey, foremost "society strongman," and star of "Beyond the Rainbow" has been cast for a fitting role in Nigh's second, now being made at the Metro Studios, New York.

Edmund Breese, veteran paternal character of the stage and screen, plays his famous role in Nigh's second production.

Florence Billings is remembered from her past performance in "Who Are My Parents" and "What Fools Men Are."

Shannon Day is another favorite included in the cast. She appeared in "Manslaughter," "Affairs of Anatol" and "One Clear Call."

Read what the New York TIMES said about

EXTRA!

DRIVEN

"Driven," the motion picture of Southern mountaineer life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films even shown on Broadway. Except for its ending, which is, in part, a concession to the popular taste for theatrical hokum, it is convincingly sincere. And, most important of all, it is intensely dramatic. It is dramatic because it is rooted in reality, in a true situation, and grows logically, inevitably, up from its solid ground.

And it is unusually well made. Charles J. Brabin, who broke away from the movie millyard to do something he wanted to do in motion picture creation, went down into the Southern mountains to make this film. He sought a natural setting, he took competent players with him, and he grasped the fundamentals of life in the mountains before he used the camera. Then he made the picture. He brought technical skill and an instinct for cinematographic expressiveness to his task, and the result is a story in living pictures, pictures that you can't get away from and are not likely to forget for a long time. There are scenes in "Driven" that reach the summit of cinematographic power. It is impossible to imagine how the things they say could be more effectively told.

As the mother in the mountains, Emily Fitzroy gives a thrilling performance. Her life is dead. She is broken. Her face is forever set in weariness—except when it blazes in resolution. And when it blazes, the spectator sits up in his seat. He feels the fire. The others in the cast are also good. Elinor Fair, as the girl, is appealing, and Charles Emmett Mack, though not altogether a happy selection for his rôle, still gives it the essential character it demands. He weakens it chiefly in the close-ups, of which might be fewer. Burr McIntosh, as the father and George Bancroft as Lem are true to their type and make themselves plain. Altogether, the acting is excellent.

A CHARLES BRABIN Production

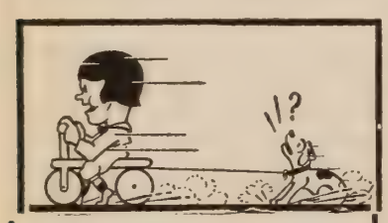
UNIVERSAL JEWEL

Presented by Carl Laemmle

Failure," Release

Interest in the release, March 18th of the Associated Exhibitors six-part feature, "Is Divorce A Failure?" the first of the Leah Baird 1923 specials, has been intensified by the agitation for and against Senator Arthur Capper's bill for a federal marriage and divorce law. The measure, now before Congress, has received the endorsement of influential women's clubs and other organizations, and the discussion is filling many columns of newspaper space.

In view of the popular interest in a project to make conditions of marriage and grounds for divorce uniform, the date set for the release of the Leah Baird photoplay, in which the divorce question forms the basis of the plot, is regarded as peculiarly timely. But there are said to be nearly half a dozen other angles to the picture, any one of which, developed in real life, would be handled under scereheads in every newspaper.



PULLING POWER ?

STORY? AND THEN SOME. DIRECTOR? TOM MILLS. CAST? PICKED TO ORDER. CLEAN COMEDY? PLENTY. HEART INTEREST? YES.

WATCH THIS SPACE. IF IMPATIENT DROP US A LINE AND GET THE DOPE IN ADVANCE.

JUST A TIP. DON'T LET THIS NEW SERIES MAKE YOU OVERLOOK

COMPARABLES

CHOICE PRODUCTIONS, INC.
6044 SUNSET BOULEVARD
LOS ANGELES, CALIF.

"Wonders of Sea" on F.B.O. List

J. E. Williams' Under-Water Picture Favorably Received by N.Y. Critics

"WONDERS OF THE SEA," J. E. Williamson's under-water photoplay, is now on the F. B. O. release schedule. This picture on the occasion of its presentation at the Rivoli and Rialto theatres, New York, won a favorable reception on the part of the Metropolitan critics. Among the comments made by the newspaper reviewers were the following:

Evening Mail—"This sample of underwater photography is a marvelous piece of work, as thrilling as the most sensational melodrama and as beautiful as a visioned fairyland."

Evening Telegram—"'Wonders of the Sea,' which has been shown for a week at the Rialto with remarkable appreciation, is a gripping story of adventure among the denizons of the deep."

Evening Mail—"The best picture this week at the Rivoli is 'Wonders of the Sea,' which last week held forth at the Rialto. For the matter of that, 'Wonders of the Sea' would be just about the best picture in any film program in which it held a place."

The Times—"One of the most unusual and peculiarly fascinating motion pictures Broadway has ever seen."

Tribune—"'Wonders of the Sea,' made by J. E. Williamson, has been added to the feature at the Rialto, but it seems that the deep-sea picture ought to be feature enough all by itself on any program."

The trade paper critics were also favorable in their reception. The Exhibitors Herald called the picture "a remarkably interesting film depicting the wonders of the deep, with much beautiful photography and many thrilling dramatic moments. It is 4,500 feet in length and worth playing as a feature. . . . All in all, 'Wonders of the Sea' is a splendid achievement for the camera."

Harrison's Reports stated that the new F. B. O. release was "actually a treat, and the kind of a treat that makes picturegoers." The Moving Picture World called it an attractive offering on any production and they advised that it was good for any house anywhere.

Mr. Williamson is in receipt of many inquiries from exhibitors throughout the country who were influenced by the above reviews, and who have been eagerly awaiting the announcement of the picture's release.

"Wife In Name Only" Due Soon

Once Popular Stage Play From Bertha M. Clay Novel Is Nearing Completion

ABOUT twenty years ago, a certain manager of a theatrical stock company in Kansas City came to the conclusion that if he could advertise his shows with glaring lithographic posters, he would increase attendance regardless of the kind of shows he put on. Consequently, he collected the most glaring posters he could lay his hands on, and hired a little girl, just graduated from school, named Adeline Leitzbach, to write "plays" to fit these posters.

It was at this time that the novels of Bertha M. Clay were at the height of their popularity, and Miss Leitzbach got permission from the publishers to "dramatize" one of them. She succeeded in tailoring "Wife In Name Only" to enable her employer to use the posters that "glared" the most. The play was produced and presented, and the posters, the manager claimed, "packed 'em in to S. R. O."

To-day, at the studios of the Pyramid Pictures, Inc., in Astoria, L. I., under the direction of George Terwilliger, and with a cast of noted screen luminaries including Mary Thurman, Edmund Lowe, Florence Dixon, William H. Tooker, Arthur Hausman, Edna May Spooner and others, this same Adeline Leitzbach's dramatization of Bertha M. Clay's novel, "Wife In Name Only," is being made into a photoplay which the producers expect will be one of the outstanding cinema successes of 1923. Also, Miss Leitzbach's newest play, "Old Man Smith," is now in rehearsal at the Frazee theatre, and will shortly be presented on Broadway, featuring Tom Wise.

Alfred Lunt Heads "The Ragged Edge" Cast

Alfred Lunt, the handsome new star from the legitimate stage, evidently is in earnest about pictures. Having just completed work in "Backbone," which had its first private showing at the Mark Strand theatre, New York, on February 20, he is now dashing off to tropical climes for the filming of "The Ragged Edge" in which he also has the lead. Both of these pictures are for the Distinctive Pictures Corporation and will head a list of about twelve features for the year.

"Backbone" is Lunt's first appearance on the screen, he having broken into the films at precisely the same time as Glenn Hunter, with whom he appeared in the Broadway success, "Clarence." Lunt likes the work so well he started on "The Ragged Edge" at the Distinctive Studios with only a few days rest after the completion of "Backbone." Harmon Weight is directing the new picture.

The interiors for "The Ragged Edge," which is based on Harold McGrath's novel of the same name, have been filmed at the studios in the Bronx, New York, and the exteriors will be shot off Miami, Fla. Howard Estabrook, assistant production manager for Distinctive, has made two trips to that city to make arrangements for locations.

Paramount Campaign for Great Britain

A national advertising campaign for Paramount Pictures designed to reach the exhibitors and public of Great Britain has been launched by the Famous-Lasky Film Service, Ltd., Paramount distributors in the United Kingdom, of which John Cecil Graham is managing director. This campaign has been patterned along the lines of the national advertising campagn conducted in this country by the Famous Players-Lasky Corporation and, according to advices received by E. E. Shauer, director of the company's foreign department, has been eminently successful.

Approximately one hundred newspapers, divided into three groups in accordance with their size, are being used in this advertising campaign, the first of its kind to be launched in Great Britain.

Another country which has made excellent progress in a national Paramount trade mark advertising campaign is Australia, which has been using the leading newspapers in the larger cities for several years.

Release "Shooting of Dan McGrew" in Fall

It has been definitely decided by Arthur H. Sawyer and Herbert Lubin of S L Pictures, that their special production for Fall release will be "The Shooting of Dan McGrew." Due to the time which will be given the making of this picture and the desire of Arthur H. Sawyer to gather a superlative cast for the various principal roles, the production will not be started next month, as originally scheduled, the time being consumed by Mr. Sawyer in perfecting his plans for making this one of the most important offerings of the year.

"The Shooting of Dan McGrew" will present among other stellar players, Willard Mack, Lon Chaney and Barbara La Marr. Several weeks of preparatory work has already been done by the S L organization prior to the preparation of the continuity.

Screening of "Brass" Brings Bookings

FOLLOWING the screening of the Warner Brothers classic of the screen, "Brass," a Harry Rapf production directed by Sidney Franklin, before a representative audience of New England exhibitors, the management of the Park Theatre, Boston, booked the picture for an indefinite engagement, according to report, and it will be shown at that theatre beginning March 5.

The Strand Theatre, New York, has booked the picture for the week beginning March 11. For this showing the Warner staff has devised a number of exploitation stunts which are calculated to arouse further interest in the production.

"Famous Mrs. Fair" Is Endorsed

Fred Niblo Production Just Released Brings Much Favorable Comment

THE Fred Niblo production, "The Famous Mrs. Fair," which has just been released by Metro Pictures Corporation after six months of intensive studio work, has already proved to the industry that the careful attention given to its production has been warranted according to Metro. Endorsements, fully as enthusiastic as those given to the story in the stage version by James Forbes, have already been received for the photoplay, and Metro officials regard it as one of the best of their season's output.

Metro's confidence in the ability of this Louis B. Mayer production to make a high place for itself among the season's hits is based on several factors, each of the highest importance. In the first place, the play ran for a solid year on Broadway, with Henry Miller and Blanche Bates in the leading roles. For two years afterwards, three hundred American cities applauded it. Secondly, there is the skill of Fred Niblo which has time and again called for the highest tributes from photoplay critics. The director of such big productions as "Blood and Sand" and "The Three Musketeers" has enlarged on the stage version of the play, and the result of his labors is a heightening of the vital appeal of the drama in the story.

Thirdly, there is the cast, each member of which has been chosen solely on the basis of his or her fitness for each particular role. Myrtle Stedman, film actress of splendid capabilities, plays the role of Mrs. Fair; Huntly Gordon, a screen newcomer whose artistry has been promptly recognized, is seen as Jeffrey Fair; and others of importance in the large cast are Cullen Landis, Marguerite De La Motte, Ward Crane, Helen Ferguson and Carmel Myers.

Fred Niblo directed "The Famous Mrs. Fair" from Frances Marion's scenario of the great American play by James Forbes. Charles Van Enger photographed it.

"Village Blacksmith" Is Praised

Fox Reports First of Special Releases Being Well Received by Audiences

"THE VILLAGE BLACKSMITH," the first of the recent list of Fox specials to be released, is receiving the wholehearted acclaim of audieinces throughout the nation, according to reports to the Fox offices from exhibitors in many of the key centers.

The Fox publicity department writes of the picture:

"In settings of pristine loveliness, the story of the village 'smithy' is unfolded. The film contains some of the most beautiful photography ever shown. It is an idyl of small-town life.

"Jack Ford, who directed the production, merits much commendation. He has kept the picture from becoming saccharine. It is as lovely as a New England springtime, and as rugged and strong as the sinews of the blacksmith. This is due to intelligent and capable acting. Bessie Love quite surpassed herself in a role of youth and charm.

"The Longfellow poem is too familiar to require elaboration in comment. The picture, founded on the poem, should have a tremendous success. It is universal in its appeal, is filled with honest sentiment and possesses many scenes of great beauty."

The cast includes Miss Virginia True Boardman, Miss Ida Nan McKenzie, Dave Butler, Gordon Griffith, George Hackathorne, Pat Moore, Tully Marshall, Miss Caroline Rankin, Ralph Yeardsley, Henri de la Garrique, Francis Ford, Miss Bessie Love, Miss Helen Field, Mark Fenton, Lon Poff, Miss Cordelia Callahan, Eddie Gribbon and Miss Lucille Hutton.

The scenario is by Paul H. Sloane, while George Schneiderman is the photographer. It was directed by Jack Ford, and according to the announcement is a 1923 melodrama.

Clifton Tells Perils Of Picture Making

Thousands of radio fans throughout the United States and elsewhere, possibly—"tuned in" on Weaf's concert program last Wednesday night and enjoyed hearing Elmer Clifton, producer of the Hodkinson super-special "Down to the Sea in Ships," which is now showing in New York, for an indefinite run at the Cameo theatre, and in several other cities, tell of the perils encountered by motion picture producers in filming novelties for the screen, and especially with reference to the dangers met in screening his own production.

Mr. Clifton, who is an interesting talker, held undivided attention for fifteen minutes while he related the adventures of his expedition to the Caribbean Sea.

"Isle of Lost Ships" Prints Arrive

Prints of Maurice Tourneur's "The Isle Of Lost Ships" have arrived in New York from Los Angeles and the production is said to have been approved by those who saw the preview. For some of the scenes he gathered together many old and new hulks of the sea from barges and sailing ships to submarines and liners.

The cast includes Milton Sills, Anna Q. Nilsson, Frank Campeau, Walter Long, Hershell Mayall and others. The picture is a First National March release.

Read what the EXTRA! New York Papers said about

DRIVEN

"A really splendid film. As artistic as anything yet produced on the screen. Whoever misses seeing this piece misses a film that he or she would have been glad to remember. It is gratifying to be able to recommend this picture as one of the finest we have ever seen!"

—N. Y. MORNING TELEGRAPH

"Among the very best, not only this season but all other seasons. In all respects it is a masterly work. Greatness is achieved. 'Driven' could be utilized to serve as a model for the great majority of cinema producers."

—N. Y. GLOBE

"Among the best cinemas produced here in a long time. An unusual picture. A powerful story. Many thrilling moments. True to life. It is well worth seeing."

—N. Y. EVENING TELEGRAM

"A photoplay having every element of an exceptional picture. A praiseworthy film."

—N. Y. EVENING MAIL

"One of the really fine things, dramatically, which have been shown on Broadway screens this year. It is natural and human and moving; it is acted with exceeding grace and faithfulness."

—NEW YORK WORLD

"Fascinating and real. Mr. Brabin has done it perfectly. It is well worth seeing."

—N. Y. TRIBUNE

A CHARLES BRABIN Production

UNIVERSAL JEWEL

Presented by Carl Laemmle

Audre Lafayette, the nineteen-year-old French girl who has been imported by Richard Walton Tully to play the title role in "Trilby" to be directed by James Young for First National release.

"Notoriety" Sold in Southwest

The territory including Texas, Oklahoma and Arkansas was sold by Sam Sax, sales manager for L. Lawrence Weber & Bobby North, to the Southern States Film Co., Inc., of Atlanta, on the Will Nigh photodrama "Notoriety." This sale almost completes the disposal of state-rights on the society drama.

An early first-run has been arranged on a Southwestern circuit, and an exploitation campaign to be conducted on one of the largest scales the territory has yet seen, will soon be launched. A tie-up with the Dallas newspapers on an Anti-Notoriety campaign is being perfected. Previous to the opening of the picture, an elaborate preview is planned, where the leading public officials will be invited.

Choice Productions Is Busy on Series

The Choice Production studio is a bee-hive of industry these days where Tom Mills is directing the production of a new series of comedy subjects for that company. This series is said to bring to the screen an angle of life heretofore overlooked by producers which is replete with clean comedy and heart interest, the first subject is now in the cutters' hands.

These productions, together with the Comparable series of which four have been completed provide an excellently balanced lineup of two reelers. The Choice Productions, Inc., were fortunate in securing as technical director W. E. Shepherd whose artistic work in designing the sets for the "Connecticut Yankee" was to no small extent responsible for the success of that production.

"Alice Adams" Given Approval

Associated Exhibitors announces that already there has been an exceptionally heavy booking demand for its seven-part feature, Florence Vidor in "Alice Adams," though the picture is not to be released until April 8th. The National Committee for Better Films accorded this attraction a star rating.

"Pilgrim" Makes Critics Laugh

New York Reviewers Admit Falling Under Chaplin Spell In His Latest

IT'S a rare thing when critics agree but the New York critics are of one opinion as to the entertainment value of Charlie Chaplin's last First National funmaker, "The Pilgrim," which began a two weeks' run at the New York Strand on February 25. One writer, Joseph Mulvaney, in the New York American, admitted that he tried to view the picture from a critical angle but was compelled to forget that he was a critic and joined with the big crowd in the Strand in uproarious enjoyment of the fun.

Here in brief is what the New York critics wrote:

"If Chaplin had never made another comedy, if he had never been heard of before, 'The Pilgrim' would be a hit. That's the test and no one can doubt, surely, that 'The Pilgrim' meets it."—The Times.

"You'll feel ashamed of yourself for laughing at the incredibly grotesque adventures of Chaplin in this new picture, and yet you can't help it."—The American.

"It is incredibly funny. It contains elements of humor as vitally laughable as anything that has ever been written or said. Please don't miss it."—The Herald.

"We liked 'The Pilgrim' better than almost any of his other pictures and . . . we like 'The Pilgrim' . . . because it was filled with incidents you could not anticipate, presented in a way you do not expect."—The Tribune.

"There is quite a lot of the old-time sure-fire stuff throughout 'The Pilgrim,' although being only four reels long, the picture is at no time padded or tedious. It had them rocking in their seats yesterday."—The World.

"Is it funny? It is. It is screamingly funny, measured from the standard of things that make us laugh. We howled, we roared, we slapped our sides. If you love Chaplin as we do you'll see this picture. And if you don't love him perhaps you will after seeing it."—Daily News.

N. Y. Cameo Policy Changed

During Run Of "Down To Sea In Ships" Eight Shows Will Be Given Daily

OWING to the unprecedented public demand to see the Elmer Clifton production, "Down to the Sea in Ships," now said to be playing to capacity crowds at the Cameo theatre, New York, it is stated that beginning with Washington's Birthday and continuing for the balance of the run the doors of the Cameo theatre will open at 10 A. M., eight shows being given daily.

This radical change in policy of the theatre was made in order to accommodate the enormous crowds attending the theatre. Thousands of people have been turned away, it is said, and standees have been so frequent as to warrant the prediction that this latest Hodkinson feature might remain at the Cameo indefinitely.

"Down to the Sea in Ships" was sponsored by the citizenry of New Bedford, Mass., the home of the whaling industry on the Atlantic Coast. It was personally directed by Elmer Clifton in the quaint Massachusetts town and on the high seas, and was made with the co-operation of the Old Dartmouah Historical Society.

The New York critics and public hailed the photodrama as an epoch making event, and were unanimous in declaring the whale hunt and other thrills of this picture of the sea, to be beyond question the finest of its type ever screened

"Othello" Popular At Criterion

Picturization Of Shakespearian Drama Attracts Crowds To N. Y. House

WHEN Ben Blumenthal and David P. Howells decided to test the drawing power of Shakespeare by presenting "Othello," at the Criterion Theatre, New York, they did not dare to anticipate anything approaching the great demand for seats following the announcement of the public showing of the continental production

In order to better gauge the interest of the public in the presentation of the first really great picturization of a Shakespearian drama it was deemed advisable to have an advance ticket sale. A private showing of the film before a distinguished gathering of stage and screen notables brought a few laudatory paragraphs into the daily papers and was the means of attracting immediate interest in the advance sale of seats. By Thursday evening, a day after the box-office had opened on the advance sale, there was not a single seat to be had for the opening day, Sunday, February 25th, it is said.

The advance sale of seats has already reached such proportions that the first week's business at the Criterion is certain to reach a record figure, it is claimed.

The screen version of "Othello," because of its magnificent production and remarkable acting will, it is said, bring an entirely new element into motion picture theatres. It will appeal to the "high-brow" and low-brow in any city.

For these reasons both Mr. Blumenthal and Mr. Howells expect "Othello" to exert a splendid influence for good in motion picture progress. And at the same time widen the field of silver screen appeal.

John Barrymore, who has been engaged by Warner Brothers to appear in the title role of "Beau Brummel" as star of a special production.

War Veterans Featured In "Lost"

Ex-service men had an opportunity to display their medals during the filming of a big hospital set used for "Lost," a Regal Production special, starring Madge Bellamy, which is being made at the Thomas H. Ince studios.

World War veterans exclusively were used, those with medals being placed on the preferred list. One man, a Belgian, played a small part with an array of his ten medals across his chest.

Madge Bellamy as a Red Cross nurse and her leading man, Warner Baxter, play a number of big scenes in the opening sequence of the production, which is laid in the hospital, where the "hero," shell-shocked and without memory, is provided with an identity which leads to later dramatic situations.

First National Makes Big Foreign Deal

E. Bruce Johnson, foreign manager of Assotiated First National, has just concluded another deal with Max Glucksmann of Buenos Aires for eight more new First National releases for distribution in Argentina, Uruguay, Paraguay, Chile, Peru, Boliva and Ecuador.

The pictures taken over by Glucksmann are "The Hottentot," "Skin Deep," "Bell Boy 13," "What a Wife Learned," "Man of Action," "Scars of Jealousy," "Sunshine Trail," all Thomas H. Ince productions and "Lorna Doone," a Maurice Tourneur production.

Glucksmann only recently took over thirteen other big First National attractions, including several Norma and Constance Talmadge pictures for the same territory.

Extra Box Office for "Third Alarm"

For the first time in its history, Barbee's theatre in Chicago was granted permission by the Chicago Building Commission to erect a temporary box office on the sidewalk to handle the crowds. The picture was "The Third Alarm," distributed by the Film Booking Offices of America.

NEW THEATRE

CONSTRUCTION & EQUIPMENT DEPARTMENT

PROJECTION CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Behind the Scenes With Edward L. Hyman, Mark Strand, Brooklyn

Description of Method and Construction for Prologue Presentation

Articles by Lee S. Ferguson

THROUGH the courtesy of Edward L. Hyman, Manager of the Mark Strand Theatre, Brooklyn, N. Y., and also with the cooperation of his Publicity Director, L. S. Ferguson, this department of the MOTION PICTURE NEWS is to present a series of descriptions on the prologues presented each week at the Mark Strand Theatre.

These descriptions will take up in detail the mechanical construction and lighting employed to secure the desired effects which are employed in that theatre permitting the proper atmosphere for the picture showing. The mechanical construction and lighting of such prologues is in itself relatively simple and may be easily duplicated as a whole or in part by other theatres. The art in this presentation is in knowing how to secure the most striking results from inexpensive equipment. As this series of articles progresses, the majority of managers will undoubtedly find valuable suggestions which they will be able to incorporate in presentations in their own theatre.

WITH the building of new, modern theatres and the remodeling of others to bring them into popular favor again, presentation is the thing which is being most considered by the live exhibitor to keep his house three jumps ahead of the sheriff. Presentation may mean merely a song number, or a dance, or a jazz orchestra sidetracked in a box, or it may mean a synchronization of lighting, staging and orchestration to bring out not only an entertaining effect but an artistic one as well.

In the latter instance it is true that the number of theatres is in the minority, but their pace is being followed by more and more as time moves forward.

Probably the best equipped theatre in the country for presentation is the Brooklyn Mark Strand, of which Edward L. Hyman is managing director. Because Hyman is a firm believer in presentation has brought this fact about. This house was not so well equipped when he took charge of it, but through installing lights and other equipment it has been brought on a par with the finest in the land—it was already architecturally so. Its success proves the wisdom of this.

The stage presentation number which we take for example this week, in expectation it may prove beneficial to exhibitors in various sections, is a prologue to "Fury" used by the Brooklyn Mark Strand the week of February 18. Managing Director Hyman, because this photoplay is heavy drama, wanted lighter stuff in the specialty presentations, thus he chose a song number that had to do with the sea (in keeping with the picture) and to be sung by a bass singer. The usual doleful, sad vocal numbers heard frequently were avoided, and instead one with a lilt, a carefree note, was selected. This was "Bells of the Sea," by Lamb, and sung by Carleton Gerard.

Now, with the song number and singer all set, the question of staging came next, and from the possibilities were chosen the stage setting as photographed herewith. Its effectiveness, however, can not be fully realized from the pictured reproduction, because lighting played an important part, and as yet the photographer has not found a way to "shoot" it.

The presentation stage at the Brooklyn Mark Strand is about forty feet wide, thirty feet high and ten deep. The back drops are, therefore, made 30 x 40. In this prologue the back drop was a neutral blue, a painted drop that can be used to denote sea and sky. Immediately in front of this drop, centered, was placed the set piece representing the boat. This set piece consisted of a straight canvas, battened, for the outline of the boat to be painted upon. A light scaffolding, and legs, behind this held it secure, and a platform is used for the singer to stand upon.

For "water" in front of the boat a ground cloth is laid. This is scrim dyed light blue, and undulating from about one-third the way up the boat to the floor of the stage, reaching out toward the orchestra a distance of about six feet. Upon this ground cloth is thrown the surf effect from lights at each side of the stage. Thus surf effect gives the appearance of water splashing against the boat. To the right is the lighthouse in the distance, and to get the proper effect a "skiddoo" light, or flasher socket, was used. This flashes on and off regularly, a glowing, white light. For a smoke effect from the funnel of the boat, salamoniac placed on an electric heater turns the trick, making a steady and easily seen smoke without fumes or disagreeable effects. The windows of the cabin of the boat are transparencies, and behind them is placed a single red light, to lend that touch of necessary color, or contrast.

Now for the lighting. A steel blue spot light was focused on the singer from off stage, on a line with his face; the cove lights were blue; two magenta (reddish purple) entrance spots and two medium green,

Prologue, "Bells of the Sea," used with the picture, "Fury," at Brooklyn Mark-Strand

Behind the Scenes With E. L. Hyman

(*Continued from preceding page*)

focused on the ceiling. The result was an ocean scene at night, with no great amount of detail but a soft blending of outlines, the swish of the ocean and the singer's song floating out from the ship. The orchestra accompaniment carried out the scheme, with chimes used for bell effects.

As devised and carried out by Managing Director Edward L. Hyman this prologue was the last word in effective presentation, and it can be duplicated or modified for almost any theatre, whether or not lights and equipment are available. For the exhibitor using it as described, the set piece representing the boat may be made of compo-board, the local sign painter making a cut-out for the rail, cabin and funnel. The flasher plugs for the lighthouse sell for about seventy-five cents anywhere, and a 10 or 25-watt globe screwed into the plug socket, or even a 50-watt lamp, will do the work. For smoke, if electric heater is not used, a bellows puffing up flour gives the effect. A hand bellows is nearly always available. A spot as described for the singer, and soft blues bathing the whole set, with surf effect, will get over nicely.

For the exhibitor without lights, or with only the spot, more detail should be worked into drop and boat, as the white lights would search out defects. Clouds in the sky and waves painted on the bottom section of the boat, with a clear outline of the lighthouse in the distance should be added. When the song starts the footlights or borders could be switched off and nothing would remain but the singer in the spotlight, or, if desired, the surf effect beneath. At the finish the lights could flash up again to show the set.

But what if you are among those exhibitors who have no stage? It means eliminating the set only, for if you have a space large enough for the singer to stand there is no reason why you should do without the number. Properly attired, in oilskins and the customary fisherman or sailor whiskers, and covered by a spotlight while all other lights are off, the singer would create an illusion that if used just preceding the picture 'Fury" would serve as a most suitable prologue. Organ accompaniment would be ideal, thus no orchestra is necessary for the music.

For the exhibitor who desires to use a little more space than enough to stand on, the suggestion is made that a frame about four feet wide by nine or ten feet high be put together and over this hang a transparency upon which is worked spars, masts, a sail or anything suggesting the sea. The light can be placed behind this transparency, giving a good effect, and a light can be thrown on the singer from the side but so that it doesn't fall on on the transparency. A frame like this can be placed at the side of the curtain or screen if desired, with a plush or velvet draw curtain over it to be opened and closed at the proper time. Or the frame can be centered before the screen and the curtains parted just far enough to reveal it. The singer, of course, would stand directly in front of the transparency.

Thus, it is seen that an elaborate presentation can be used.

Joe Moulton Dies

The motion picture industry will learn with the sincerest regrets of the death of Joe Moulton on February 13th, 1923. Mr. Moulton was exceedingly well known in this industry through his connections with the General Electric Company as New York manager of small motors and also through the distribution of motor generators and similar theatre equipment. Mr. Moulton had been active in this field for many years and was a member of the Society of Motion Picture Engineers.

William H. Rabelle, President of the Independent Movie Supply Co., New York, Metropolitan distributor of Power's Projectors, signing contract in the office of Edward Earl, President of the Nicholas Power Company, Inc.

Of Interest to Ticket Machine Users

Every exhibitor who uses a ticket machine will be interested in the booklet just issued by the Automatic Ticket Register Corporation.

This booklet, which was prepared by the construction engineer in charge of the Automatic factory fills a long felt want, and tells in detail how to get the maximum of service out of your machine.

The Automatic people will mail a copy of this booklet free to the owner of a ticket machine of any make. Address Edgar S. Bowman, Automatic Ticket Register Corporation, 1782 Broadway.

Baltimore's Metropolitan Simplexized

The Metropolitan theatre, which recently opened in Baltimore, Md., has as fine a projection room as anyone would want. It measures 10 feet by 18 feet and is equipped with three type "S" Simplex projectors with Snaplite lenses which project a 12-foot by 16-foot picture on a Minusa screen at a distance of 93 feet.

The above projectors were installed by N. C. Haefele & Company of Baltimore, as well as the following equipment: G. E. 100-ampere Generator, Kliegl Spotlight, Safe "T" First Film Cabinet and an enclosed film rewinder. N. Basil Morgan is the projectionist.

New Troy Opens With Simplex Ticket Register

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CHAPTER III

(Continued)

REFRACTION—When light passes from one medium to another of different density it is refracted or bent, as shown in diagram No. 5. The different colored rays

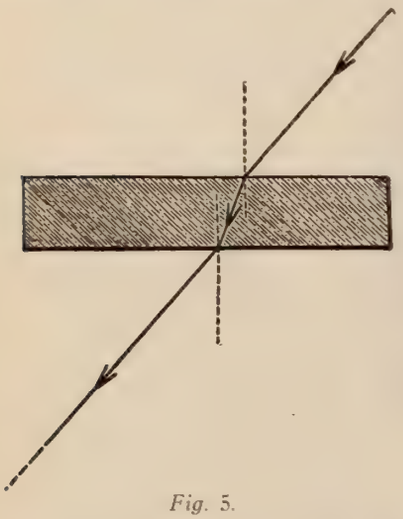

Fig. 5.

When a ray of light strikes another medium of greater or lesser density than the one it is leaving then, unless it strikes exactly perpendicular to the surface of the new medium, it will be bent or refracted. Figure 5 shows a ray passing through a block of glass and suffering two refractions, one upon entering and one upon leaving. In this case the two surfaces being parallel, the first refraction is neutralized by the second and the light ray continues in its original direction slightly displaced but parallel to its original course

being refracted or bent in different degrees. Upon this principle depends the construction of lenses.

Dispersion is shown in diagram No. 6, that is, light in passing through a glass prism is separated into its component parts, and in case of white light into the spectrum colors violet, indigo, blue, green, yellow, orange and red.

Absorption—When light falls on an object which neither reflects, refracts nor transmits, the light is said to be absorbed. No known substance is an absolute absorber of light; that is, an absolute non-reflector. A flat or matte black surface comes the nearest to being a total absorber of light, but it is not possible to paint an object so black but what sufficient light will be reflected from it to reveal its details when brilliantly illuminated. Thus we see that what we call blackness is not caused by no light reaching the eye but when very little does. The blackest object looks gray in comparison to what is called Chevreul's black, which is the darkness of the mouth of a dark cavern or a hole in a large box lined with black velvet.

If the object reflects only red all the other colors are absorbed; if only yellow is reflected, then all others are absorbed. Again, if we use, as our incident light, any particular color of light which happens to be wholly absorbed by the object, that object will appear black; if, for example, we look at a yellow and a blue flower by the yellow flame of a spirit lamp with common salt in the wick, the yellow flower appears distinctly yellow, for it does not absorb yellow light on reflection, but the blue flower looks black, for it absorbs all the yellow light and reflects none of it.

We have briefly discussed four qualities of light. The entire science of optics is embraced under these four sub-heads, and the better we understand these properties of light the more intelligently will we be able to know how to illuminate a scene and what lenses to use, in order to obtain any photographic result that we wish.

We have already found that light is propagated outwardly in straight lines in every direction from a luminous object. When it strikes a smooth reflecting surface, such as a mirror or a pool of still water, it is reflected back from the reflecting surface at the same angle at which it strikes, or in more scientific terms, the angle of reflection is equal to the angle of incidence, as shown in Figure 8. As we have become accustomed to visualizing objects as being in a straight line before us, since light always travels in straight lines, when we look into a mirror we do not see the mirror itself but the image which it reflects, and the reflected image appears to be behind or beyond the mirror, since our habit of sight perceives the reflected object in that direction. If, however, the rays of light fall upon an object which is not perfectly smooth, each tiny particle which composes its surface presents a different angle to the light rays than its neighbor, so that the light will be reflected at a different angle from each of these particles. This light reflected from the rough surfaces has thus had its direction broken so that it travels in many different directions. This is shown in exaggerated form in Figure No. 9.

Such light is called a diffused light, thus, on a cloudy or hazy day the light of the sun is diffused by its many reflections and re-reflections from the particles of watery vapor in the atmosphere. On a clear day the direct rays of the sun cast a dark shadow when any object is interposed between the sun and any surface upon which its rays fall, but when the light is diffused the reflected rays from many directions fall beneath the object, since the object is not in line with these reflected rays, and illuminate the surface beneath the object and we are not able to distinguish any perceptible shadows.

Practically all interior illumination is diffused light, for we can only have direct illumination where the sun shines through a window or other opening. We find it necessary to diffuse the light in interior scenes in order to make them appear natural, for it is not yet possible in the majority of cases to obtain sufficient illumination in an actual interior to act upon a photographic film with sufficient intensity in the short time of the exposure necessary with the motion picture camera. We have to build our interior sets in a studio leaving them open to the light at the top, and generally upon two sides, thus allowing a flood of light to enter. If the stage is an open platform, or if the studio is not of ground or ribbed glass, which of itself diffuses the light, it becomes necessary to suspend screens of thin white cloth called diffusion or halation screens above the set, to break up and diffuse the direct rays of the sun.

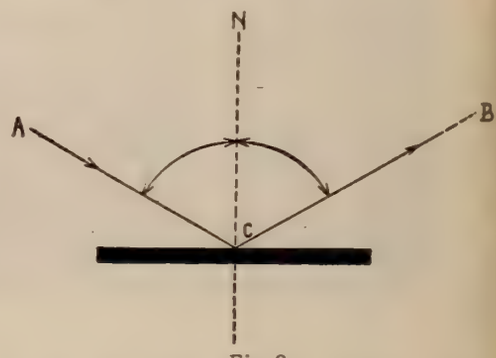

Fig. 8

When light strikes a smooth reflecting surface such as a mirror or a pool of still water it is reflected back at the same angle at which it strikes or in more scientific terms the angle of reflection N, C, B in figure 8 is equal to the angle of incidence A, C, N, both angles being measured from a line perpendicular to the reflecting surface at the point where the reflection takes place. These two angles always lie in the same plane with the perpendicular line which is always at right angles to the reflecting surface

We can all recall witnessing, even very recently, interior scenes taken in the direct sunlight where the pictures hung on the wall cast long oblique shadows and the characters, as they went through their actions on the screen, were each accompanied by a funereal silhouette which mocked every gesture in grotesque distortion upon the floor or wall. Happily, such scenes have now passed into the limbo of fading memories. When artificial lights are used, such as arc lamps, the light is diffused by ground or ribbed glass screens or with tracing cloth or similar material. The tubes of Cooper-Hewitt lights cover such an area that it is not usually necessary to use a screen for

(Continued on page 1204)

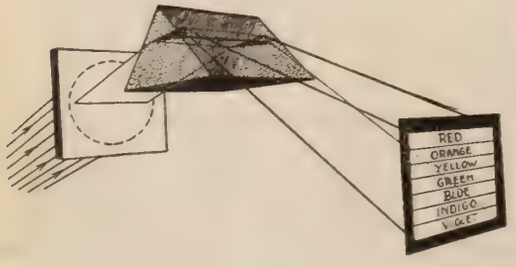

Figure 6

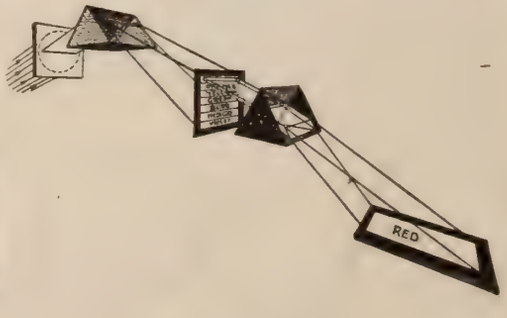

Figure 7

Fig. 6. Production of the spectrum by means of a prism. Fig. 7. Showing the elementary character of a primary color. Primary colors cannot be further resolved into other colors

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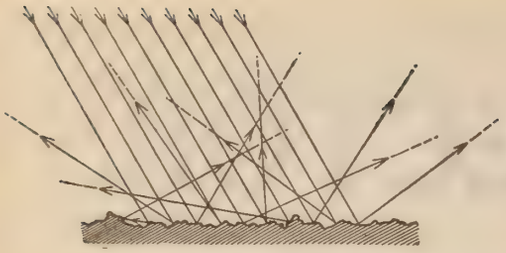

Figure 9

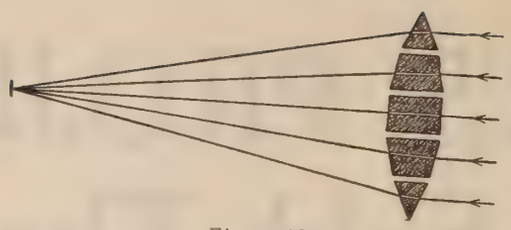

Figure 10

Fig. 9. Reflection of light from an irregular surface. Fig. 10. Illustrating the relationship between lenses and prisms. If we consider a lens as consisting of innumerable small prisms built up around a common center this relationship will beome apparent

(*Continued from page* 1202)

them, for the light, coming from so large an area covered by the tubes, is already sufficiently diffused.

When we produced the spectrum by passing a ray of light through a glass prism we found that the beam of light was bent or turned to one side by the glass; that is, the light was refracted. This refraction only takes place at the point of entrance between two mediums of different density. After being refracted at the surface the light continues to travel through the second medium in a straight line from the point of entry to the point where it emerges on the other side where a second refraction takes place, light again continuing to travel in a straight line. This angle of refraction varies according to the density of the medium in its relation to light and is always the same in the same medium, thus different kinds of glass and all transparent crystals and liquids have different angles of refraction. This angle of refraction is called the index of refraction. These indexes of refraction have been measured by mathematicians who make calculations for manufacturers of lens and predict all of its properties before one has been made. Such calculations are, however, far beyond the scope or needs of any ordinary photographer.

In Figure No. 10 we have a point from which emanates rays of light. Suppose we take a number of prisms with varying angles as illustrated in the diagram, the angle of each being such that each ray which passes through each prism is refracted to the point so that each of these rays is again collected at this point. Let us now examine the line of prisms which we have thus placed. The central prisms have sides which are nearly parallel, which progress outward from the center, the angle increases until the two faces come together. We will now replace the line of prisms with a lens covering practically the same range as the prisms as in Figure No. 11. We find that the lens also gathers all of the rays as the prisms did and refracts them again to the same point, so that we can consider the lens as a number of prisms rounded off into a single piece, or speaking still more exactly, that the lens is a continuation of an infinite number of prisms, the flat surfaces of which are too small for the eye to detect. This infinite number of surfaces, or points, we find, ranges itself into the segment of a circle. This refraction of rays emanating from a point back to a point again is termed a "point of focus."

If we now take two luminous points at the same distance from the lens but separated a short distance from one another, as in Figure No. 12, we will find if we have a screen for the rays to fall upon, that the two points will be reproduced side by side in exact miniature

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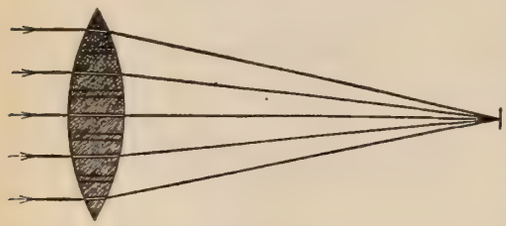

Fig 11

This is the same as Figure 10 with the proper curved surfaces substituted for the angular surface of the joined group of prisms

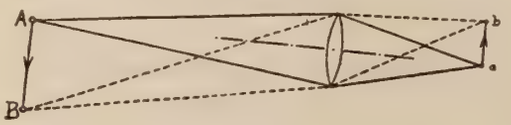

Fig. 12

If we take two luminous points, A and B, we find that the lens will form images of these two points as a and b. The point A being on the principal axis of the lens its image will be formed at a, also on the principal axis any motion of B will cause a diametrically opposite motion in b

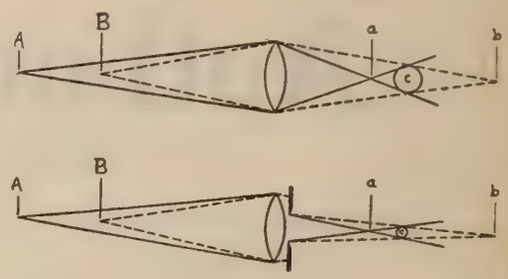

Fig. 13

Let us take the points A and B in these two diagrams. In both the upper and lower diagrams the image of A will form in the plane a and that of B will form in the plane b. It is in these two planes that the sensitive surfaces should lie to render sharply the images of A or B as the case may be

We desire to receive both of these images, however, on the plate at once and utilize the two following means for obtaining the result. First we compromise between the two planes a and b and place our plate in the plane "C." We do this becaue the circle of confusion at C, is common to both and is the smallest mean between the planes a and b. This compromise prepares us for better results in our 2d procedure. This consists of placing a diaphragm close to the lens. This diaphragm is a piece of black cardboard with a smooth, round hole in it and its function is to diminish the angle on the rays of light that represent the extremes of the cones of light which form the images a and b. This has the desired effect of reducing the size of the circles of confusion at C to an inappreciable size. This size depends on the distance between A and B and on the size of the hole in the diaphragm. A circle not greater than 1/100 inch is permissible in stills but for the cinema film one of 1/400 inch is about the limit of size

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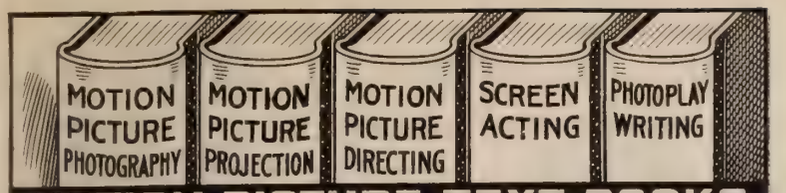

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The Laws of Magnetism

Lesson II—Part I

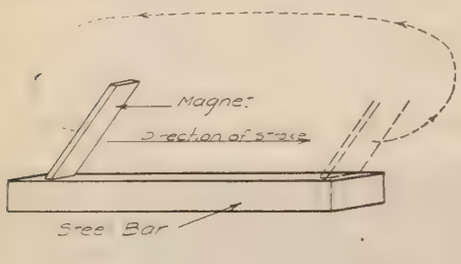
THE ancient Greeks know of a magic stone which had the power of attracting to it bits of iron. This wonderful stone they called a magnet, after Magnesia, a country in Thessaly, where it was first found.

Many years later some one discovered the fact that a long, thin piece of such a stone, if suspended, or hung, by a silk thread, would swing around until one end pointed nearly north and the other south. Silk thread was used because it has no tendency to twist or turn of itself; thus any turning must be due to the action of the magnet. For this reason it came to be known also as a lodestone (leading stone). Mining men speak of it as Magnetite (Mag-ne-tite), which is an oxide of iron. Not all pieces of magnetite, however, have this power of attracting iron particles.

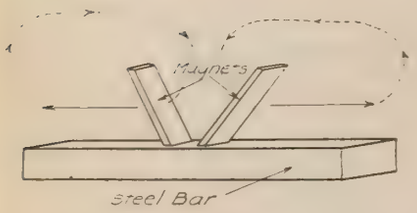
Magnets are divided into two general classes, Natural and Artificial. The lodestone, or magnetite, is a natural magnet. An artificial one is one which is created by contact with a natural magnet or some other method.

If a bar of steel is stroked in a certain manner with a magnet, and the stroking repeated a number of times, it will be found that the steel bar also possesses the power of attracting pieces of metal such as iron, steel, nickel, etc. This stroking can be done in two ways. In Fig. 1-A the magnet is placed on the left end of a steel bar and then moved slowly over to the right end. This operation is repeated a number of times by lifting the magnet off the strip of steel and carrying it back to its starting point, as shown by the dotted line. This precaution must be observed, since if the magnet is drawn back over its first path, the bar will be demagnetized; that is, will lose whatever magnetism it obtained by the first stroke. This method of forming an artificial magnet is called the "single stroke" method.

Another way is shown in Fig. 1-B, whereby two magnets are used to stroke the steel bar. In this case, however, the starting point is at the center of bar to be magnetized and the magnets are drawn away from each other, one to the left end and the other to the right end of the bar. This stroking is also repeated a number of times, care being taken to lift the magnet off the bar at the end of each stroke and return them to the starting point, as shown by the dotted lines. This is known as the "double stroke" method.



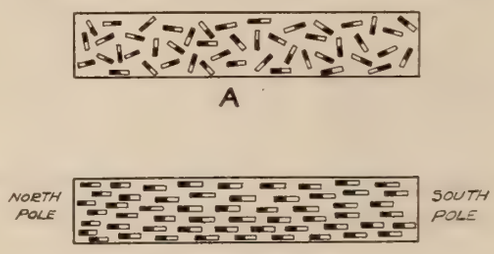
A



B

Figure 1

Artificial magnets are in turn divided into permanent and temporary magnets. The steel bar described above is a permanent magnet because after being stroked a number of times, it will hold its magnetism for a long while. In other words, its magnetism lasts, and thus a new magnet has been created. Hence, the word permanent magnet. If a bar of soft iron, however, had been used instead of steel it would only have retained its magnetism



A

B

Figure 2

while under the influence of the stroking magnet and as soon as the stroking stopped, it would have lost practically all its magnetism. So soft iron can only be magnetic while another *permanent* magnet is either touching it or else very close to it. In other words it is a *temporary* magnet.

The earth is a huge natural magnet. One end is called the North Pole and the other the South Pole. These names are arbitrarily given to the two poles. Now all magnets have a north and south pole, and if two strips of magnetized steel are each hung by a silk thread and brought close to each other they will twist themselves around until the north pole of one is as close as it can get to the south pole of the other. If, however, the two north poles are placed together, they will repel, or push away each other. Since this

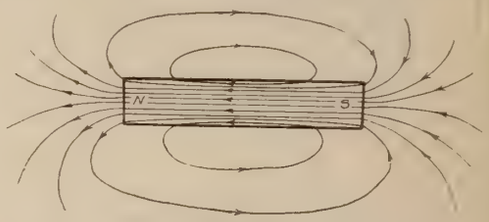


Figure 3

is also true in the case of two south poles, a very important law of magnetism can be stated as the result of the above experiment. This is "Like poles repel and unlike poles attract." In other words, two north poles will repel each other but a north and south pole will attract or draw each other.

Knowing this law, we are in a position to attempt an explanation of some of the action of magnets. A common theory for explaining the formation of magnets is as follows: In Fig 2-A is shown a bar of demagnetized iron. This bar is made up of countless thousands of little particles which are themselves tiny magnets. Each has a north pole and south pole. The black portion of each particle represents the north pole and the white the south pole. It will be noted that these particles are all jumbled up, having no particular order or formation. Hence the combined effect of all the jumbled up particles is to leave the iron bar without any noticeable magnetic effect. They neutralize each other, so to speak.

But suppose this iron bar is stroked once with a real magnet. Some of the particles will then arrange themselves in order. That is, they will move so that the north poles point in one direction and the south poles in the opposite direction. If the bar is stroked again more of them will arrange themselves in order, and this will continue with each stroke until practically all of them are lined up as shown in Fig. 2-B. Thus all the black ends, which are north poles, will point in one direction

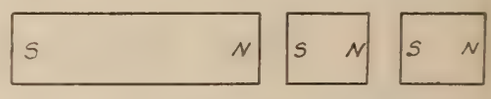


Figure 4

and the other ends in the opposite. One end, to which the blacks point, will become the north pole of the magnet and the other the south pole.

Now the difference between a permanent and temporary magnet is simply this: In a permanent magnet the particles stay lined up as shown, and in a temporary one they quickly disarrange themselves and go back to their former state of disorder.

If one end, say the north pole, of a magnet is cut off, a new north pole is immediately formed in its place, and the piece cut off also becomes a magnet (Fig. 3).

Lines of Force

The action of a magnet can be pictured by imagining lines of force coming out of the north pole and swinging around through the air to the south pole. The lines then enter

(*Continued on page* 1207)

UNDOUBTEDLY there are certain phases of electricity and mathematics which are being treated in this series of articles that are not made entirely clear to every projectionist. As it is essential that all the points brought out in the articles be thoroughly understood, it is suggested that points which need further explanation be called to the attention of the Editor. A thorough study made of these articles will enable the projectionist to gain a relatively comprehensive grasp of electricity as needed for his work. It is therefore highly recommended that each article as it appears be given considerable study for, as the subject progresses, constant references will be made back to past articles. By keeping this series of articles it will be possible for the projectionist to secure a file of very good material on the subject of electricity.

Simplified Electricity for Projectionists

(Continued from page 1206)

the south pole and go through the magnet to the north pole (Fig. 4). It is these lines of force which exercise the effect of attracting or repelling bodies as the case may be. Thus if two north poles are brought near each other, since the lines in each case are leaving the north poles, they will buck each other and hence push the two poles away. In the case of two south poles, however, the lines are both going in the same direction leaving the north pole and entering the south pole so the two poles will be attracted.

The reason why certain demagnetized pieces of metal are attracted to the north or south pole, as the case may be, is explained as follows: If a piece of soft iron, for example, is brought near the north pole of a magnet, it will be magnetized as explained before and lines of force will flow from the first magnet to the nearest end of the soft iron and *induce* or set up in it a new south pole. The opposite end will become a north pole. As unlike poles attract each other the soft iron is drawn to the magnet. The process is reversed in case the soft iron is brought near a south pole. The action of inducing a pole in an iron bar is as follows: Fig 5 shows the lines of force coming out of the north pole of a permanent magnet. Now it is a fact that the air offers a greater resistance to these lines than does the iron. Since the iron offers an easier path to the lines from the magnet, more of them will be drawn to it. Hence the lines will crowd into this end of the iron bar, and since the condition for a south pole is that the lines of force must enter it (Fig. 4) a new pole is created which is a south one.

The opposite end of the bar must then become a north pole since there can be only one north and one south pole in any given magnet at the same time. If the first magnet should be removed from the soft iron bar it (the bar) will immediately lose its magnetism.

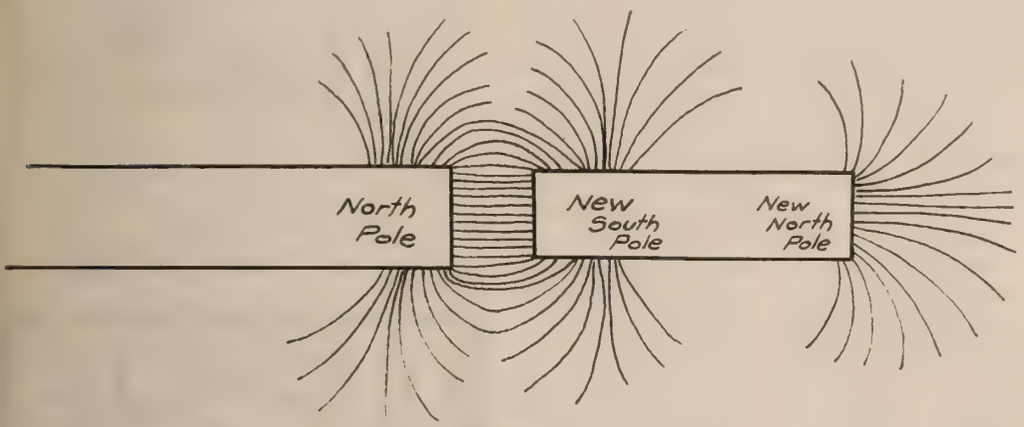


Figure 5

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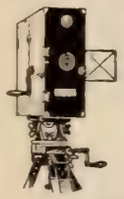

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Fundamentals of Light for Cinematography

(*Continued from page* 1204)

on the screen, but that the point of illumination which is above the original point of illumination is reproduced below the point of the original point of focus of the first point. If we now move this screen closer to or farther away from the lens, we find that the point of light enlarges in a circle of illumination. This is termed the circle of confusion. By moving the screen back and forth we also find that there is only one position in which the points of illumination are perfectly reproduced. If, however, we now move one of these points of illumination to a much greater distance than the other, we find that while one is sharp and distinct the other forms a small circle of confusion and that when we move the screen so that the more distant one is in focus, that the other becomes a circle of confusion, or out of focus, as it is termed. If, however, we move the two points closer to one another, but still at different distances from the lens, we find that we can bring them both to a focus on the screen or rather, so nearly to a focus that the eye is not able to distinguish the difference in sharpness between the two. This difference of distance between the two points of illumination is called the depth of focus.

Let us now take the points of illumination, as in Fig. 13, with one of the points focused sharply. If now we interpose a piece of black cardboard, in which a small round hole has been cut, close to the lens so that this hole is near the center of the lens, we find that the brightness of the images is much decreased but that the image of the point which was out of focus is now much sharper. Let us refer to our Fig. 13. Our images are not nearly so brilliant because much of the light which formerly came through the lens has been cut off by the piece of black cardboard; but as the cardboard has narrowed down the angle which the light ray takes from the lens to the focal plane, we have narrowed down or made smaller, our circle of confusion.

(*To be continued.*)

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 1
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 8
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Ellie Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 9
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
Californis Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A.	Agnes Ayres	Paramount	5 reels	Dec.	16
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct.	7
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Firebrand, The	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan.	13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Just a Mother	Isobel Elsom	Norca Pictures-S. R	5 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov.	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed	
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec.	23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec.	23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan.	27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb.	17
Brass Commandments	William Farnum	Fox	5 reels		
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb.	3
Christian, The	Special Cast	Goldwyn	9 reels	Jan.	20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan.	27
Dangerous Age, The	Special Cast	First National	7 reels	Dec.	9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb.	3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels		
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb.	3
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan.	20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan.	20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan.	6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels		
Flirt, The	Special Cast	Universal	8 reels	Dec.	30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels		
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb.	3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan.	20
Fury	R. Barthelmess	First National	9 reels	Jan.	27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec.	30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan.	27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan.	20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan.	20
Kick In	Compson-Lytell	Paramount		Dec.	16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan.	13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels		
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels		
Making a Man	Jack Holt	Paramount	5 reels	Dec.	30
Making Good	Pete Morrison	Sanford-S. R.	5 reels		
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels		
Man's Size	William Russell	Fox	5 reels	Dec.	30
Milady	Special Cast	Amer. Releasing	6 reels	Feb.	3
Missing Millions	Alice Brady	Paramount	6 reels	Sept.	30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb.	10
Plaything of an Emperor, The	Special Cast	I. A. Levinson-S. R.	6 reels	Oct.	21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels		
Power of a Lie, The	Special Cast	Universal	5 reels	Jan.	13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan.	20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan.	20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels		
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan.	13
Spawn of the Desert	Wm. Fairbanks	Arrow-S. R.	5 reels		
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec.	23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.	
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.	
Valley of Lost Souls	Kinegt'n-Sutherland	Independent Pict.	4 reels	Jan	20
Vengeance of the Deep	Special Cast	Amer. Releasing			
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov.	18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb.	3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec.	30
Western Justice	Caldwell-Hill	Arrow-S. R.	4 reels		
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels		
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan.	27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S. R.	5 reels		
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan.	13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Bihsop of the Ozarks, The	Special Cast	Film Book Offices	6 reels	
Brass	Monte Blue	Warner Bros.	8 reels	
Buster, The	Dustin Farnum	Fox	5 reels	Feb. 24
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Dooryard, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Drums of Fate	Mary M. Minter	Paramount	6 reels	Jan. 20
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan. 20
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
High Speed Lee	Reed Howes	Arrow-S. R.	5 reels	
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb. 24
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
Passionate Friends The	Special Cast	C. B. C.-S. R.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels	
Romance Land	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Stormswept	Special Cast	Film Book. Offices	5 reels	Feb. 24
Town That Forgot God	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox	6 reels	Feb. 17
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30

MARCH

Feature	Star	Distributed by	Length	Reviewed	
Adam and Eva	Marion Davies	Paramount	8 reels	Feb.	10
Are You a Failure?	Special Cast	Al Lichtman Corp.			
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar.	3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels		
Covered Wagon, The	Special Cast	Paramount			
Does It Pay?	Hope Hampton	Fox			
Driven	Special Cast	Universal	6 reels	Dec.	9
Gossip	Gladys Walton	Universal	5 reels		
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels		
Lamp in the Desert, The	Special Cast	C. B. C-S. R.	5 reels		
Leopardess, The	Alice Brady	Paramount			
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar.	3
Lost and Found	Special Cast	Goldwyn			
Mad Love	Pola Negri	Goldwyn	6 reels	Feb.	24
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels		
Midnight Guest, The	Special Cast	Universal	5 reels		
Ne'er Do Well, The	Thomas Meighan	Paramount			
Nth Commandment, The	Special Cast	Paramount			
Racing Hearts	Special Cast	Paramount	6 reels	Feb.	24
Rupert of Hentzau	Special Cast	Selznick			
Single Handed	Hoot Gibson	Universal	5 reels		
Temptation	Special Cast	C. B. C.-S. R.	6 reels		
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels		
White Flower, The	Betty Compson	Paramount			

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel		
Agent, The	Larry Semon	Vitagraph	2 reels		
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels		
All Wet	Al St. John	Fox	2 reels		
Alarm, The	Al. St. John	Fox	2 reels		
Aladdin, Jr.	Lewis Sargent	Universal	1 reel		
American Plan	Lee Moran	Universal	2 reels		
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel		
Balloonatic, The	Buster Keaton	First National	2 reels	Feb.	24
Best Cellar, The	Neely Edwards	Universal	1 reel		
Be Yourself	Neal Burns	Educational	2 reels	Jan.	20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels		
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov.	25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec.	2
Blazes	Lige Conley	Educational	2 reels	Nov.	4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct.	14
Bow Wow	Louise Fazenda	First National	2 reels	Feb.	24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels		
Boyhood Days	Buddy Messinger	Universal	2 reels		
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels		
Broadcasting	Johnny Jones	Pathe	2 reels	Oct.	21
Bully Pair, A	Molina	Universal	1 reel		
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel		
Cabby, The	Lorraine-Maude	Universal	2 reels		
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan.	20
Champeen, The	Children	Pathe	2 reels	Feb.	3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec.	2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb.	3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel		
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel		
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec.	30
City Chap, The	Al. St. John	Fox	2 reels		
Cobbler, The	Children	Pathe	2 reels	Feb.	17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
Crash	Jimmie Adams	Educational	1 reel	Nov.	18
Cupid's Elephant		Fox	2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov.	4
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan		Fox	2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut		Lee-Bradford-S. R.	1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan.	20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan.	13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	25
Educater, The	Lloyd Hamilton	Educational	2 reels	Dec.	30

Egg, The	Stan Laurel	Metro	2	reels	Feb. 3
Electric House, The	Buster Keaton	First National	2	reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3	reel	Nov. 4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3	reel	
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2	reels	Jan. 20
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3	reels	
Face the Camera	Paul Parrott	Pathe	1	reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2	reels	
Fair Week	Paul Parrott	Pathe	1	reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½	reel	
Farm Follies		Universal	2	reels	
Fearless Fido	Aesop's Fables	Pathe	2/3	reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2	reels	Nov. 11
Fire Fighters	Children	Pathe	2	reels	
Fire the Fireman	Paul Parrott	Patne	2	reels	Dec. 30
First Flivver, The	Sarg's Almanac	Educational	1	reel	
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3	reel	
Flivver, The	Paul Parrott	Pathe	1	reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1	reel	
Foolish Lives	Lee Moran	Universal	2	reels	
For Rent—Haunted	Johnny Jones	Pathe	2	reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3	reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2	reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1	reel	Oct. 7
Fresh Heir, The		Fox	2	reels	
Fresh Kid, The	Fox-Gregory	Universal	2	reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3	reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3	reel	
Ginger Face	Johnny Fox	Universal	2	reels	
Glad Rags	Bull Montana	Metro	2	reels	
Gliders, The	Aesop Fables	Pathe	2/3	reel	
Golf	Larry Semon	Vitagraph	2	reels	
Golf Bug, The	Paul Parrott	Pathe	1	reel	Oct. 28
Good Scout, A		Educational	2	reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	1	reel	
Harvest Hands	Paul Parrott	Pathe	1	reel	Nov. 18
Haunted Castle, The		Educational	1	reel	
Haunted House, The		Fox	2	reels	
Hazel From Hollywood	Dorothy Devore	Educational	2	reels	Jan. 13
Hee Haw!	Trimble & Maud	Universal	2	reels	
Heeza Liar and Ghost		Hodkinson	1	reel	
Heeza Liar's Treasure Island		Hodkinson	1	reel	
Hello Judge	Lee Moran	Universal	2	reels	
Henpecked Harry	Aesop Fables	Pathe	2/3	reel	Oct. 28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3	reel	
High and Dry	Clyde Cook	Fox	2	reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2	reels	
High Power	Lige Conley	Educational	2	reels	Dec. 2
His First Job	Lewis Sargent	Universal	1	reel	Oct. 14
Hoboes de Luxe	Neely Edwards	Universal	1	reel	
Home Made Movies	Ben Turpin	First National	2	reels	
Home Plate, The	Lee Moran	Universal	2	reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2	reels	Nov. 18
Hurry Up		Educational	1	reel	
I'll Take Vanilla	Paul Parrott	Pathe	1	reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2	reels	Dec. 9
Jailed and Bailed	Paul Parrott	Pathe	1	reel	Feb. 17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½	reel	
Jungle Romeo, A	Snooky	Hodkinson	2	reels	
Just a Little Late Club, The		Second National	1	reel	Dec. 30
Just Dogs		Universal	2	reels	
Keep 'Em Home	Carter DeHavens	Film Book. Office	2	reels	
Kickin' Fool, The	Maude (mule)	Universal	2	reels	
Kids and Skids	Lee Kids	Fox	2	reels	
Landlubber, The	Paul Parrott	Pathe	1	reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Lazy Bones	Clyde Cook	Fox	2	reels	
Let 'Er Run	Dorothy Devore	Educational	2	reels	Sept. 30
Look Out Below	Lige Conley	Educational	2	reels	Aug. 19
Love Drops	Neely Edwards	Universal	1	reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3	reel	
Matinee Idles	Neely Edwards	Universal	1	reel	
Me and My Mules	Queenie (horse)	Universal	2	reels	
Model Messenger, A	Lewis Sargent	Universal	1	reel	
Mr. Hyppo	Paul Parrott	Pathe	1	reel	Jan. 20
Mud and Sand	Stan Laurel	Metro	2	reels	
My Hero	Lupino Lane	Fox	2	reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2	reels	
Mysterious Hat, The	Aesop Fables	Pathe	2/3	reel	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½	reel	
Newly Rich	Snub Pollard	Pathe	2	reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2	reels	
No Luck	Lloyd Hamilton	Educational	2	reels	Jan. 13
Ocean Swells	Neal Burns	Educational	2	reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1	reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1	reel	
Old Sea Dog, The	Snub Pollard	Pathe	2	reels	
Once Over	Jimmie Adams	Educational	2	reels	Dec. 30
Once Over	Paul Parrott	Pathe	1	reel	
Once to Every Boy	Lewis Sargent	Universal	1	reel	Oct. 28
One Terrible Day	Children	Pathe	2	reels	
Ouch!	Jimmie Adams	Educational	1	reel	Jan. 20
Our Gang	Children	Pathe	2	reels	Nov. 4
Out on Bail	Paul Parrott	Pathe	1	reel	
Out of Place	Al. St. John	Fox	2	reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Pardon My Glove	Bobby Vernon	Educational	2	reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1	reel	Jan. 13
Peg o' the Movies	Baby Peggy	Universal	2	reels	
Pirate, The	Lupino Lane	Fox	2	reels	
Pitter Patter	Jimmie Adams	Educational	1	reel	Nov. 18
Please Be Careful		Fox	2	reels	Sept. 30
Poor Fish, A		Fox	2	reels	
Pop Tuttle, Detecktative	Dan Mason	Film Book. Offices	2	reels	Feb. 3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2	reels	Sept. 16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2	reels	
Punctured Prince, A	Bull Montana	Metro	2	reels	Oct. 28
Puppy Love		Fox	2	reels	
Quiet Street, A	Children	Pathe	2	reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2	reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1	reel	
Railroading	Earl Hurd Cart'n.	Educational	1	reel	Dec. 2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3	reel	
Ranch Romeo, The		Fox	2	reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½	reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2	reels	
Rides and Slides		Fox	2	reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½	reel	
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2	reels	
Ring Tail Romance, A		Educational	2	reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1	reel	
Rob 'Em Good	Bull Montana	Metro	2	reels	
Rolling Stone, A	Aesop's Fables	Pathe	2/3	reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3	reels	
Rookies	Brownie (dog)	Universal	2	reels	Feb. 4
Saturday Morning	Children	Pathe	2	reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1	reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1	reel	Oct. 21
Skipper's Sermon, The	Dan Mason	Educational	2	reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2	reels	
Soak the Sheik	Paul Parrott	Pathe	1	reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2	reels	
Some Family	Lee Moran	Universal	2	reels	
Some Service	Neely Edwards	Universal	1	reel	
Speed Boy, The	Lewis Sargent	Universal	1	reel	
Speeder, The	Lloyd Hamilton	Educational	2	reels	Sept. 23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Spuds	Lewis Sargent	Universal	1	reel	
Squirrelville Circus		Lee-Bradford-S. R.	1	reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1	reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½	reel	
Steeplechaser, The	Lige Conley	Educational	2	reels	Oct. 7
Step Lively Please		Fox	2	reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2	reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2	reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3	reel	
Stung	Johnny Jones	Pathe	2	reels	Jan. 13
Sweetie	Baby Peggy	Universal	2	reels	Feb. 24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2	reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2	reels	
Tattle Tail, The	Brownie (dog)	Universal	2	reels	Feb. 17
Tea N. Tea	Jimmie Adams	Educational	1	reel	Jan. 13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2	reels	
Terrible Tree, The	Sarg's Almanac	Educational	1	reel	Feb. 3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
That Son of a Sheik	Neal Burns	Educational	2	reels	Sept. 23
Their First Vacation	Carter DeHavens	Film Book, Offices	2	reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1	reel	
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2	reels	Dec. 9
Tin Bronco, The		Fox	2	reels	
Toonerville Topics	Dan Mason	Educational	2	reels	
Tough Winter, A	Snub Pollard	Pathe	2	reels	
Town Terrors, The	Lee Kids	Fox	2	reels	
Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal	12	episodes	
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1	reel	
Border Law (Drama), Leo Maloney		Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Ellie Norwood		Educational	2	reels	

Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2	reels	
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1	reel	
Dangerous Waters (Drama), Jack Mulhall	Universal	2	reels	
Deputized (Drama), Leo Maloney	Pathe	2	reels	
Doomed Sentinels (Drama), Roy Stewart	Universal	2	reels	
Drifter, The (Drama), Leo Maloney	Pathe	2	reels	Nov. 11
Drifter, The (Tenement Tales)	Clark-Cornelius	2	reels	
Drifters, The (Wilderness Tales)	Educational	1	reel	
Duty First (Tenement Tales)	Clark-Cornelius	2	reels	
Dwellers of the Deep (Urban Classics)	Vitagraph	1	reel	
Empty House, The (Drama), Eille Norwood	Educational	2	reels	
Enchanted City, The	Educational	1	reel	Oct. 14
Famous Northwest Mounted (Sport Review)	Goldwyn	1	reel	
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2	reels	
Fleeced For Gold (Artfilm)	Pathe	1	reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2	reels	
Fruits of Faith (Drama), Will Rogers	Pathe	3	reels	Dec. 23
Fun From the Press	Hodkinson	1	reel	
Gambling With Gulf Stream	Hodkinson	1	reel	Feb. 17
Game of Graft, A (Drama), Edmund Lowe	Independent Pict.	2	reels	Nov. 11
Giants of the Open (Drama), Roy Stewart	Universal	2	reels	
Gibeah (Holy Land Series)	Amer. Releasing	1	reel	
Golden Bullet, The (Drama), Harry Carey	Universal	2	reels	
Goose Safari on Lower Mississippi	Hodkinson	1	reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1	reel	
Gypsy Trail, The (Drama), Art Acord	Universal	2	reels	
Hair Trigger Burke (Drama), Harry Carey	Universal	2	reels	
Hansel and Gretel, Baby Peggy	Universal	2	reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1	reel	
Hearts of Oak (Drama), Roy Stewart	Universal	2	reels	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1	reel	
He Raised Kane (Leather Pushers)	Universal	2	reels	
Here's Your Men (Drama), Leo Maloney	Pathe	2	reels	Dec. 23
His Enemy's Friend, Leo Maloney	Pathe	2	reels	Nov. 25
His Last Case (Tenement Tales)	Clark-Cornelius	2	reels	
His Own Law (Drama), Leo Maloney	Pathe	2	reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1	reel	
Hot Shots (Lyman H. Howe)	Educational	1	reel	
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1	reel	
In the Days of Buffalo Bill (Serial)	Universal	15	epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy	Universal	2	reels	
Jean of Newark (Leather Pushers)	Universal	2	reels	
Kings of the Forest (Drama), Roy Stewart	Universal	2	reels	
King Winter (Lyman Howe)	Educational	1	reel	
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1	reel	
Last Call, The (Drama), Edmund Lowe	Independent Pict.	2	reels	
Law of the Sea (Drama), Jack Mulhall	Universal	2	reels	
Little Knight, The, Arthur Trimble	Anchor-S. R.	2	reels	
Little Red Riding Hood, Baby Peggy	Universal	2	reels	
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1	reel	
Lost, Strayed or Stolen, Leo Maloney	Pathe	2	reels	Feb. 17
Love Charm, The, Arthur Trimble	Anchor-S. R.	2	reels	
Madonna of the Chair (Novelty)	Clark-Cornelius	1	reel	
Man vs. Beast	Educational	2	reels	Oct. 21
Mass Play (Sport Review)	Goldwyn	1	reel	
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1	reel	
Mirror, The	Universal	1	reel	
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1	reel	
Mural Decorations of Sistine Chapel	Clark-Cornelius	1	reel	
Mystery Box, The	Hodkinson	1	reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)	Educational	2	reels	Dec. 16
Nature and Poet (Urban Classic)	Vitagraph	1	reel	
Nature's Wild Babies (Urban Classic)	Vitagraph	2	reels	
Old Spain	Fox	1	reel	
One Jump Ahead (Drama), Leo Maloney	Pathe	2	reels	Dec. 16
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2	reels	
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1	reel	
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2	reels	
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2	reels	
Pekin Ducks	Fox	½	reel	
Perils of the Yukon (Serial)	Universal	15	epis.	July 8
Pirates of the Air (Urban Classic)	Vitagraph	1	reel	
Pirates of the Deep (Drama), Jack Mulhall	Universal	2	reels	
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1	reel	
Plunder (Serial)	Pathe	15	epis'd's.	Dec. 16
Price of Progress, The	Pathe	2	reels	Nov. 18
Prickly Conscience (Robt. Bruce)	Educational	1	reel	Jan. 13
Priory School, The (Drama) Eille Norwood	Educational	2	Reels	Oct. 14
Quail, The	Hodkinson	1	reel	
Radio King, The (Serial)	Universal	10	epis.	Sept. 30
Redheaded League, The, Eille Norwood	Educational	2	reels	
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1	reel	
Resident Patient, The, Eille Norwood	Educational	2	reels	Nov. 25
Road to Jericho (Holy Land Series)	Amer. Releasing	1	reel	
Ropin' Fool, A	Pathe	2	reels	
Rough Going (Drama), Leo Maloney	Pathe	2	reels	Feb. 3
Roving Thomas in Nova Scotia	Vitagraph	1	reel	
Roving Thomas on an Aeroplane	Vitagraph	1	reel	
Roving Thomas on Fishing Trip	Vitagraph	1	reel	
Royal Chinook, The (Artfilm)	Pathe	1	reel	Jan. 20
Runaway Dog, The	Fox	1	reel	
Rustlers of the Redwoods, Roy Stewart	Universal	2	reels	
Samaria (Holy Land Series)	Amer. Releasing	1	reel	
Science At Home (Urban Classic)	Vitagraph	1	reel	
Sea Elephants (Lyman Howe)	Educational	1	reel	
Shechem (Holy Land Series)	Amer. Releasing	1	reel	
Shiloh (Holy Land Series)	Amer. Releasing	1	reel	
Siege of Lancashire Queen, Jack Mulhall	Universal	2	reels	
Six Shooter Justice, Harry Carey	Universal	2	reels	
Sky Splitter, The	Hodkinson	1	reel	Dec. 2
Smoked Out (Drama), Leo Maloney	Pathe	2	reels	Feb. 3
Social Buccaneer, The (Serial)	Universal	10	episodes	
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2	reels	Oct. 28
Soul Herder, The (Drama), Harry Carey	Universal	2	reels	
Speed (Serial)	Pathe	15	epi's'ds.	Sept. 23
Spending Six Million a Day (Urban)	Vitagraph	1	reel	
Spirit of Evil, The (Drama), Edmund Lowe	Independent Pict.	2	reels	Nov. 11
Split Outfit, The (Wilderness Tales)	Educational	1	reel	Nov. 18
Staff of Life, The (Urban Classic)	Vitagraph	1	reel	
Starland Revue	Film Book. Offices.	1	reel	
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2	reels	
Story of Ice, The	Fox	½	reel	
Strike Father, Strike Son (Leather Pushers)	Universal	2	reels	
Such Is Life Among Idlers of Paris	Film Book. Offices.	1	reel	Sept. 30
Such Is Life in Busy London	Film Book. Offices.	1	reel	
Such Is Life in the Riviera	Film Book. Offices.	1	reel	Sept. 30
Such Is Life Near London	Film Book. Offices.	1	reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey	Universal	2	reels	
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1	reel	
Texas Sphinx, The (Drama), Harry Carey	Universal	2	reels	
This Wife Business	Alexander Film	2	reels	
Thrills and Spills	Fox	½	reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood	Educational	2	reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart	Universal	2	reels	
Timber Queen, The (Serial)	Pathe	15	ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)	Vitagraph	1	reel	
Tracked Down (Drama), Art Acord	Universal	2	reels	
Trail and Stirrup (Sport Review)	Goldwyn	1	reel	
Under Suspicion, Leo Maloney	Pathe	2	reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe	Independent Pict.	2	reels	Nov. 11
Vacation Cocktail, A (Sport Review)	Goldwyn	1	reel	
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1	reel	
Via Radio	Educational	1	reel	Dec. 23
Volcanoes of the World	Fox	1	reel	
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1	reel	
Water Sports	Fox	½	reel	Sept. 23
When Kane Met Abel (Leather Pushers)	Universal	2	reels	
White and Yellow (Drama), Jack Mulhall	Universal	2	reels	
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1	reel	
William Tell (Urban Classic)	Vitagraph	1	reel	
Without Evidence (Tenement Tales)	Clark-Cornelius	2	reels	
Wolves of the Water Front, Jack Mulhall	Universal	2	reels	
Wrong Man, The (Drama), Harry Carey	Universal	2	reels	
Yellow Handkerchief, The, Jack Mulhall	Universal	2	reels	
Young King Cole (Leather Pushers)	Universal	2	reels	

Window display on "The Hottentot" in the Ville de Paris for the showing of the picture at the Kinema theatre, Los Angeles

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MARCH 17, 1923

Motion Picture News

Reg. U. S. Patent Office

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"The Covered Wagon"

Governments have been overthrown by smaller armies than the one Paramount sent into the wilds of the Western country to make "The Covered Wagon." It cost Columbus less to discover America than it did James Cruze, director, to produce his supreme Paramount achievement.

It's a picture of which the whole industry should be proud. Small wonder then that Paramount wanted the artistic and dramatic value of Carl Brown's photographic masterpiece carried through from camera to screen.

The superiority of STANDARD SERVICE and STANDARD PRINTS had been demonstrated on previous Paramount productions. These producers confidently entrusted this great picture to STANDARD FILM LABORATORIES. The excellence of the negative and prints we made justified this confidence. We are proud of our part in bringing "The Covered Wagon" to the screen.

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JESSE L. LASKY . . . . . PRESENTS

"The COVERED WAGON"

A JAMES CRUZE PRODUCTION

IN investment of time, money, talent and resources, "The Covered Wagon" is Paramount's biggest enterprise. Nothing was spared in making it, for Paramount has had from the beginning full confidence that it would be the greatest popular attraction ever offered to the American people.

On the following page you will find further FACTS about this picture.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THIS IS No. 2 of a Series

"The COVERED WAGON"

The Indian Attack

One of the many thrills in "The Covered Wagon."

THE attack of a thousand Indians on the two mile wagon train is one of the greatest thrills ever staged. These Indians were brought from reservations hundreds of miles away to appear in this episode.

It is one of the things which make "The Covered Wagon" the greatest theatrical attraction in all history.

Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

DE MILLE DID IT!

"ADAM'S RIB" HAS BROKEN

RECORDS IN EVERY CITY WHERE IT HAS BEEN SHOWN

IN NEW YORK

"Adam's Rib" on its opening date took in 8,992 paid admissions. "Manslaughter" drew 8,939. It's now in its second week, doing capacity.

IN LOS ANGELES

In its first four weeks "Adam's Rib" beat "Manslaughter" for same period by 751. It's still doing capacity.

IN SALT LAKE CITY

Broke all records for attendance at Paramount Empress Theatre. Showed to over 18,000 paid admissions in four days, in 1,400 seat house.

IN OMAHA

Gross business over twenty per cent better than "Manslaughter." Capacity business prevailed. Critics and audience applauded.

AND IN A SMALL TOWN

"Adam's Rib" is unquestionably the finest photoplay ever made. I thought I was hard boiled but this picture got me for two hours of solid enjoyment. Take all you can of the greatest pictures since nineteen twelve and "Adam's Rib" is greater than all combined. Have never seen anything like it.—George Rea, Colonial Theatre, Washington, Ohio.

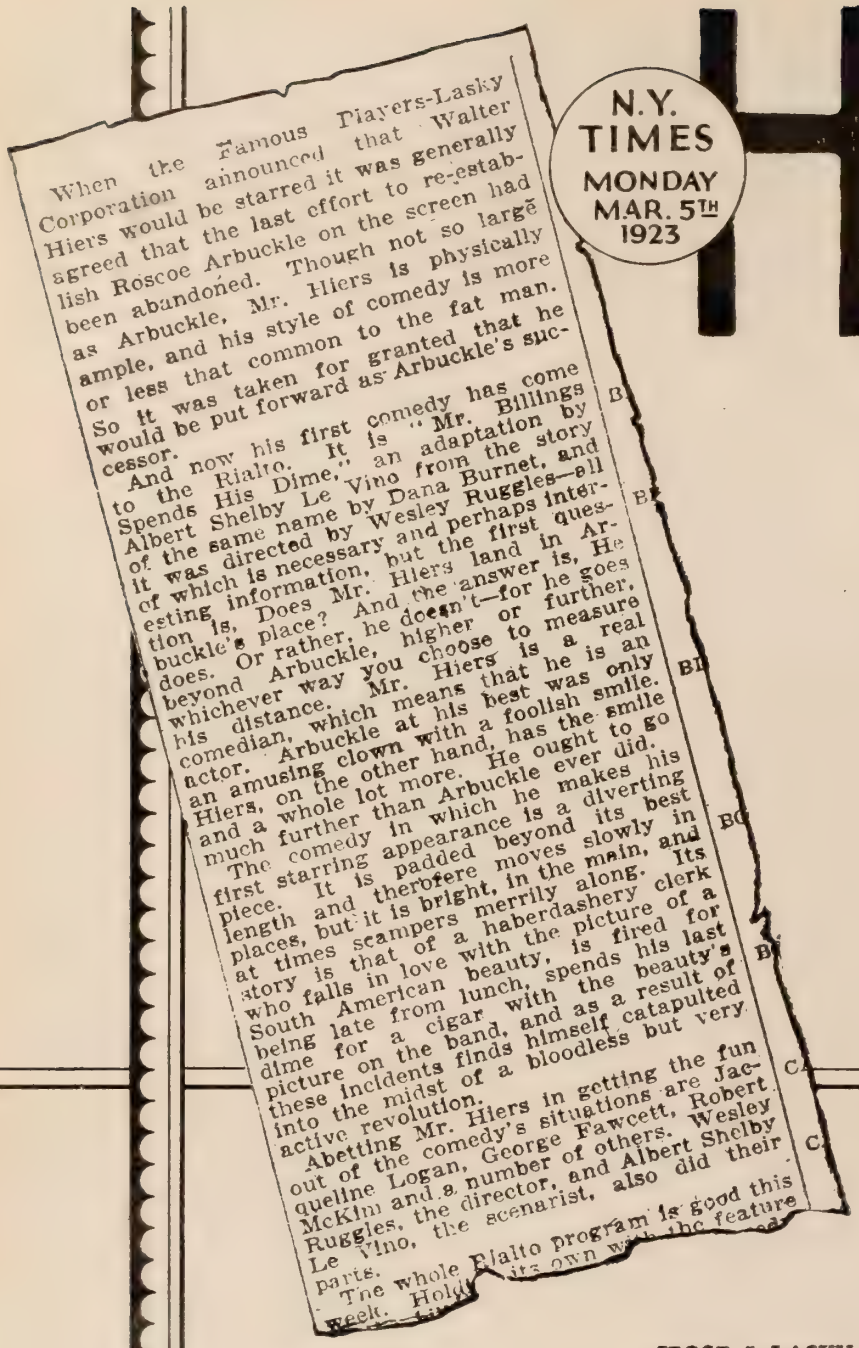
Every DeMille Picture is a Record Breaker.

"ADAM'S RIB" is the biggest of them all!

"ADAM'S RIB" was written by Jeanie Macpherson.

A

Paramount Picture


When the Famous Players-Lasky Corporation announced that Walter Hiers would be starred it was generally agreed that the last effort to re-establish Roscoe Arbuckle on the screen had been abandoned. Though not so large as Arbuckle, Mr. Hiers is physically ample, and his style of comedy is more or less that common to the fat man. So it was taken for granted that he would be put forward as Arbuckle's successor.
And now his first comedy has come to the Rialto. It is "Mr. Billings Spends His Dime," an adaptation by Albert Shelby Le Vino from the story of the same name by Dana Burnet, and it was directed by Wesley Ruggles—all of which is necessary and perhaps interesting information, but the first question is, Does Mr. Hiers land in Arbuckle's place? And the answer is, He does. Or rather, he doesn't—for he goes beyond Arbuckle, higher or further, whichever way you choose to measure his distance. Mr. Hiers is a real comedian, which means that he is an actor. Arbuckle at his best was only an amusing clown with a foolish smile. Hiers, on the other hand, has the smile and a whole lot more. He ought to go much further than Arbuckle ever did.
The comedy in which he makes his first starring appearance is a diverting piece. It is padded beyond its best length and therefore moves slowly in places, but it is bright, in the main, and at times scampers merrily along. Its story is that of a haberdashery clerk who falls in love with the picture of a South American beauty, is fired for being late from lunch, spends his last dime for a cigar with the beauty's picture on the band, and as a result of these incidents finds himself catapulted into the midst of a bloodless but very active revolution.
Abetting Mr. Hiers in getting the fun out of the comedy's situations are Jacqueline Logan, George Fawcett, Robert McKim and a number of others. Wesley Ruggles, the director, and Albert Shelby Le Vino, the scenarist, also did their parts.
The whole Rialto program is good this week. Holding its own with the feature
N.Y. TIMES MONDAY MAR. 5TH 1923

HIERS *Has Arrived!*

READ this review from the New York *Times:*

You seldom see a review so lavish in its praise.

You know what it means. It means that Walter Hiers has ARRIVED with his first picture—

—that he is already established as one of the foremost box-office stars in the business.

Adapted by Albert Shelby LeVino from the story by Dana Burnet. Directed by Wesley Ruggles.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR

JESSE L. LASKY PRESENTS

WALTER HIERS

in

"Mr. Billings Spends His Dime"

WITH

JACQUELINE LOGAN

A Paramount Picture

Friendly Warning!!!

To all producers of WESTERN Pictures

This is a timely warning to you that if you have any western pictures scheduled for release to release them before April 1st. On that day the F. B. O. will release "Crashin' Thru" with Harry Carey, and it will so overshadow every other western picture that you will have a new mark to shoot at. We regret any losses that you may incur, but F.B.O. must keep its pledge, of the best pictures only, and we are

KEEPING OUR WORD.

"CRASHIN' THRU" starring HARRY CAREY is distributed throughout the world by

FILM BOOKING OFFICES
OF AMERICA, Inc.
723 SEVENTH AVENUE, NEW YORK CITY
EXCHANGES EVERYWHERE

"Douglas Fairbanks in Robin Hood" Draws $273,341.90 in 19 Weeks of Hollywood Showing

"Records may come and records may go, but I believe this one will stand forever," telegraphed Sid Grauman to Hiram Abrams, president of United Artists Corporation.

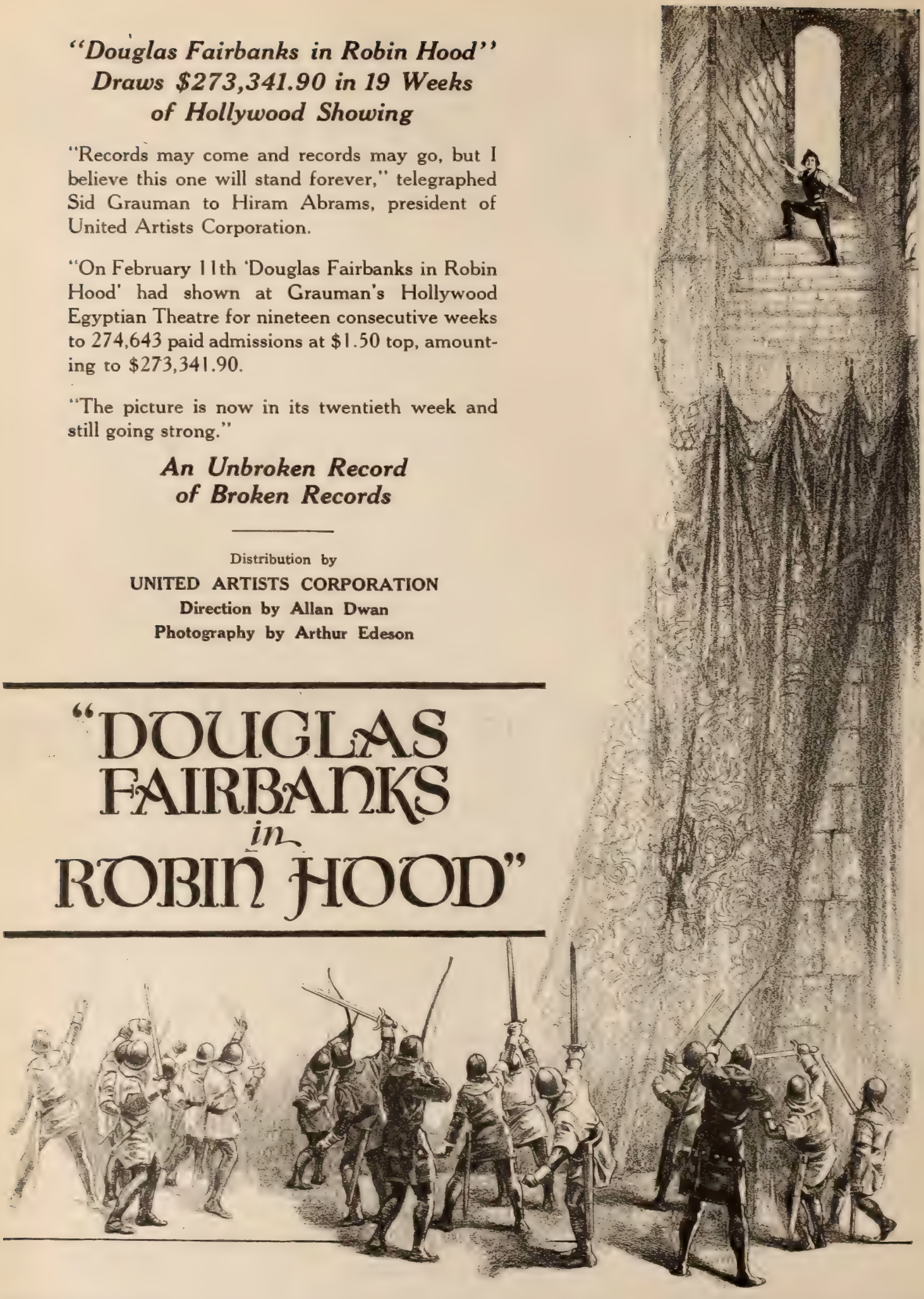
"On February 11th 'Douglas Fairbanks in Robin Hood' had shown at Grauman's Hollywood Egyptian Theatre for nineteen consecutive weeks to 274,643 paid admissions at $1.50 top, amounting to $273,341.90.

"The picture is now in its twentieth week and still going strong."

An Unbroken Record of Broken Records

Distribution by
UNITED ARTISTS CORPORATION
Direction by Allan Dwan
Photography by Arthur Edeson

"DOUGLAS FAIRBANKS *in* ROBIN HOOD"



D. W. GRIFFITH'S "One Exciting Night"

Tying Up Your Public With Your Picture

Some pictures float along on the screen with a good cast, good photography; an interesting story—apparently a fine photoplay. But the story drifts away from your audience. The picture and your public don't get together.

The Real Audience Picture

Is the one that reaches right out at the beginning and pulls your audience right up into the screen; makes them go WITH the action in the story straight through the picture. What happens to the characters also happens to your audiences. Your people then don't just WATCH something! They actually LIVE something!

When you give your patrons one of these pictures, you not only entertain them, but you put something NEW into their lives.

That's the kind of audience picture you will get in D. W. Griffith's "One Exciting Night"

UNITED ARTISTS CORPORATION

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HIRAM ABRAM, PRESIDENT

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

VARIETY Thursday, March 1, 1923

NAZIMOVA'S "SALOME" STARTLES ALDINE, PHILLY, BY BIG GROSS

Held Over—Expected to Do $5,000, Did $12,000—

Philadelphia, Feb. 28.

The surprise feature last week in films here was the good business turned in by Nazimova's "Salome" at the Aldine. Here was a feature touted by nearly everybody here as too highbrow to draw, especially in the Aldine which has not been doing especially well since its opening over a year ago. It was booked for a week, and generally figured to gross around $5,000 in this medium capacity house. Instead after a weak opening "Salome" commenced to drag them in. The dailies were enthusiastic, and one drastic critic devoted most of his Sunday column to it. None of the reviews were of the usual cut-and-dried nature, and all commented on the fact that "Salome" was a little bit different from any other feature ever made.

The crowds began to come. By the middle of the week it was decided to hold "Salome" over for another six days, the first time this has happened at the Aldine since last fall. The crowds were curious, though it is not likely that any were expecting risque stuff, as the reviews especially noted the absence of sensationalism. It was felt by many that the demand would slump after the first brigade of curious had passed, but despite some very cold weather business continued big all week, and with the warmer spell this week the gross expected to hold up.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

Exhibitor Value

Because both producer and star are known wherever motion pictures are shown.

Because Mack Sennett and Mabel Normand are strong at the box-office everywhere.

Because the producer declares "Suzanna" to be the best picture he ever made.

Because the star says she has done the best work of her career in this film.

Audience Value

Because this picture has everything in it for any group of patrons anywhere.

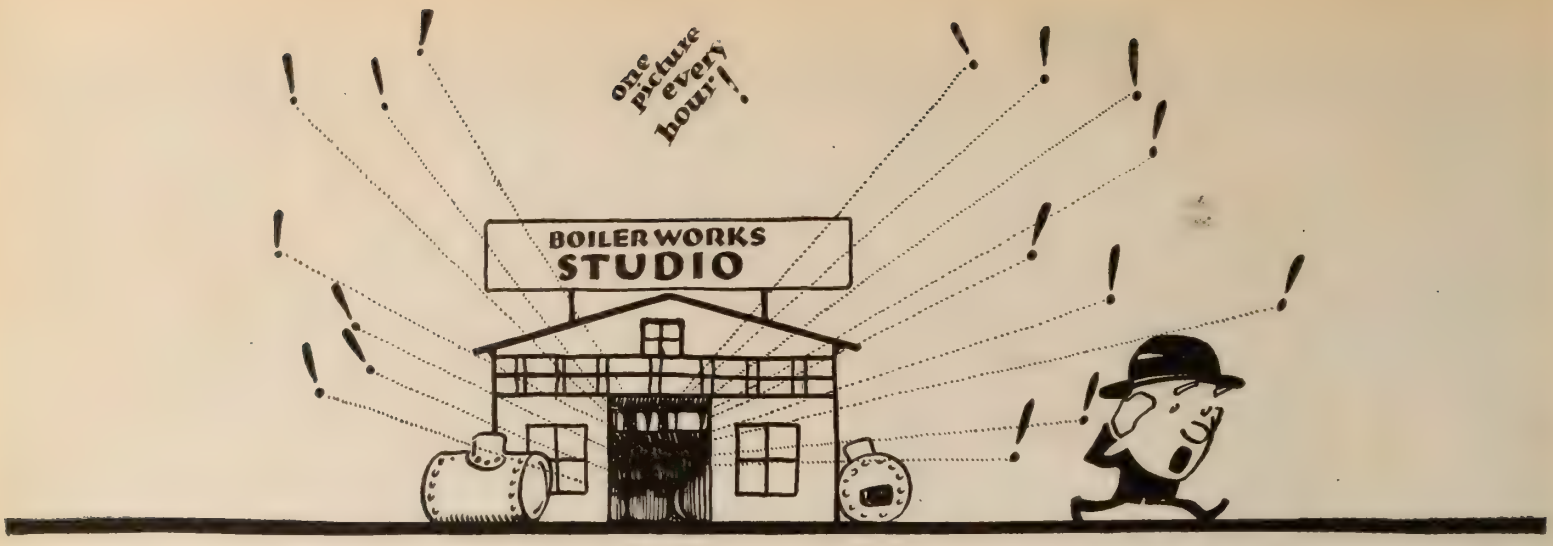
Because there is a splendid all-star cast that put actual life into their roles.

Because there is a beautiful love story, smoothly told, full of action and thrills.

Because there is plenty of good comedy as relief to suspense, adventure, big romance.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—



"You make so much noise I can't hear what you're saying"

WE forget who said that first, but it probably was an exhibitor.

He was listening to a salesman who worked for a FILM FACTORY, where they turned out pictures as though they were flivvers.

AND THEY WERE.

We can't speak about automobiles, but we do know that a good picture takes care and time to make.

When you make pictures by machine, remember that you can't tell one from the other.

PREFERRED PICTURES are made ONE AT A TIME.

Every PREFERRED PICTURE is different in plot and in treatment.

When your patrons have seen one PREFERRED PICTURE, they haven't seen 'em all.

BUT THEY'LL WANT TO.

B. P. SCHULBERG

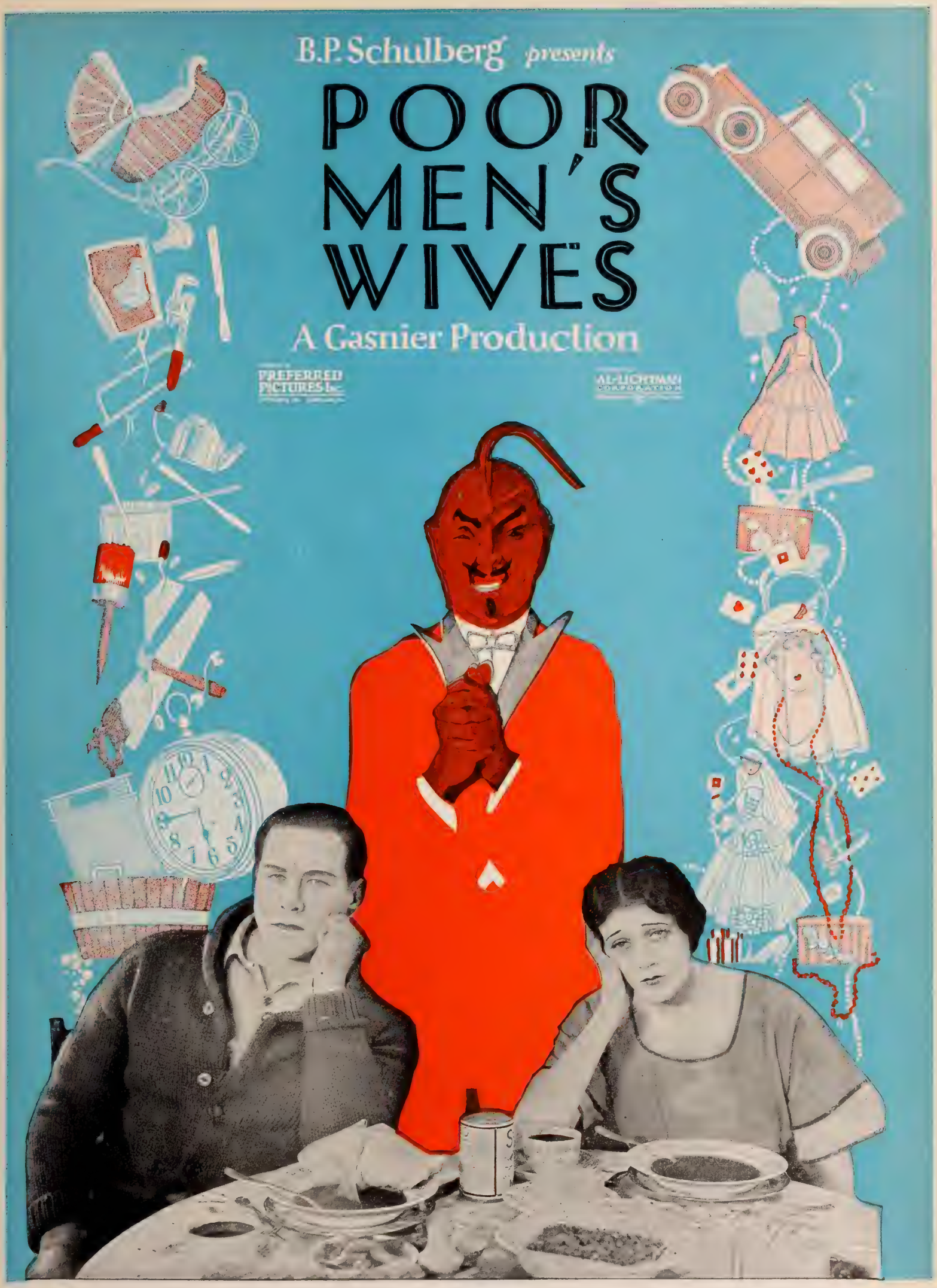
presents

RICH MEN'S WIVES
SHADOWS
THORNS AND ORANGE BLOSSOMS
THE HERO
POOR MEN'S WIVES
ARE YOU A FAILURE?
THE GIRL WHO CAME BACK
DAUGHTERS OF THE RICH

"We'll pay for our mistakes, if you'll pay for our successes!"

Produced by
PREFERRED PICTURES-INC.
B. P. Schulberg - Pres. · J. G. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY


B.P. Schulberg presents
POOR MEN'S WIVES
A Gasnier Production
PREFERRED PICTURES Inc.
AL-LICHTMAN CORPORATION

B. P. SCHULBERG PRESENTS

POOR MEN'S WIVES

BY FRANK DAZEY AND AGNES CHRISTINE JOHNSTON

DIRECTED BY GASNIER

CREATOR OF RICH MEN'S WIVES

Photographed by Karl Struss

With a Preferred Cast

- ★ BARBARA LA MARR
- ★ DAVID BUTLER
- ★ ZASU PITTS
- ★ BETTY FRANCISCO
- ★ RICHARD TUCKER
- ★ THE HEAVENLY TWINS

IT'S A PREFERRED PICTURE

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Ruth Clifford *as Sally Malakoff* Stuart Holmes *as Duc de Malakoff* Ethel Shannon *as Giselle* Gaston Glass *as Gerard Welden* Marjorie Daw *as Maud Barkyte*

Some stars and scenes from the most pretentious picture we have made to date

B. P. SCHULBERG
Presents

A GASNIER
Production

DAUGHTERS OF THE RICH

Based upon Edgar Saltus' Famous Novel

Adapted by Olga Printzlau and Josephine Quirk

Photographed by Karl Struss

Now in completion

Released April 22

IT'S A PREFERRED PICTURE

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

While in their bedrooms, Giselle and Gerard had their own thoughts of fluctuating values in the marriage market.

"I am making a great sacrifice for you, my dear. I am going to marry a rich American girl, so that you can have plenty of money."

A Golden Feast

BAVU

WALLACE BEERY
ESTELLE TAYLOR
FORREST STANLEY
JOSEF SWICKARD
and others in a story of strange and exotic mystery, adventure and romance.
FROM THE PLAY BY
EARL CARROLL
Directed by STUART PATON

WHITE TIGER

Starring
PRISCILLA DEAN
Directed by
TOD BROWNING

JEWEL

With an Extraordinary Cast

FROM THE NOVEL BY
CLARA L. BURNHAM
DIRECTED BY
LOIS WEBER

UP THE LADDER

Starring
VIRGINIA VALLI

FROM THE PLAY BY
OWEN DAVIS

UNIVERSAL

for Exhibitors

"MAL BRUTE"

Excerpt of Telegram from Carl Laemmle:

"HELD premier showing 'Abysmal Brute' Ambassador Hotel tonight. Everyone says better picture than 'The Flirt.' I personally am delighted with it. Think it one of the best audience pictures I have seen in many months. We have hit it big again."

A Dynamic Love Drama of a Real Man and a Real Woman

Starring

REGINALD DENNY

With

MABEL JULIENNE SCOTT
BUDDY MESSINGER
HAYDEN STEVENSON
CRAUFURD KENT

Made by the Same Man Who Made "The Flirt" and "The Flame of Life"

Nationally Advertised

In The Saturday Evening Post

DRIFTING

Starring
PRISCILLA
DEAN

FROM THE PLAY BY
JOHN COLTON
DIRECTED BY
TOD BROWNING

MERRY GO ROUND

DIRECTED BY
RUPERT JULIAN
UNIVERSAL SUPER-JEWEL

A LADY of QUALITY

Starring ***VIRGINIA***
VALLI

FROM
FRANCES HODGSON BURNETT'S
NOVEL AND PLAY

VICTOR HUGO'S
Immortal Masterpiece
The HUNCHBACK of NOTRE DAME

with LON CHANEY
as the Hunchback
DIRECTED BY
WALLACE WORSLEY
UNIVERSAL SUPER JEWEL

COMING-JEWELS

Presented by CARL LAEMMLE

THE BIG Look what's

The EAGLE'S

Universal's Super Thrill

FRED THOMSON

World's Champion Athlete and Natural Born Actor.

to be p
by Ca

THINK what Fred Thomson means to every red-blooded American in your town—every grownup and youngster has been thrilled by his world famous athletic performances and now they can see him featured in one of the fastest thrillers ever made. Look at his record!

HE weighs 210 lbs. and is six feet two inches in height. He runs 100 yards in 10.1 seconds; broad-jumps 22 feet 6 inches; high-jumps 5 feet 10½ inches; pole vaults 11 feet 6 inches; puts the shot 45 feet; throws a 16 lb. hammer 165 feet and the discus 138 feet. He is holder of the world's all 'round record.

Written by Theodore Wharton, who made "The Exploits of Elaine," "Patria," and other serials.

Wait an

SURPRISE!

Coming!

TALONS

ing Chapter Play

sented
Laemmle

ANN LITTLE

Bravest and Most Daring Woman on the Screen.

ANN LITTLE—the daring serial star, loved by millions of fans—has appeared in many big feature and serial successes and is known far and wide for her ability and daring.

SUPPORTING these two big stars you will find AL WILSON, the world's greatest stunt exhibition flyer. He is the only man who dares to leap from one plane to another without a rope ladder—standing without holding on the plane while it does the loop-the-loop, tail spin and other death defying stunts.

Watch!!

Directed by Duke Worne, director of many successful serials—a master of thrills and stunts.

BREAKS

POLA NEGRI IN HER LAT-

EVERY ATTENDANCE RECORD IN NEW YORK'S HISTORY SMASHED

—despite Lent season and record blizzard—by

POLA NEGRI
IN
MAD LOVE

At the Capitol

"Passion" and "Robin Hood" beaten out.

Special Bulletin:

'Mad Love' opened Del Monte Theatre Sunday, March 4th, breaking all house records for past year with exception of personal appearance of Valentino. Public heartily endorse Pola Negri in 'Mad Love.'

DELMONTE THEATRE
E. J. Lynch, Mgr.

ASK GOLDWYN for

RECORD

EST PICTURE "MAD LOVE"

MOTION picture fans are anxious to see the most talked of woman in the world today —Pola Negri.

Since her arrival in this country, her name has been headlined by every paper in a series of news stories which have resulted in an interest in this remarkable star such as has never before been observed in the amusement industry.

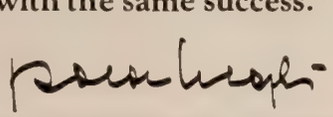
Everyone is eager to see this star in her latest picture, "Mad Love," the first to be released since her arrival, and which, over her own signature, she claims to be her greatest success since "Passion."

Its two first openings (New York and St. Louis) have resulted in breaking all house records.

As a showman you will undoubtedly be quick to grasp the money-making possibilities of Pola Negri in "Mad Love." Here is opportunity knocking at your box-office window.

What Pola Negri Says:

"I trust that 'MAD LOVE' will receive a cordial response from the American audiences. In Europe its success was unparalleled, even by 'PASSION,' and I hope that the exhibitors in America meet with the same success."



What the New York World says:

"The throngs which stood six deep swinging away a block and a half down Broadway with their eyes upon the lobby of the Capitol Theatre at six o'clock last night constituted, we thought, something that resembled a kind of Pola expedition.

"It is a mark of rare distinction for any motion picture player to be able to fill the gigantic Capitol and congest Broadway outside. And there is no hesitancy on our part in saying that at the moment Miss Negri is unquestionably the most popular woman screen player in the world. As a cinema play 'asset' there is no one to touch her. Of course, her title writer and bedroom decorator are great little helps. 'MAD LOVE' WE BELIEVE, IS A PLAY FAR SUPERIOR TO 'PASSION.'"

—*Quinn Martin, N. Y. World.*

POLA NEGRI'S latest

ALEXANDRÉ DUMAS

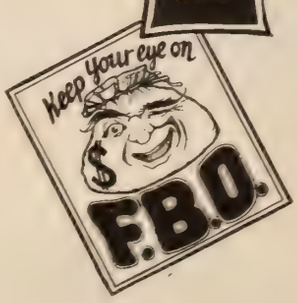
would have torn up his "Three Musketeers" manuscript in a fit of jealous rage if he had had a chance to read H. C. Witwer's smashing Cosmopolitan Magazine story for the tale goes "The Three Musketeers" just one better —and it's as up to date as to-morrow's newspaper. It's a picture made to order for every one of the 110,000,000 men, women and children in America, and it packs a box-office wallop as certain as sunshine in Summer. Man, oh, man, this one is a WOW. Grab it if you don't book another picture all season. Book and BOOST—

JOHNNIE WALKER

In H. C. Witwer's Marvelous Cosmopolitan Magazine Story brought to life on the screen

The 4TH MUSKETEER

Directed by William K. Howard



GET A COPY OF THE WONDERFUL PRESS BOOK

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FILM BOOKING OFFICES OF AMERICA INC.

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Exchanges Everywhere

A Great American Play

Screened by

A Great American Director

REG US PAT OFF

A METRO PICTURE

A Metro Picture

A Great American Play screened by

On the Stage ~

A year on Broadway co-starring HENRY MILLER and BLANCHE BATES... Two years in other cities.

The author JAMES FORBES, also wrote, "THE CHORUS LADY, THE TRAVELING SALESMAN, and THE SHOW SHOP, besides other hits... *The Morning Telegraph* declared "THE FAMOUS MRS. FAIR" "MR. FORBES best play"

Louis B. Mayer ~
presents

The Fred N
Producti

THE FA
MRS.

by James Forbes

Scenario by FRANCES MARION
Directed by FRED NIBLO...

A METRO PICTURE

Jury Imperial Pictures Ldt., Exclusive Distributors throughout Gr. Britain Sir Wm. Jury. Man. Dir.,

reat American Director

blo

n

MOUS

FAIR

On the Screen

Produced by the man whose every picture has not only been a success, but a big success.

Examples of Mr. NIBLO'S achievements are "THE THREE MUSKETEERS" "THE MARK OF ZORO" and "BLOOD AND SAND".

REG US PAT OFF

A METRO PICTURE

It is fitting that
A great American play
Screened by
A great American director
have a great

CAST

MYRTLE STEDMAN
MARGUERITE de la MOTTE
CULLEN LANDIS
HUNTLY GORDON
CARMEL MYERS
WARD CRANE
HELEN FERGUSON

Marguerite de la Motte as Sylvia

Carmel Myers as Angy Brice

Huntly Gordon as Jeffrey Fair

Myrtle Stedman as Mrs. Fair

Cullen Landis as Alan Fair

Louis B. Mayer
presents

The Fred Niblo *Production*

The Famous Mrs. Fair

by James Forbes

REG US PAT OFF

A METRO PICTURE

A Metro Picture

Jury Imperial Pictures Ltd. Exclusive Distributors
thruout Great Britain. Sir Wm. Jury Managing Dir..

CLARA KIMBALL YOUNG

in

THE WOMAN of BRONZE

Lavishly produced, this drama of a woman's fight to hold her husband's love makes a feature of strong box-office drawing power.

A HARRY GARSON PRODUCTION

REG US PAT OFF

A METRO PICTURE

Distributed by METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive distributors throughout Great Britain--Sir William Jury....Managing Director....

CL
KIM
YO

IN

THE WO
OF BRO

A HARRY GARSON

Adapted by HOPE LORING *and* LOUIS LIGHTON *from the French novel by* HENRY KISTAEMAECHER, *translated by* PAUL KESTER. *Directed by* KING VIDOR.

Distributed by

METRO PI
CORP

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain--Sir William Jury Managing Dir--

ARA BALL UNG

MAN NZE

roduction

REG US PAT OFF

A METRO PICTURE

TURES
ORATION

At every showing on the screen it is surpassing even the success of the stage play on Broadway

REG US PAT OFF

A METRO PICTURE

ENTER MADAME

Starring

CLARA KIMBALL YOUNG

A HARRY GARSON *production*

Adapted by
FRANK BERESFORD
from the play by
GILDA VARESI *and*
DOLLY BYRNE

Directed by.
WALLACE WORSLEY

Owned and Copyrighted by the SAMUEL ZIERLER *Photoplay Corporation.*

Distributed by

METRO PICTURES CORPORATION...

Jury Imperial Pictures. Ltd. Exclusive distributors throughout Great Britain.. Sir William Jury.. M'n'g Dir.

MERMAID COMEDIES

"PEST OF THE STORM COUNTRY"

With

LOUISE FAZENDA

A JACK WHITE PRODUCTION

From EXHIBITORS HERALD

Pest of the Storm Country

(Educational)

You've seen burlesques and burlesques, but you haven't seen nothin' yet, until you see "Pest of the Storm Country." It's a Mermaid, made by Jack White under the direction of Robert Kerr, and it's a wow!

It has Louise Fazenda, Harry Gribbon, Jack Lloyd and some other Mermaid funmakers in it, and *all in all is about the funniest thing that has been produced by this or any other company.*

Louise has a persistent lover, who plays various musical instruments, rain or shine, and hangs around her cottage door. Finally, one night, when an awful storm comes up, she invites him to stay all night, and while she's fixing the spare room in the shed he runs home for his pajamas. Not new. No. But funny. And such a storm. Twice as many trees fall as in "One Exciting Night" and the wind blows twice as hard. Louise's pet dog just floats through the air at the end of its leash. There are plenty of laughs in this two-reeler. Our advice is to hop out and get it. And advertise it.

Educational Pictures

THE SPICE OF THE PROGRAM

NATIONALLY ADVERTISED

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

THIS ADVERTISING

Reprint of

THE SATURDAY EVENING POST

March 10th, 1924

ELMER CLIFTON'S

"DOWN to the SEA in SHIPS"

"One of the Most Marvelously Amazing Attractions Ever Offered to Owners of Motion Picture Theatres"

— Motion Picture World

A FRAIL boat and its six occupants towed at express-train speed toward three thousand miles of open water, through a sea lashed into foam by a maddened whale. A sudden turn; a shout, "Look out, he's heading for us!" The oars are splintered along one side of the whaleboat; before the startled crew can back-water, the monster of the deep is upon them!

A flip of its death-dealing "flukes," and both craft and its occupants are tossed high in the air. The boat falls back into the sea a battered wreck, its crew floundering about in shark-infested waters.

Such is the climax of the most astounding piece of realism ever photographed—a motion picture made in the broad reaches of mid-Atlantic, with a 90-ton sperm whale as the principal actor, and the hand of chance directing as fierce a battle between man and mammal as the long history of whaling has ever known.

It required eighteen months to make "Down to the Sea in Ships." It is utterly unlike any other production ever filmed, because it is nature at her most thrilling moments.

Yet back of this vivid picturization of daring runs one of the sweetest love-stories ever unfolded on the screen, a romance breathing all of the quaint customs of the most famous whaling city in the world.

The leading motion picture houses of the country are showing "Down to the Sea in Ships." If it has not yet been shown in your community, ask the manager of your motion picture theatre when he expects to play it. He will be glad to give you the date. Better still, fill in, tear off and mail the coupon opposite, upon receipt of which we will mail you without charge an illustrated souvenir booklet fully describing "Down to the Sea in Ships," together with a plan for encouraging its exhibition in your town.

What the Press Thinks:

"One of the most interesting pictures ever produced. . . . It combines pretty nearly the best in everything, acting, photography, direction and cast."
—Philadelphia North American

"Probably one of the most beautiful photoplays ever made. . . . The enthusiasm grew by leaps and bounds."
—Boston Globe.

"One of the real surprises of the season . . . one worthy of a place among the finest of the year . . . there have been no more thrilling escapades ever caught by the camera . . . a film that will blaze the trail for the new type of pictures that are bound to come."
—Detroit News.

"In this picture the screen has gained one of its few veritable classics. It is visual literature, hauntingly beautiful. A truly great film."
—Boston Advertiser

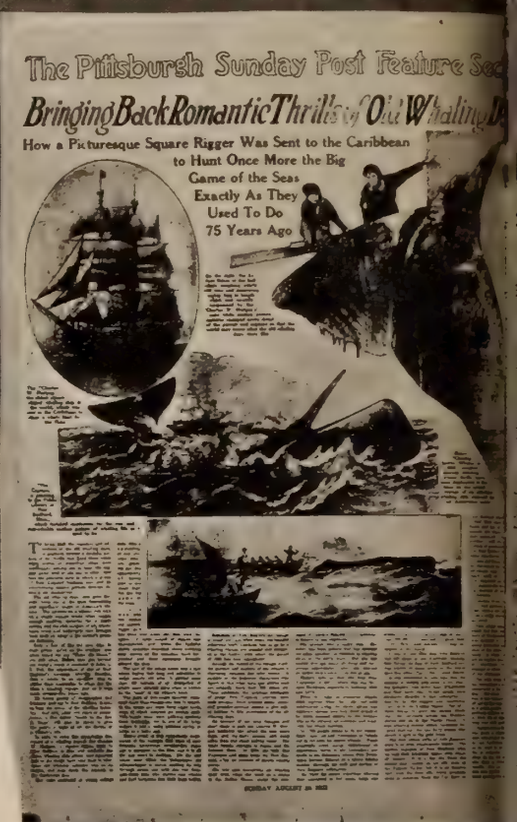
HODKINSON PICTURES

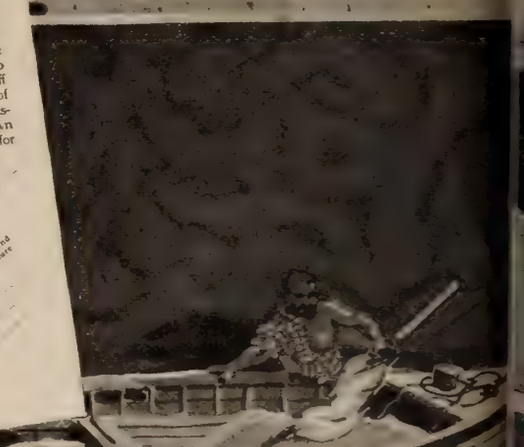
W. W. Hodkinson Corporation,
460 Fifth Avenue, New York.
I would like to see "Down to the Sea in Ships." Please send me a free souvenir booklet and tell me how I can insure its being shown at our local theatre.

Name .....

Address .....

City .....


The Pittsburgh Sunday Post Feature Sec
Bringing Back Romantic Thrills of Old Whaling D
How a Picturesque Square Rigger Was Sent to the Caribbean to Hunt Once More the Big Game of the Seas Exactly As They Used To Do 75 Years Ago



ELMER CLIFTON'S

DOWN TO THE

AND THIS PUBLICITY

D NEW BEDFORD WHALING BATTLES GLORIFIED IN FILMS
The World.
SECOND NEWS SECTION
New Bedford Has Recorded Its Romantic Old Whaling Industry In Films Taken on Real Voyage, With Crew From Seven Colleges
HEBREW ORIGIN OF STORY OF THE FLOOD REVEALED IN "CLAY BOOK"
WM. A. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

Will Influence Hundreds of Thousands of Homes

This full page advertisement in *The Saturday Evening Post* carries the story of " DOWN TO THE SEA IN SHIPS " into 2,250,000 homes.

It carries a coupon calling for a free copy of an illustrated souvenir booklet fully describing this epoch-making picture. Thousands upon thousands of these coupons will be received, and as fast as they are answered and booklets mailed, they will be referred direct to Exhibitors throughout the country, so that every theatre owner will know in advance whom he can depend upon in his community to say an enthusiastic word for " DOWN TO THE SEA IN SHIPS."

Supplementing the nation-wide advertising campaign in behalf of the year's greatest picture sensation, the exhibitor will reap a direct benefit from the hundreds of illustrated feature stories appearing in newspapers all over the country.

You must remember that the producers of " DOWN TO THE SEA IN SHIPS " did unheard of things and accomplished heretofore undreamed of deeds of daring in the making of this picture.

This makes the best kind of newspaper " copy." From the big Metropolitan daily to the country weekly, in every newspaper office in the United States, editors have been quick to recognize the news value of " DOWN TO THE SEA IN SHIPS."

Scores of them are using full page illustrated features. All of them are hailing " DOWN TO THE SEA IN SHIPS " as the greatest picture achievement of a decade.

The effect of this is to create a ready-made and eager audience for YOU to attract many thousands of new friends into your house.

The opportunity is You can grasp it by booking the super-special of the year:

" Down to the Sea in Ships "

HODKINSON
PICTURES

SEA IN SHIPS"

The New Year's Biggest Box-Office Announcement

Strengthened in popularity by several million new friends won during their two years of overwhelming successs in Keith-Orpheum vaudeville, two of the greatest of stars now resume their screen career and, acting in person on the stage a fifteen minute episode from their newest production, become available for *Only Twelve Weeks of Personal Appearances* beginning the week of April 1st.

F.X.B. Pictures Inc.
presents

FRANCIS X. BUSHMAN
and
BEVERLY BAYNE
in
Modern Marriage

By Dorothy Farnum
From Derek Vane's Celebrated Novel "Lady Varley"
Directed by Lawrence Windom
Supervised by Whitman Bennett

A society drama and melodrama. The story of a wife's adventure that almost wrecked a romance, but saved through penitence and the clenched fists of a vigorous husband.

A notable supporting cast including Ernest Hilliard, Zita Moulton, Roland Bottomley, Arnold Lucy, Pauline Dempsey, Frankie Evans and Blanche Craig.

Telegraph our Home Office or see the manager of our branch office nearest to you to get full details of terms for the booking of this unusual personal appearance. With only twelve weeks open you will have to act quickly.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice President*
TRADE MARK REG. U. S. PAT. OFFICE

Look at the line in the picture formed at 11:00 A.M. on a cold, dark Monday morning. This line extended a full block on Broadway at 41st St.

WHAT'S THE ANSWER?

AFTER 4 BIG WEEKS ON BROADWAY

AT THE ASTOR THEATRE

"THE 3RD ALARM"

New York's
CAPITOL
Theatre
World's Largest and Finest theatre
Books!
B. F. O's.
De Haven Comedy
"A Ringer for Dad"

Opens For 2nd B'way Run at B. S. Moss's Theatre

"THE THIRD ALARM" is SWEEPING THE COUNTRY bringing a veritable tidal wave of dollars to thousands of Exhibitors. As a repeater "THE THIRD ALARM" is a whale. After 4 weeks on B'way at the Astor theatre, B. S. Moss brought it back at his BROADWAY theatre at 41st St. At 11:00 A.M. on a cold, blue, dreary Monday when show business is dead as a door nail "THE THIRD ALARM" packed 'em in. It's doing it EVERYWHERE, in every city, town, village and hamlet. It's the most sensational money getter of years for exhibitors. BOOK "THE THIRD ALARM" 1st run—2nd run—or 3rd run. ANY run will bring you a flock of golden profits. AND REMEMBER—KEEP YOUR EYE ON F. B. O.

DISTRIBUTED BY
FILM BOOKING OFFICES OF AMERICA, Inc.
723 SEVENTH AVE., NEW YORK CITY
Exchanges Everywhere

New York's
RIALTO
Theatre
Dr. Hugo Riesenfeld
Director
Books
F. B. O's.
Dan Mason Comedy
"The Detekatiff"

Mr. Exhibitor: This is Your

WHEN YOU BUY WARNER PICTURES -YOU BUY WARNER PICTURES ONLY

"MAIN STREET"
"BRASS"
"THE LITTLE CHURCH AROUND THE CORNER"
"BEAUTIFUL AND DAMNED"
"HEROES OF THE STREET"
"RAGS TO RICHES"

When you book these features, singly or in a group, you may book them without having to buy any others.

Warner "Screen Classics" are sold strictly on their OWN. Our contract with Exchanges, as shown on the opposite page, is the Exhibitor's protection against the necessity of contracting for anything but Warner Pictures, when you want Warner Pictures ONLY.

Coming, Warner Bros. 18 "Classics of the Screen"

WARNER BROS.
Classic of the Screen

Clause "O" of the Warner contract with all Exchanges is proof that you don't have to buy any other pictures in order to get Warner Bros. "Classics of the Screen."

Protection

O. That the booking and renting of all positive prints of each of said motion pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled or controlled by the Exchange, and the booking or renting of any of said prints of the Producers' feature motion pictures shall not be made conditional or contingent upon the booking or renting of any other pictures, films or prints handled or controlled by the Exchange.

Coming, Warner Bros. 18 "Classics of the Screen"

8012—In **1920** when the first audit of circulation of motion picture trade papers was made MOTION PICTURE NEWS was certified for **8012 exhibitor circulation** and the only other paper submitting to an audit was given **less than half this exhibitor circulation.**

8374—In **1921** MOTION PICTURE NEWS' audit was 8374 **exhibitor** circulation and the only other paper submitting to an audit this year, had **less than half this exhibitor circulation.**

8137—The **1922** audit of MOTION PICTURE NEWS just completed shows 8132 **exhibitor** circulation. Watch for the audits of other papers which have been building for three years to this end!

The noteworthy thing is that MOTION PICTURE NEWS' **super-circulation** has been a **sustained** one —due to **renewals**—plain, **indisputable** proof that the reader wants, continues to pay for, reads and relies upon this one paper.

Note: These 8132 theatre owner subscribers own, manage and book (by our records) little less than 12,000 theatres.

MOTION PICTURE NEWS (*covers* / *is filed throughout*) *the field*

THERE is a lot of human interest in this picture, as well as numerous "big punch" situations. It registers as a good, wholesome melodrama, with plenty of rapid action, and carries a popular appeal. Also, it is decidedly refreshing to meet with such a rare type of screen hero, who is anything but heroic, rather a weakling in fact, but when thrown unexpectedly into an atmosphere altogether foreign to his nature, suddenly braces himself to meet the emergency, shows an undaunted front to his enemies, defeats their plans and wins a girl worthy of his love.

That "The Inner Man" will please a majority of film patrons is a safe prophecy. It abounds in beautiful photography; is free from padding and should prove a satisfactory box office asset.

The role fits Wyndham Standing like the proverbial glove. It is a capital bit of character work. Dorothy Mackaill is an exceedingly pretty and convincing heroine.

The continuity is even and the action swift from start to finish.

Exhibitors Trade Review,
March 10, 1923.

SYRACUSE MOTION PICTURES CO
PRESENTS

Wyndham Standing
in
THE INNER MAN

with DOROTHY MACKAILL, J. BARNEY SHERRY
GUSTAVE VON SEYFFERTITZ AND OTHERS
OF A DISTINCTIVE CAST

DIRECTED BY
HAMILTON SMITH

STORY BY
CHARLES MACKAY

PHOTOGRAPHED BY
ARTHUR CADWELL

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

Held Second Week by Special Request-

Here's How the Princess Theatre at Hartford, Conn. Advertised it!

By Request of Thousands

PRINCESS THEATER

WILL SHOW FOR

7 DAYS STARTING FEB. 11

Another Week

7 DAYS STARTING FEB. 11

Robert Hichen's Famous Drama Reuniting the Two Artists Incomparable

NORMA TALMADGE

and

Eugene O'Brien

In the Masterpiece Beautiful

"The Voice From the Minaret"

The Peer of "Smilin' Through" and "The Eternal Flame"

BUSTER KEATON in "THE FROZEN NORTH"

The Comedy That Makes One Roar With Laughter

SEVEN TIMES DAILY
10, 12, 1:50, 3:40, 5:30, 7:15 and 9:15

COMING ENTIRE WEEK FEBRUARY 18
THOS. H. INCE COMEDY DRAMA SPECIAL OF THE YEAR
"THE HOTTENTOT"
WITH DOUGLAS MACLEAN AND MADGE BELLAMY

PRINCESS PRICES:
10-1 p. m. 15c.
1-5 p. m. 23c.
5-10:30 30c.
All Tax Paid

FIRST NATIONAL PICTURES

Joseph M. Schenck *presents*

NORMA TALMADGE

in

"The Voice from the Minaret"

Personally Directed by FRANK LLOYD
Adapted by Frances Marion from Robert Hichens' Stage Success
Photographed by Antonio Gaudio and Norbert Brodin

A First National Picture

A Drama of a New Woman

"Nothing matters but love."

"Teacher's got a beau."

"You needn't come here. Her husband can look after her."

A THOMAS H. INCE PRODUCTION

Written by Bradley King.

Directed by John Griffith Wray, under the personal direction of Thomas H. Ince.

CAST OF CHARACTERS

JOHN BOWERS	MARGUERITE DE LA MOTTE
MILTON SILLS	FRANCELIA BILLINGTON
EVELYN MCCOY	BERTRAM JOHNS
HARRY TODD	ERNEST BUTTERWORTH
AGGIE HERRING	JOHN STEPPLING

A TASTE OF THE PLOT

A man, primitive, masterful—a girl who loves his strength and fears his domination—and a polished man of the world. Comes a terrific conflict in the elemental, and the struggle to win a woman's soul. A story of the lonely spaces of the Northwest and Broadway's swarming nights—of a fiery, dominant man and a cultured city-bred woman.

CHARACTER OF THE STORY

Big in dramatic thrill—bigger still in spectacular sensation. Few have seen anything to equal the terrific dam-burst that sends flood waters seething over the countryside in miles-wide sweep of disaster, nor anything to surpass the mad stampede of a thousand steers, crushing life beneath flying hoofs, thundering down on the man who stands alone to check them. Thos. H. Ince has made those moments masterful.

ACCESSORIES

Window Cards	Press Books
Ad Cuts	The Trailer
Posters	Lobby Displays
Slides	Lobby Photos

Ask your First National Exchange for the Press Book, containing exploitation ideas, press matter, prepared reviews, special news stories, samples of the accessories—everything to put this picture big in the way it deserves.

Thos. H. Ince presents

"What a Wife

and an Age-Old Love

READ WHAT T H CRITICS SAY:

INTENSELY INTERESTING DRAMA OF SOCIETY

"A thoroughly convincing and well-acted melodrama. The characters are well drawn and the work of the entire company brings out various situations in the best light. The story is both interesting and amusing and has good lighting and artistic settings.

"An intensely interesting play of the 'society' type. The centre of interest is fastened upon three characters and it is all the more praiseworthy that the situations and acting create such good entertainment.

"John Bowers, in the role of Jim Russell, is well fitted for the part. He acts with restraint and is very effective as the young, struggling engineer. Marguerite de la Motte has an equally important part as Sheila Dorne, an authoress and playwright who finds a husband rather a nuisance when she goes after a career. Milton Sills plays the role of the producer of plays, Rudolph Martin, with his usual reserve and conviction."—*Exhibitors Herald.*

WILL BRING GOLD TO THE BOX OFFICE

"Excellent entertainment is offered by this production which is in every way up to the high standard of previous Thomas H. Ince pictures. A clear, well constructed plot, photography of the best grade, intelligent acting by a talented cast and skilled direction are the qualities which register 'What a Wife Learned' as a feature worthy the attention of all exhibitors and likely to bring golden box office returns. The love interest gathers and develops without once striking a jarring note. The narrative gets into its stride quickly, there are no dull moments nor slackening of speed from start to finish. The big flood scene will surely thrill all beholders and a most satisfactory climax is achieved."—*Exhibitors Trade Review.*

Distributed by Associated First National Pictures, Inc.

The hero of the Polo Match.

"Give up your husband. I love you more than he."

Learned"

FIRST NATIONAL PICTURES

Big Booking Bulletin

No. 9

Management
A. P. DESORMEAUX

Strand Theatre Co.

OPERATING THE STRAND THEATRE

MADISON'S PHOTOPLAY THEATRE DE LUXE

Telephone
BADGER 41

Madison, Wisconsin

Jan. 16th, 1923.

Associated First National Pictures, Inc.,
206 Eleventh St.,
Milwaukee, Wis.

Gentlemen:

I know that you will be interested in knowing that "The Hottentot" shattered all previous box office records at this theatre. This covers a period of almost four and one half years.

I am not exaggerating in the least when I say that we have never shown anything in the past that satisfied the general public, as has this attraction.

I have seen thousands of pictures in the last eighteen years, but have never witnessed an attraction containing so great a combination of comedy, action, thrills and daring horsemanship as is contained in "The Hottentot".

My heartiest congratulations to Mr. Thos. H. Ince, the producer, and to Associated First National Pictures, Inc., may we get many more of this type of pictures.

Yours very truly,

Manager,
STRAND THEATRE COMPANY.

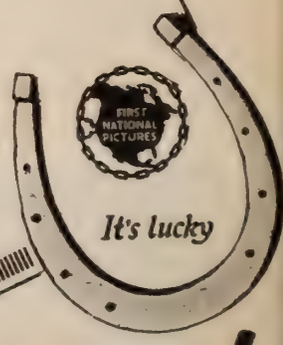
Starring

Douglas MacLean

And

Madge Bellamy

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince



Thos H. Ince presents

The HOTTENTOT

Distributed by ASSOCIATED FIRST NATIONAL PICTURES, Inc.

Announcing

ANOTHER INCE FEATURE WITH THE INCE PUNCH—

You know what "HAIL THE WOMAN" did for the box-office—What "SKIN DEEP" did—What "THE HOTTENTOT" is doing now! Here's just such another

Money Maker

An Unusual Cast Including

FRANK KEENAN—LLOYD HUGHES—EDWARD BURNS AND MARGUERITE DE LA MOTTE

By Anthony H. Rudd.

Directed by Lambert Hillyer under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

He staggered back from the sweeping blast of flame

FIRST NATIONAL PICTURES

Thos. H. Ince

presents

"Scars of Jealousy"

Coming!
The Novelty Melodrama of the Year

Galleons, derelicts, once-proud clippers, stately liners, caught in the grip of the weird Sargasso Sea through centuries and wedged by sea-weed into an island of lost ships. A colony of men and only two women inhabit it, a rabble ruled by a giant with the right of might. Escape is impossible. Each new wreck adds castaways, desperate men—sometimes a woman, and she, by community law, must marry within one day, choosing her husband from the mob. The man she takes must defend her against all-comers.

To this island drift a millionaire's daughter, a New York detective and his prisoner, an ex-naval officer charged with murder—sole survivors of a wreck. And although the girl would give a million for reprieve, she must choose her mate from the men who offer. Two want her—the brute who rules and the man accused of murder.

Director Maurice Tourneur tackled a big job in filming this story of Captain Crittenden Marriott's. Not only was there drama of the strongest kind, but also the unprecedented locale of the Sargasso Sea with its waste world of stagnant weed, its submarine monsters, the hundreds of ships it never lets go. A sailor's myth some call the Sargasso Sea; yet the atlas shows it at the Gulf of Mexico's very door. Thus Tourneur has depicted both island and people, in scenes that come as some new, almost incredible wonder.

With Anna Q. Nilsson, Milton Sills, Frank Campeau and Walter Long in the cast, produced at M. C. Levee's vast United Studios, at Hollywood, "The Isle of Lost Ships" will be discovered as that rarest of jewels—a photoplay the like of which has never been seen.

Yo ho, me hearties! Bend a sail!

Motion Picture News

State Rights

THE Arrow Film Corporation takes exception to some recent editorials of ours on distribution and percentage playing.

"You condemn the entire system of motion picture distribution as in vogue at present," writes W. Ray Johnston, "and we agree with you that the charge is right under certain conditions: but we wish to call your attention to a fact you have overlooked—that this does not apply to the independent producer and distributor of motion pictures."

Reciting that, in the State Rights field, the picture is sold individually to the independent exchangeman and, in turn, rented individually to the exhibitor the writer goes on: "He (the independent exchangeman) does not sell (pictures) in a group, he does not force an exhibitor to contract for a lot of inferior product in order to secure one or two superior pictures—which is one of the reasons why the bigger and better producers are turning to the independent market more rapidly every day and why independent productions are earning more money for their producers, distributors and exhibitors, than other pictures."

* * *

Theoretically, the independent exchange—independently owned and operated, independent of production and exhibition—is the ideal agent for marketing film.

There's little argument about that.

Not only does the independent exchangeman know his customers and their needs and resources better than New York knows them, but also he has full power to deal as he himself decides and there's no production pressure put upon him to sell in block, or in any other way unfair to the producer on the one hand and to the exhibitor on the other.

* * *

Today it would seem that the independent exchangeman has become practically as well as theoretically strong.

He has come into his own.

And why?

Because, at last, he is getting product—good product, product that will compare with the best.

We all know what prestige means in any selling field.

When a salesman with prestige—the prestige that consistently good product carries—approaches the customer, the latter meets him half way or more.

Today the exhibitor knows that the independent exchangeman bears a place in his consideration of the market that the independent exchange has never before held. He can now look to this source for an assured number of highest grade pictures—and he is looking.

* * *

Product and advertising are the two great forces in any merchandising field.

In the picture field, because product varies so greatly, these two forces are joined more closely and sympathetically than in any other sales field.

As J. D. Williams recently pointed out—the first executive to do so—the poor picture does not deserve advertising, cannot *stand* advertising in the interests of all who handle it, and of the business as a whole.

But the good picture will stand all the good advertising it can get.

And now that the state right field has received good product, it will need good advertising if its pictures are to have their place in the public sun.

Its pictures will need advertising *to* the exhibitor, *for* the exhibitor and to the public *through* the exhibitor—plenty of it, judiciously and efficiently done. And this demands resources. It can't be poorly or partly done.

Good product is part of the battle. The other part is advertising.

And advertising is the problem today, the big and pressing problem that confronts the independent exchange field.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

THAT Charlie Chaplin is still the greatest of favorites is attested to by the reports coming in from First National on "The Pilgrim." Already the bookings at the New York Exchange of this company show that one hundred and thirty houses will show the comedian's latest picture during the week of March 12.

Here is F. N.'s evidence: Six Keith houses, six Moss houses, eight Fox houses, four Proctor houses, three Consolidated houses, four Sydney Cohen houses, five M. & S. houses, twenty-one Loew houses, seventy-two Independent houses and one Yost house. During the week of March 19 ninety-nine Brooklyn houses will show the Chaplin picture. Can you beat it?

* * *

THE recent opening of Tut-ankh-amen's tomb near Luxor, and the widespread publicity it has been given, will shortly be reflected on the screen. "Bella Donna" will have scenes laid in the very locale now receiving such wide notice. William P. S. Earle is to do a picture under the title "Tut-ankh-amen," using the process of combining artist's drawings and studio scenes, as was done in "Omar Khayyam," by Ferdinand Earle. Tom Terriss is taking a company to Egypt and will film scenes, no doubt, around the now famous tomb. Already, along Fifth Avenue, the Egyptian note has been struck in gowns, and the screen, always in the lead of fashion, will shortly reflect that tendency. It's an Egyptian year!

* * *

KATHERINE HILLIKER and H. H. Caldwell, having finished titling "Mad Love" and "Lost and Found" for Goldwyn, for which they came to the Coast some weeks ago, are enroute to New York to reopen their freelancing offices. They are leaving the Coast, not because they love Los Angeles less, but because they love New York more. Katherine Hilliker is Mrs. H. H. Caldwell in private life.

* * *

MEMBERS of the Screen Writers Guild are listening attentively to John Russell's earnest plea that they accompany him on a trip to the South Sea Islands. The idea was broached last year by the author of "Where the Pavement Ends" and the boys, in talking it over, practically settled on saving a certain sum of money by the spring of 1924—the cash to be used in buying or chartering a boat and paying expenses to Robert Louis Stevenson's paradise. John Russell has lived in the South Sea Islands for many years and it is his intention of showing them some sights that are not on the map nor are generally seen by white people visiting the Islands.

The writers who have "yes-ed" Russell include Tom Geraghty, Ralph Block, Perley Poore Sheehan, Frank Woods, Harvey Thew, Bernard McConville, Eugene Lewis, Rob Wagner, Lucien Hubbard, Frank Condon, Frank R. Adams, Waldemar Young, Percy Heath, Peter B. Kyne, Elmer Harris, Victor Clarke, Grant Carpenter. Doug is scheduled to go, also the directors, Charles Eyton, Tom Forman and William de Mille.

* * *

HAROLD LLOYD and the Mrs. have returned from their honeymoon and may be found parked in a snug little bungalow for two. Rumor reaches us that the young benedict and his better half will soon make a trip to Broadway. We take this occasion to acknowledge the announcement of the marriage of Mildred Hillary, daughter of Mr. and Mrs. Howard B. Davis, to Mr. Harold Clayton Lloyd, on Saturday, the tenth of February.

THE Board of Trade of Forest City, Pa., has offered to get up a first class rousing "Old Home Week" next summer if S. L. Rothafel and Pat O'Malley will return to the prosperous coal town for a few days. We all know that the impresario of the Capitol hailed from Forest City, where he began his career, but it is not generally known that Pat, the actor, was not so long ago employed as a miner in the coal town at a wage of one dollar and a half a day. When the project was made to have both S. L. and Pat return to their native heath for a week's festivities, the screen actor wired: "I will if you will." And Rothafel answered: "You're on."

* * *

SPEAKING of Rothafel reminds us that his recent entry into London was similar to Caesar's triumphal entry into Rome after his Alps campaign. The Daily Express waxes very enthusiastic over the American impresario, calling attention to the big theatre over which he presides and mentioning that the Broadway cinema theatres take more money in one week than the average good film takes in the whole of Great Britain during its entire run. Some typical Rothafelogues which the Express quotes are: "No one knows what the public wants, least of all the public."

"Good taste is the foundation on which successful entertainment is built."

"The exhibitor who underestimates public intelligence gambles on himself versus his seating capacity."

"The motion picture is not yet an art, but it can be wedded to the art of music."

The Express calls Rothafel Moviedom's high priest and paints a colorful eulogy of the man and his showmanship. The Kinematograph Weekly also pays tribute to the New York impresario who held a trade audience for an hour and a half with his ideas of conducting a picture theatre. This trade magazine hopes that S. L.'s visit will work a miracle among British exhibitors—that if his ideas are adopted the London cinema palaces can be placed on as high an artistic plane as his own Capitol.

The Film Renter and Moving Picture News, another of London's trade papers contributes a page editorial over its editor's signature—an editorial headed: "Go Thou and Do Likewise." The title of the article is enough indication of what the editor is advising the exhibitors of the British Isles. They should emulate Rothafel.

* * *

WITH five companies at work and three stories in preparation for early production, March will be the busiest month at Paramount's Long Island City studio since it was reopened several months ago. Tom Meighan, Dorothy Dalton, Bebe Daniels and Antonio Moreno are busy completing scenes, and production will soon start on "Lawful Larceny," "Bluff," and "White Heat."

* * *

W. R. ROTHACKER is traveling again. He doesn't postcard us from Baden-Baden or Vienna or Venice or Paris or dear ol' Lunnon, but from Miami, Florida. W. R. is leaving the Southern resort after a happy vacation and will park himself under California skies just as soon as he has attended to some business matters in the old home town, Chicago.

* * *

THOMAS H. INCE'S publicity department is authority for the statement that the director has hit upon an entirely original scheme by which the usual process of adapting novels for the screen is reversed. Two novels are being specially written in collaboration with a screen expert to insure big screen material and ideal situations for the camera.

Talbot Mundy, the British novelist, has lent himself to this experiment. He is completing a new novel, "The Devil's Own," and Bradley King will not only make the adaptation of this story but also is collaborating with the author in working out the tale. A second Mundy novel, already in synopsis form, has been purchased by Ince and will be written in collaboration with Miss King.

Fiction publishers have long been complaining that writers are working with screen rewards in view and are sacrificing literary style to camera requirements. "Serving two masters" they call this sort of composition, and they are frank to say that they don't like the result. Looking at it from this angle the Ince scheme doesn't look so "entirely original" even though it registers frankness.

Nevertheless the director's experiment is interesting and its outcome will be watched by writers.

* * *

AMONG the arrivals on the *Majestic* in New York on Friday of this week was C. S. Trowbridge, general manager of Allied Artists, the English branch of the United Artists corporation, who will remain in New York for a short while in connection with the British release of that company's product.

* * *

RICHARD ROWLAND, general manager of Associated First National, went to Los Angeles this week, where he will take part in a series of conferences on that organization's expanding production activities.

* * *

STARS of the stage and screen did their share in attracting some two thousand persons to the ball given at the Ritz-Carlton Hotel last week by the Newspaper Women's Association of New York. Among the players noted in the throng were Marion Davies, Eleanor Fair, Hope Hampton, Lew Cody, Juanita Hansen, Anne Luther, Will Rogers (who was on the program, of course), and a host of others.

* * *

ROBERT G. VIGNOLA, writing to "Artie" Brilant, his personal representative, speaks enthusiastically of his trip around the world, from which he will return about May first. He reports that American-made pictures are in great favor in the Far East, especially comedies, which cause them to fairly double up with laughter. The Japanese theatre, with its excellent acting and sets, and its revolving stage, have made a great impression on him. He has been received warmly everywhere, and has been made much of by newspapers and the public at the various points at which he has touched. In conclusion, he says: "The trip so far has proved a great success. I wouldn't have missed it for the world, and in spite of having only a short time in each port it has been long enough for me to gather plenty of good material, and my camera has been quite busy shooting characters and scenes that will be of use to me in my future productions."

* * *

FOLLOWING a brief stay in New York, M. C. Levee, president of the United Studios, has returned to the West Coast. It is understood that he closed arrangements for a number of productions to be made at United.

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EXTENSIVE comment has been aroused among the so-called intelligentsia concerning the purchase by Goldwyn of "R. U. R.", the Theatre Guild stage production which has been one of the highlights of the current theatrical season. Written by Carel Capek, the Czecho-Slovakian dramatist, it deals with the invention of Rossum's Universal Robots, mechanical men, made in a factory, to do the menial work of the world, and with the ultimate destruction of man by these Robots, which finally reach a point where they learn to think for themselves. This play has the makings of a screen drama that would be distinctly different, rightly handled, and the fact that the script will be under the supervision of June Mathis is excellent assurance of that. It is understood that a number of offers have been made for "The World We Live In," or "The Insect Comedy," written by Capek in collaboration with his brother, and presented on the New York stage by William A. Brady, and that it is likely that this will be filmed. This, too, is unusual in theme and treatment, dramatizing, as it does, the problems of society, the middle classes and the masses in terms of the insect world.

* * *

MARY ANDERSON, after a busy year's work in New York on independent productions is back in Los Angeles.

* * *

HUTCHINSON'S novel, "If Winter Comes," is something the reader can turn to any time and find great spiritual comfort. As a screen drama it succeeds in retaining its spiritual quality. Many have said and many will continue to say that this exceptionally gifted stylist cannot be translated into celluloid—that the import of his message must be absorbed through page after page to realize its significance. This is true in a sense. Yet Harry Millarde has done a very creditable work by the story. True the tale carries nothing of physical conflict—rather is it a tale of the reactions of life upon a highly sensitized character, Mark Sabre—one of the most lovable characters which ever found its way to the printed page.

The director has caught the Hutchinson idealism in a manner which makes the picture an inspiration. Could he do any more than that? We defy anyone to make the author's introductory chapters—sketchy as they are—anything but episodic. It takes words deftly put together—as Hutchinson weaves them—to make the pattern complete and coherent. Yet the staunch foundation is there always—the great humanity, the noble integrity of the man, Sabre, caught as he is in a maelstrom of unaccountable events. Never once does Millarde lose contact with the idealization of this character. He brings forth the humanness and whimsical humor of the man; he emphasizes the sharp discords in his life; he, in fact, catches the true psychology of the figure

The picture has been staged in the exact locale of the story and its characters for the most part live. Particularly does Sabre live as humanized by Percy Marmont who catches the quaint whimsy, the noble simplicity, the brooding torment of soul when he is perplexed by people and problems, the charming humaneness, the trusting conscience—qualities which he emphasizes through a highly sensitive face which records every impression—just as Hutchinson would have it.

Famous Files Reply to Vitagraph

Denies First-Run Monopoly; Admits Kent Letter; Cites "Little Minister" Offers

FAMOUS PLAYERS-LASKY CORPORATION has filed an answer to Vitagraph's suit alleging damages to the extent of six million dollars and violation of the Sherman Anti-Trust Act. The answer was filed in the District Court on Friday of last week, March 2nd.

In the matter of alleged first-run monopoly, Famous Players-Lasky declares that it became interested in the acquisition of theatre properties only in such cities as it found necessary to insure for itself adequate representation of the Paramount product before the public. The history of its acquisition of the Criterion theatre in New York is cited specifically in illustration of the point, alleging that Vitagraph in 1916 controlled the theatre and claiming that Vitagraph committed the same act that it now charges against the Famous Players-Lasky organization.

One of the strong points of Vitagraph's bill of complaint against Famous Players-Lasky was involved in the allegation that Sidney R. Kent, in a letter to M. S. Wilson, the Denver Sales Manager for Paramount, instructed the latter to "kick out every Vitagraph account you can find, irrespective of the terms you may have to make, just so you cancel the contract and get them out of the way. As long as they insist on a fight, let's give it to them." Vitagraph further charged that this same letter was partly responsible for its reduction in weekly business to a twenty-two thousand dollar loss which persisted, it is alleged, for a space of about forty weeks. In its answer Famous Players-Lasky admits the writing of the letter quoted by Sidney R. Kent and advances as a reason for the forwarding of the letter to the Denver manager an alleged campaign upon the part of Vitagraph to discredit Famous Players-Lasky and practice unfair competition against Paramount.

The earnings of Vitagraph also come in for considerable discussion in the Famous Players-Lasky brief. The answer declares that in 1916 Vitagraph's earnings were only one-sixth of its earnings for 1913. Moreover, it is declared, Famous Players-Lasky could not possibly be responsible for this alleged loss of business for the reason that Famous Players-Lasky was not formed until 1916. The answer accredits Vitagraph's alleged loss of business at this time to the breaking up of the General Film Company, of which Vitagraph was a part. The Famous Players-Lasky brief further affirms that if Vitagraph's earnings did experience a drop it was because of poor-selling product and not because of any monopoly on the part of Famous Players, as charged by Vitagraph.

The adaptation of Sir James Barrie's "The Little Minister" also comes in for some attention in Famous Players-Lasky's reply to the Vitagraph charges. One of the important points brought out in this connection was that, according to Famous Players, no copyright on "The Little Minister" existed in this country. Vitagraph, it is asserted in the answer filed by Famous Players, offered to sell to the latter company for $60,000 an old version of the Barrie story produced about 1912. When Famous Players-Lasky refused the offer, Vitagraph, according to the answer, reduced the price to $20,000 and later to $10,000. It is next stated that when Vitagraph discovered that Famous Players would not purchase the older version (claimed to have cost about $8,000), Vitagraph hastened production on a modernized version of the subject and rushed its release to the trade for the purpose of competing with Famous Players-Lasky's version, which had been put in production. The Famous Players-Lasky brief further affirms that while no copyright exists on "The Little Minister" in the United States, it has paid Sir James Barrie a certain royalty on the photoplay, a course not pursued by Vitagraph, it is stated.

Hays Completes First Year as M. P. P. D. of A. Head

MONDAY of this week, March 5th, marked the completion of Will Hays' first year as president of the Motion Picture Producers and Distributors of America, Inc.

In a resume of the year's accomplishments by the M. P. P. D. of A. under the Will Hays' leadership observers emphasize the victorious outcome of the Massachusetts referendum on censorship whereby the people of one of the greatest states in the Union officially placed themselves on record as opposed to the practice and principle of screen censorship. The adoption by the three major departments of the industry of the uniform contract and its actual inauguration is also advanced as a highlight. Another accomplishment of importance cited is the carrying out of its "better pictures" program with official relations established with representatives of some of the most powerful religious, civic, welfare, and educational organizations in the United States.

Ackerman-Harris Buy Share in Grauman Theatre

An important theatrical deal of the week was the purchase of a fifty per cent share in the ownership of Grauman's Million Dollar theatre, Los Angeles, by Ackerman and Harris. It is expected that one result of the deal just closed will be the introduction of a combination vaudeville and picture policy instead of straight film programs. The transfer of interest in the Million Dollar theatre is not taken as indicating any split in the relations between Grauman and Famous Players-Lasky, as it is understood that the Ackerman and Harris negotiations were carried on and terminated with the full consent of the Paramount interests. The Metropolitan and the Rialto, downtown houses of Los Angeles, will continue to present the Paramount product in liberal measure.

New York Theatre Damaged by Fire; $100,000 Loss

The Crystal theatre, located at 48 East Fourteenth street, New York City, was damaged by fire on last Sunday. The total loss sustained by the theatre and the adjoining property was estimated at one hundred thousand dollars.

Crank Bills in Discard as Congress Adjourns

WITH the adjournment of Congress various forms of crank legislation, some affecting the motion-picture industry, passed into the discard. A moderate tariff on film raw stock is now in force. The George H. Eastman Company, which opposed the tariff, has effected a reduction in the price of their raw stock to two cents per foot, as announced in the March 3rd issue. Representative MacGregor's measure to reduce or eliminate admission tax on theatres died without any action being taken, but plans are being formulated to re-introduce the bill again at the next session.

Hostile Bills Die as Indiana Legislature Closes

The session of the Indiana State Legislature closed March 5 without any action inimical to theatrical interests having been taken. The only threat throughout the session was in Senator Steele's movie censorship commission bill, which was killed the first time the Senate had a chance to vote on it, 40 to 4.

This was significant in that for several years there has been serious danger of either censorship or more strict blue-law measures going through. This time the Sunday question was not even discussed, and sentiment against censorship was as outspoken as it was overwhelming.

Restrictive legislation was flayed for its tyrannical effects and increased taxation burdens, by Brigadier General Dwight Aultman, commanding the Fifth Army Area, with headquarters at Fort Benjamin Harrison, who spoke as a guest of the Senate. The General said in part:

"I do not believe the danger in America is that of Bolshevism, but one where a tyrannous majority is forcing restrictive measures on a minority which may in cases be more thoughtful but not as powerful. The simpler the code of law, the easier it is to carry out the code.

"Remember that whenever a restrictive law is passed that a personnel must be created to enforce that law. These laws mean the imposition of a greater burden on the taxpayer. An economic study shows that a very large percentage of people must work with their hands in any nation which is to survive. Now every time you pass a restrictive law you must necessarily create a group of men who are non-productive to administer that law. Hence you decrease the productivity of the nation just so much."

St. Louis Business Men to Finance Wm. Cabanne

St. Louis business men in a $250,000 trust estate are reported to have been interested by William Christy Cabanne in a production enterprise. The first picture to be made under the auspices of the company, which will be known as the William Christy Cabanne Motion Picture Trust, Ltd., will be produced in New York, it is stated. Eighty-eight thousand dollars of the stock has already been subscribed, it is declared, and it is expected that negotiations will be completed in time to permit the start of production by May 1st.

The trustees are William Christy Cabanne, Col. George W. Goode and former U. S. District Judge Henry S. Priest.

Hearing at Albany, N.Y., on Censorship Repeal

Film Representatives Carry Off Honors of the Day; Walker and Chase in Tilt

WITH such speakers as Dr. Newell Dwight Hillis, of Brooklyn; Alice Duer Miller, the well-known writer of fiction; Edward P. Howard, editor-in-chief of the American Press Association; Charles Pettijohn, general counsel of the Motion Picture Producers and Distributors of America; Peter J. Brady, of the New York State Federation of Labor, and Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York, and recently elected head of the Motion Picture Theatre Owners' Chamber of Commerce of New York, the motion picture industry carried off the honors of the day at the hearing which was held in the Senate Chamber at Albany, Tuesday afternoon, on the Walker-O'Connor bills calling for the repeal of motion picture censorship in New York State. Politically, these bills are known as the "Smith Administration" measures, voicing as they do the desires of Governor Alfred E. Smith.

Up to the present time no hearing caused so much talk around the Capitol as the one of Tuesday afternoon. A delegation of about thirty-five, headed by Charles L. O'Reilly, came up from New York reaching the Capital City shortly before noon. Other sections of the state were represented, while many exhibitors in Albany and vicinity took advantage of the occasion and were present.

Those favorable to a continuance of censorship were the first to be heard. These included Rabbi Herbert S. Goldstein, of New York; Mrs. Ella Boole, State President of the W. C. T. U.; Canon Chase, Mrs. Clarence Waterman, head of the Motion Picture Alliance; Ellen O'Grady, former deputy police commissioner of New York; Mrs. Frederick Pruyn, of Albany, prominent in the Republican party; Mrs. F. W. Coulson, of the State Federation of Women's Clubs; Mrs. John D. Whish, of the Mothers' Club of Albany; Mrs. Everett Hamilton, of the New York City Federation of Women's Clubs; Mrs. L. D. S. Banker, of the Alliance of Women's Clubs of Brooklyn; Mrs. Chauncey Hamlin, representing Buffalo and western New York; Dr. Frederick M. Gordon, general secretary of the Brooklyn Federation of Churches; Mrs. Henry Streeber, of the Women's Club, of Albany; Frank Niles, of Syracuse, and Dr. H. L. Bowlby, of the Lord's Day Alliance.

Rabbi Goldstein contended that censorship was absolutely necessary as a safeguard of moral freedom, while Mrs. Boole claimed that the commission had accomplished what was expected, and that pictures had improved during the last year or so. Canon Chase said that he was speaking as the representative of the New York State Civic League as well as the New York State Federation of Churches.

Before Canon Chase completed his argument he was in a wrangle with Senator Walker, who took certain exceptions to what Canon Chase was saying, particularly as to the assertion made by Senator Walker a year ago relative to what the preacher was receiving in his collection. There was a sharp tilt, which ended in both hisses and applause.

Mrs. Clarence Waterman referred to some of the deletions made by the commission as showing the necessity of censorship in this state.

"I now go to the movies," said Mrs. O'Grady, "without a feeling of shame. If the fathers and mothers were here today they would cry out not to do away with the Commission. If you repeal this law the resultant evil will rebound on you."

The arguments presented by the other speakers favoring censorship were much the same, and consisted mainly in telling the committee before whom the hearing was held, of action taken and resolutions passed by their body endorsing censorship.

Speakers for the industry were announced by former Senator Walter Herrick, the task on the other side having been performed by Assemblyman Walter F. Clayton, of Brooklyn, who introduced the censorship bill in the Legislature two years ago.

The first speaker was Dr. Newell Dwight Hillis, who presented one of the most able arguments of the entire afternoon, and whose words were listened to with rapt attention. At the very outset Dr. Hillis stated that he was representing no one but himself, standing squarely on his feet and speaking as a citizen. He declared in the course of his talk that there were no three persons in the world so constituted as to tell the millions just what they should see.

Alice Duer Miller, who followed, admitted that perhaps censorship had been a little better administered in New York State than in some of the other states, but even at that there was absolutely no excuse whatever for its existence. The speaker cited a number of instances where eliminations had been made by the commission, and which were nonsensical in the extreme.

Edward P. Howard, editor-in-chief of the American Press Association, and representing 347 weekly newspapers in New York State informed the committee that censorship was wrong fundamentally, and extremely dangerous to the liberty of the American people. He stated that the newspapers were opposed to censorship and that on the freedom of the press and the freedom of speech rested all of our Americanism.

Frederick Howe, former director of the People's Institute, the next speaker, spoke of the shackles which bound writers who were obliged to shift and twist in meeting the demands of 47 different kinds of censorship. The speaker asserted that if there was anything the matter with pictures today that the industry would clean itself, and in fact had cleansed itself, not through censorship, but by the wholesome natural demands of the people.

Charles C. Pettijohn, general counsel for the producers and distributors, proved the star speaker of the hearing.

"I'm proud of the industry and its achievements," said Mr. Pettijohn. A moment later, his voice ringing through the Chamber, he told Canon Chase and his associates why the people of Massachusetts had voted as they did on the question of censorship, and branded as a lie the statement made by Canon Chase a short time before that the votes had been bought by the money which flooded the state and which came from the motion picture industry.

"I will not backstep or apologize for a single moment for this industry," said Mr. Pettijohn. "Why did not Canon Chase tell this committee that when this country was plunged into war that the President called upon the motion picture people to prove to the nations of the world that America was in the fight and was to help them?

"That's the first ammunition which was sent abroad; not bullets," said Mr. Pettijohn, and the crowd applauded to the echo.

"Why don't you tell the committee," shaking his finger at Canon Chase, "that today we are furnishing motion pictures free of charge to every hospital where our broken soldier boys are attempting to regain their health? If they are so torn with shock and shell that they can not sit up, then they view these pictures on the ceilings."

The crowd applauded even more vociferously.

An attempt was made at this time by Assemblyman Clayton to bring the hearing to a close, at least so far as those favoring the repeal of the law were concerned. It was clearly evident to everyone that this side was in command.

Chairman Downing objected, however, to Assemblyman Clayton's attempts, declaring that Mr. Clayton was not going to "censor the chair."

Peter J. Brady, of the New York State Federation of Labor, followed with a short argument.

Assemblyman Clayton requested fifteen minutes for rebuttal. Chairman Downing objected on the grounds that both sides had consumed the allotted time. The fairness which characterized the hearing, however, became evident a moment later when, at the request of Senator Walker, Chairman Downing stated that he would allow five more minutes.

Chairman Cobb, of the Motion Picture Commission, was then introduced. He admitted that his Commission was only human, and as such made mistakes. He said then that the motion picture people would admit generally that the Commission had been exceedingly liberal in its judgment of the good and bad in pictures, and always gave the benefit of the doubt.

The last speaker was Charles L. O'Reilly, who cited a number of eliminations made by the Commission, some of which brought forth a roar of laughter from everyone.

The next move at Albany will probably not occur within the next two or three weeks, when the committee will report the bill out and it will go to a vote. There is no question but that it will pass the Senate, which is Democratic by one, but it will probably have hard sledding in the Assembly, which is Republican by a majority of six.

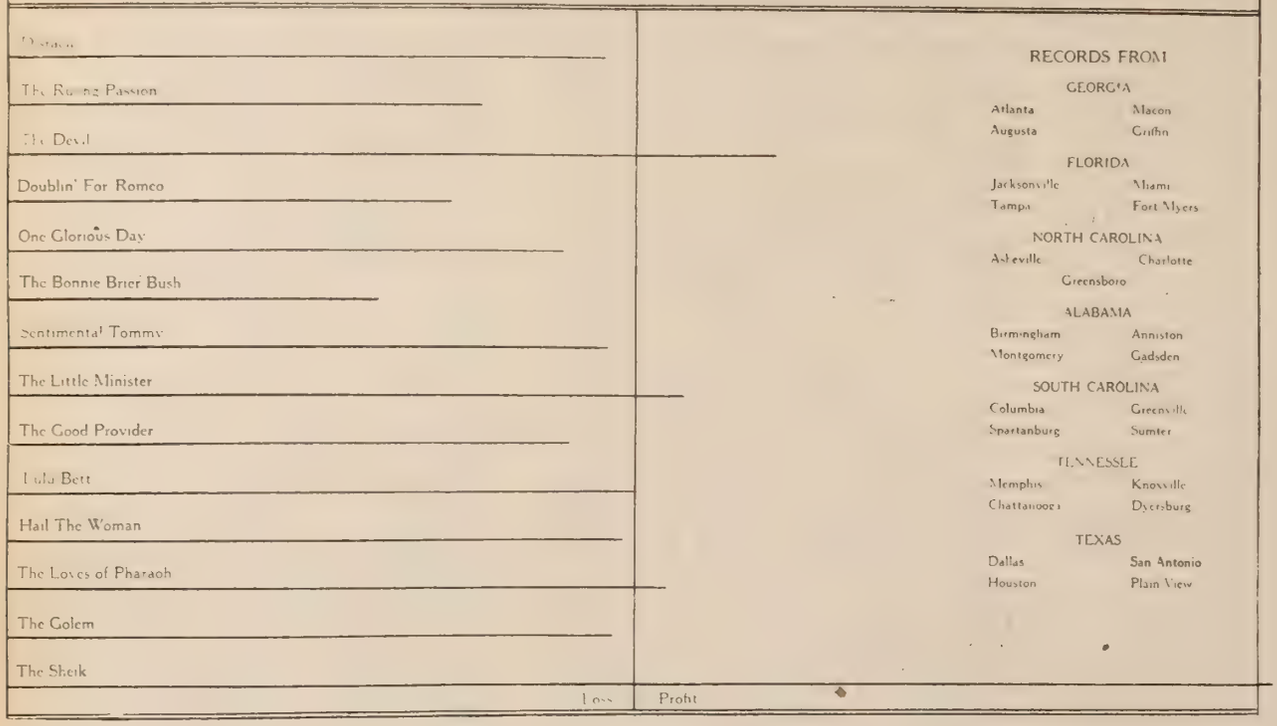
Covers the Field from Studio to Projection Room

Editor,
Motion Picture News,
Dear Sir:

I cannot be without the NEWS, as it covers the field from Studio to the projection room and I can always find any thing in regard to the Photoplay in your NEWS.

(Signed) GARLAND L. GOLDIE,
American Theatre,
Cherokee, Iowa.

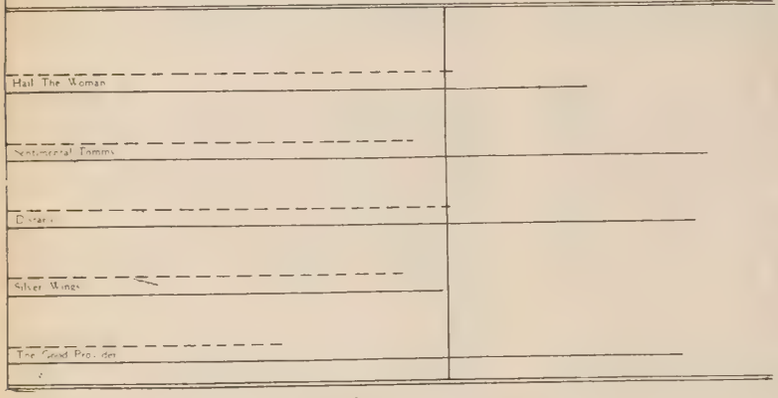
No. 1. Relative Attendance



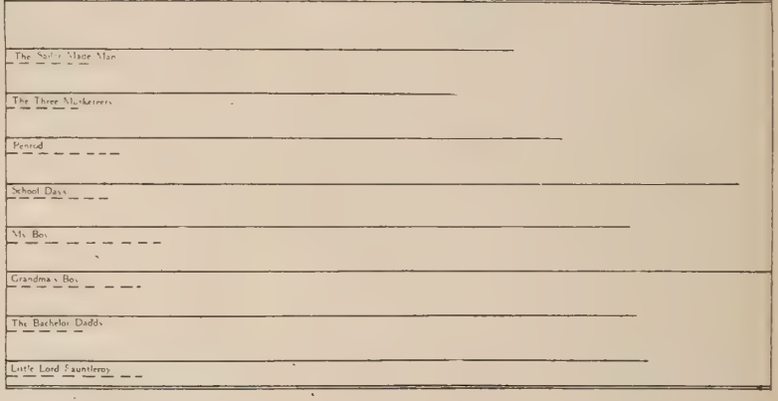
On Chart No. 1, at the left, the perpendicular line at the centre represents Loss and Profit, those crossing it showing a profit and those falling short of it a loss.

On Chart No. 3, below, the dotted line represents the average juvenile attendance per day per city at regular performances, and the solid line represents the average total attendance per day per city at regular performances. The records are taken from 27 cities in 7 states.

No. 2. Results of Endorsements by B. F. C



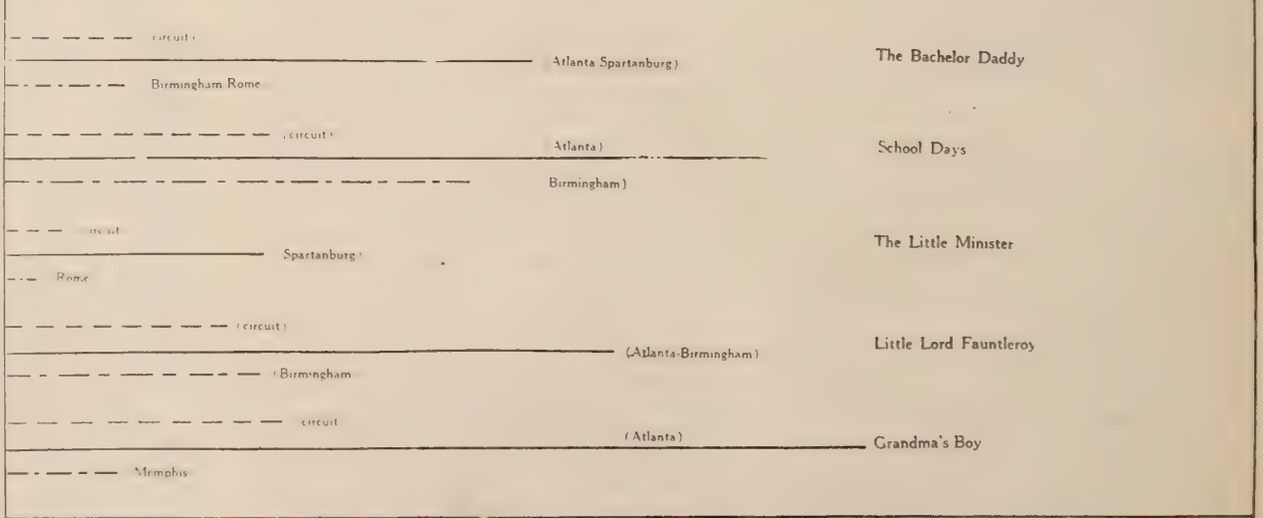
No. 3. Pictures Suitable for Juveniles



On Chart No. 2, above, the dotted line represents average attendance per day per city in cities without Better Films Committees, (Birmingham, Augusta, Greenwood, Asheville, Memphis, Rome, Orlando, Gadsden) and the solid line represents average attendance per day in cities with Better Films Committees, (Atlanta, Chattanooga, Columbia, Jacksonville, Knoxville, Spartansburg, St. Petersburg and Anniston.

On Chart No. 4, at the right, the dotted line represents average juvenile attendance per day per city at regular performances in 27 cities in 7 states, the solid line represents the average juvenile attendance per matinee per day at regular Boys' and Girls' Matinees in cities indicated, and the alternate dash and dot line represents average juvenile attendance per day per city, regular performances, in cities indicated, in comparison with Boys' and Girls' Matinees.

No. 4. Attendance Boys and Girls Matinees



The charts shown above are explained by the article "Results of Better Films Movement Shown" appearing on the following page. The article refers specifically to the four different parts of the page by number, 1, 2, 3, 4 respectively

Results of Better Films Movement Shown

Southern Enterprises in Booklet Brings Out Value of Community Leadership

INFORMATION of interest to exhibitors everywhere, relating to the results accomplished by the Better Films Movement in putting over pictures of a type not usually successful financially, is contained in a booklet issued by Southern Enterprises, Inc., under the title, "Through the Box Office," and prepared by Turner Jones, in charge of the Public Relations Office for that organization. The charts on the page at the left, and the information which follows, have been reproduced from this booklet by permission of Southern Enterprises.

The data presented deals chiefly with high class pictures, such as can be put over only through special effort in appealing to a discerning class of people, and with pictures of a juvenile appeal, and shows what has been done with these pictures through the Better Films Movement, fostered by Southern Enterprises under the direction of Turner Jones.

The booklet opens as follows:

"Through the Box Office it is possible to learn a number of facts, regarding motion pictures, which are of value in conducting any program of work for the development of screen entertainment. The Box Office records tell us two facts of supreme importance to both the theatre and the public—whether or not the picture presented attracts a sufficient number of people to render it a successful commercial venture, and whether or not it attracts a sufficient number of people to make its influence felt in the community. The Box Office measures the effect of a picture on the public just as certainly as it measures the financial effect on the theatre.

"The objective of all, who are sincerely interested in developing the motion picture as a worth-while community institution, must be pictures which are commercially successful and which exercise a beneficial influence upon patrons of the theatre.

"Recognizing that the motion picture business can not be stabilized until it creates, on the part of the public, a demand for and support of better pictures, this company, and many other exhibitors, have been co-operating with Better Films Committees in the southern states for some two years.

"What has been accomplished in the two years?

"John Stuart Mill has warned us that the conclusions of theory can not be trusted unless confirmed by observation; nor those of observation, unless they can be harmonized with theory. It is the accord of these two kinds of evidence separately taken, which promise the only sufficient ground for action.

"The conclusions of theory (in addition to the application of the theory) are contained in the pamphlet "Moving Pictures Forward," published by the Atlanta Better Films Committee. Here, by means of four charts, the attempt is made to arrive at conclusions which are the results of observation, based on specific experience. Many variables, such as weather, counter-attractions, and other local conditions, cause a certain percentage of error in the compilation of these charts. However, these variables have been accounted for as far as possible, and it is believed that in so far as 'the conclusions are harmonized with the theory,' the evidence here presented is valid."

Chart No. 1 lists 13 pictures, mainly of the type not usually considered strong box-office attractions, and one "sure fire" attraction. The vertical line at the center is the dividing line betwen profit and loss—in other words, "the nut"—and those pictures on which the horizontal line falls short of this profit and loss line were a financial failure.

A study of the chart will show that, on the basis of attendance at 27 theatres in as many cities, in seven different states, nine of the 13 fell short of breaking even, one just reaches that point and three went over. For purposes of comparison, "The Sheik" has been included in the chart, and it will be noted that the chart was too narrow to get in the full attendance on this picture.

The three going over "the nut" were "The Devil," "The Little Minister" and "The Loves of Pharoah." The one just breaking even was "Miss Lulu Bett." The nine which failed to show a profit were "Disraeli," "The Ruling Passion," "Doublin' for Romeo," "One Glorious Day," "The Bonnie Brier Bush," "Sentimental Tommy," "The Good Provider," "Hail the Woman" and "The Golem."

Chart No. 2 shows the effect of endorsement by the Better Films Committee, comparing attendance in similar cities with and without this endorsement, eight cities of each sort being taken into consideration.

"It is impossible to render Chart No. 2 as comprehensive as might be desired, due to the lack of available records on more than five pictures in the sixteen cities chosen. It was necessary to choose eight cities in which Better Films Committees were established at the time these five pictures were played and eight cities in which there were no Better Films Committees at that time. Another limitation was imposed in that the cities had to correspond in population.

"It is not known accurately whether or not the Committees in all eight of the cities listed actually endorsed each and every one of the pictures charted or not. It is sufficient to realize that any community in which a Better Films Committee becomes active has its attention focussed upon the necessity for selection and discrimination as applied to entertainment, and that a sense of responsibility for intelligent selection is awakened in the community.

"Beyond this, the chart speaks for itself."

Chart No. 3 takes up a problem of great importance to the exhibitor, the juvenile.

"It is well known that in 1921, 36 per cent. of the pictures produced in this country were suited to boys and girls less than sixteen years in age. Also, it is known that approximately 13 per cent of the theatre audience is under this age.

"The motion picture industry recognizes the impossibility of standardizing an adult amusement for children, and yet realizes that many pictures, beneficial to adults, may prove harmful to children.

"It is an erroneous conception, held by many, that children constitute a large portion of the theatre audience or that they play any great part in the success or failure of a picture. To demonstrate this fact, eight pictures, which make a special appeal to children and are well suited to them, are carried on Chart No. 3.

"In order that a further analysis, and a more accurate one, of the theatre audience may be made in regard to juveniles, the attendance at thirty-two pictures in twenty-seven cities in seven states has been taken.

"Thirteen of these are considered pictures for adults only: "Fool's Paradise," "Sentimental Tommy," "The Golem," "Disraeli," "The Devil," "Lulu Bett," "Hail The Woman," "The Sheik," "Foolish Wives," "Peter Ibbetson," "The Loves of Pharoah," "The Ruling Passion," and "While Satan Sleeps."

"Eleven would be considered pictures for the family group: "I Am the Law," "The Good Provider," "The Bonnie Brier Bush," "The Fast Mail," "The Little Minister," "One Glorious Day," "The Old Homestead," "Turn to the Right," "Three Live Ghosts," "Silver Wings," "Doublin' for Romeo."

"Eight are well suited to juveniles of any age: "Little Lord Fauntleroy," "The Bachelor Daddy," "School Days," "Grandma's Boy," "My Boy," "Penrod,' "Three Musketeers," "The Sailor Made Man."

"The average attendance per day per city for the entire thirty-two pictures was 26,856, while the average juvenile (14 years or less) attendance per day per city was 3,100, or 11.5 per cent of the average attendance.

"The problem would appear to resolve itself into a question of presenting the 36 per cent of pictures to the 13 per cent of the theatre audience.

"There are two objectives of great value to be attained here, (1) suitable pictures afford wholesome entertainment and are of educational value to the child in the formative period; (2) a child accustomed to suitable pictures during the formative period of its life will develop tastes for clean, wholesome and worthwhile entertainment as an adult.

"Chart No. 4 demonstrates the important fact that a certain leadership and direction of the children of the community can be established in the matter of their selection of cinema entertainment.

"The five pictures charted reveal the interesting fact that juvenile attendance was from three to five times as great when the pictures were presented at a Boys' and Girls' Saturday Morning Matinee, as was the juvenile attendance for the same pictures, played at regular performances, over the circuit of

(*Continued on page* 1262)

Data Presented on Results of Better Films Aid

SOME months ago Turner Jones, in charge of the Public Relations Office of Southern Enterprises, Inc., wrote a series of articles for Motion Picture News, describing at length the manner in which the Better Films Movement was being organized to aid in putting over pictures of the type that have to be "sold" to the better class of people through special community effort.

Now, in a booklet called "Through the Box Office," Mr. Jones presents actual data as to what has happened as a result. The contents of this booklet is here reproduced, including the charts on the page at the left and the information on this page.

Michigan M.P.T.O. Hold Banquet

Marcus Loew Says Salaries of Stars Are Decided by Public, Not Industry

MORE than 450 members of the M. P. T. O. of Michigan sat down at the second annual banquet of the organization held at the Hotel Statler, Detroit, Tuesday evening, February 27.

While no stars were present, a large number of producers and exhibitors prominent in national organization work, sat at the speakers' table, which was in charge of W. S. McLaren of Jackson, president of the Michigan M. P. T. O.

Clarence Buddington Kelland, well known author, whose novel, "Backbone," has just been made in film form, attributed much if not all of the agitation against pictures to "too many people who are under-brained and over-mouthed."

"These people do not think the matter through clearly," said Mr. Kelland. "They believe the motion picture in ten years should reach the goal of perfection that other arts have been striving for 10,000 years to attain without success. The motion picture is as much a creative art as painting, yet we find no paintings by the great masters that have ever been acclaimed perfect in the strict sense of the word. The producer must, and I believe is striving constantly to better the product, but in the meantime there are only two things for the exhibitor and producer to keep in mind—give as much pleasure to the world as you can and make as much money as you can."

Judge Alfred J. Murphy, counsel for the M. P. T. O., denounced in round terms the waste and extravagance now reflected, he said, in the production departments and criticized severely the policy of "paying half million dollar salaries to eight-year-old boys." Marcus Loew, holder of the new Jackie Coogan contract, sat at the Judge's elbow and after the first shock came to the defense that salaries are regulated by the public, not by the producer or the exhibitor.

Other speakers were Arthur S. Friend, president of Distinctive Pictures; E. W. Hammons, of Educational Pictures; Sydney S. Cohen, of the M. P. T. O. of America; and R. F. Branch, president of the Detroit F. I. L. M.

The chief entertainment feature of the evening was a minstrel show, "A Trip to the Film Building," produced by Ralph Peckham and H. M. Richey, with a cast of H. A. Clever, interlocutor; Richard Lynch and Wallace Baker, end men; and Edward Higley, Jacob Sullivan, Edward Murphy, James Allan, Frank Stuart, Herbert Fawser, J. Oliver Brooks, and R. Peckham as minstrel men.

Dancing followed and closed the evening.

News Is "All That An Exhibitor Can Ask"

Editor,
Motion Picture News.

Dear Sir: Enclosed find check for three dollars covering, I think, a year's subscription to the MOTION PICTURE NEWS. I have always found this the best, and your saying, "Covers the Field," surely covers its qualities. Helpful, suggestful and newsy—all that an exhibitor can ask. It is with pleasure that I send in this subscription. With many thanks for past as well as future favors, I beg to remain,

Very truly yours,
H. W. JACK MARCUS,
Managing Director,
Garden Theatre,
Rockingham, N. C.

Tax on Receipts Proposed in Pennsylvania

What is regarded by the motion picture exhibitors of Pennsylvania as the most detrimental bit of proposed legislation thus far introduced in the present session of the legislature in Harrisburg, made its appearance in the lower house on February 27, when Assemblyman Samuel J. Perry, of Philadelphia, presented a bill that would impose a state tax of one per cent. upon the gross receipts of all places of public entertainment, specifically mentioning motion picture theatres.

Just what action may be taken by the recently organized legislative committee of the Motion Picture Theatre Owners of Pennsylvania, to combat this proposed bill, has not been revealed at this writing, but it is regarded as certain among exhibitors, speaking as individuals, that the committee will adopt active measures to fight the bill.

It is set forth that the tax is to be computed immediately after each performance, and on or before the fifteenth of each month a statement must be forwarded to the Auditor General of the state, under oath, on forms he shall supply, of the amounts of gross receipts taken in during the prior month. At the same time payment is to be forwarded to the State Treasurer. A penalty of ten per cent. additional of the total due is provided for those who do not make the proper returns.

The Auditor General and State Treasurer are authorized to examine the books of all persons and associations and others in the amusement business to verify the accounts.

The penalties for violation of the law or for making false reports or returns is $1,000 and six months imprisonment in the case of an individual offender. The bill will become effective September 1, 1924, in event of its adoption.

Stanley Co. Files Answer to Federal Complaint

The Stanley Company of America, the Stanley Booking Corporation, and Jules E. Mastbaum, in a statement filed in answer to the amended complaint of the Federal Trade Commission against Famous Players-Lasky Corporation, the Stanley interests and others, deny in wholesale fashion the commission's allegations of confederation with other interests "to hinder competition in the production, distribution or exhibition of motion pictures." The answer also denies any attempt to dominate or monopolize the film industry on the part of the Stanley interests, and likewise describes as unfounded in truth any program by the Stanley interests of acquiring or controlling motion picture houses or enforcing "block" bookings upon exhibitors under coercion.

It was also declared in the answer filed that Jules Mastbaum is not a majority stockholder of the Stanley Company of America.

Court Rules Knickerbocker Corporation May Be Sued

AS announced previously in Motion Picture News, Harry Crandall and associates entered a plea of the non-existence of the Knickerbocker Corporation in answer to the suits for damages growing out of the Knickerbocker theatre catastrophe a year ago in Washington, D. C. The next step in the proceedings was taken on Thursday of last week, March 1st, when Mr. Crandall, as former president of the Knickerbocker Corporation, was called upon to appear in the Circuit Court to defend the declaration that the Corporation was lawfully dissolved in the Chancery Court of Delaware and is now in the hands of receivers. This plea had been previously entered by Crandall as "a friend of the court."

Attorneys for the claimants secured a ruling from Judge Hoeling eliminating Crandall as "a friend of the court." The effect of the ruling is to give district courts jurisdiction as to civil suits here for the claimants, but in case of awards of judgments being laid against the company, assets would have to be reached through the Delaware courts.

J. Lambert appeared as counsel for Mr. Crandall, while Charles A. Douglas spoke for the petitioners.

First Meeting in New York of New Arbitration Board

The first meeting of the new arbitration board in New York City formed under the provisions of the Uniform Contract was held on Wednesday afternoon of this week at 1520 Broadway. Trade press representatives were admitted to the opening session to observe the actual handling of cases involving controversies between exhibitors and exchanges.

Bernard Edelhertz, in an introductory address, explained the purpose and functions of the new arbitration board and described in what ways the old scheme of arbitration heretofore in force differed from the plan of organization just inaugurated.

Under the present plan the theatre owner and the exchange, upon signing the Uniform Contract, automatically signify their willingness to hand over to the board for hearing and disposal any controversy growing out of the terms of the contract. In signing the Certificate of Agreement both parties agree to abide by and carry out the decision of the board within seven days from date of such decision.

A plan of procedure known as the "Rules of Procedure under the Uniform Contract for the Conduct of the Joint Arbitration Board" has been drafted. This describes in detail exactly what each side to a controversy must do in submitting and defending a case before the board. Each step in the hearing of a case is adequately described with the rights and privileges of the parties involved, as well as the members of the board comprehensively defined.

Following are the members of the F. I. L. M. Club who have been appointed to the arbitration board: W. E. Raynor, Pathe; Louis Rosenbluh, Fox; Samuel Zierler, Commonwealth, and J. J. Unger, First National, as alternate. The exhibitor members appointed by the presdent of the T. O. C. C. are: Sol Raines, Joseph Jame, and William Landau, president of the T. O. C. C., who was elected by members of the committee as chairman of the board of arbitration.

Fox Copyright Case Goes to Supreme Court

Question of Succession of Dramatic Rights on Carleton Poems Involves Important Issue

THE action of Fox Film Corporation to sustain its claim to the exclusive rights to present in dramatic form an adaptation of Will Carleton's poems, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse," now rests in the hands of the Justices of the Supreme Court of the United States. The ultimate disposal of this case by the highest judiciary tribunal of the country is being awaited with interest by the film industry, as the ruling will set an important precedent for all similar copyright controversies involving dramatic and screen rights, in the future.

Under the present copyright law of the United States the privilege of copyright endures for a period of twenty-eight years. Provision is made in the law for a renewal of the copyright privilege for an additional fourteen years, the requirement being that the application for renewal be filed within the year prior to the expiration of the original copyright term. The law further provides that in the event of the death of the copyright proprietor his widow or children may apply for the renewal within the specified period; and that in the absence of widow or children, the copyright proprietor may delegate in his will to his executor or next of kin the power to apply for renewal, application to be made, in each instance, within the year prior to the expiration of the preceding copyright term.

Now arises an important question: Suppose the copyright proprietor dies prior to the year within which application for a renewal of the copyright may be made, can the executor (assuming that the proprietor is not survived by widow or children) apply for and secure a renewal of the copyright privilege? That, basically, is the issue involved in the case of the Fox Film Corporation now awaiting decision by the Supreme Court of the United States. Two courts have already decreed that the executor, under circumstances such as have just been described, does not enjoy the right to secure a renewal of the copyright. The reasoning advanced by the two courts in support of their decision is briefly this: the right of an executor to make an application for renewal exists only when the privilege of obtaining a renewal was existent in the testator-author at the moment of decease; secondly, as the original copyright proprietor does not possess the right to apply for renewal until within the year prior to the expiration of the preceding copyright term (as provided in the law), hence it follows that if he (the copyright proprietor) dies before such year is reached his executor is left devoid of the right to make application for renewal.

This has been the decision handed down by the Eastern District Court of New York and affirmed by the Circuit Court of Appeals in Fox Film's action against Frederick M. Knowles, Joseph Klein, Joseph Morris, et al. Fox charges these parties with infringement of the dramatic copyright to "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse," alleging that they have given public performances of a play, based upon the aforementioned poems, in violation of its ownership of the dramatic rights. The District Court dismissed Fox's bill of complaint, embodying this charge against Knowles, Klein Morris, et al.; and when the case was later appealed to the Circuit Court this latter court affirmed the District Court's decree.

Fox Film Corporation next filed an appeal from the decisions of the lower courts in the United States Supreme Court, obtaining from this body a writ of certiorari to the Circuit Court of Appeals. Here the case rests for the present.

The history of the copyrights upon these two poems is an interesting one and enters vitally into a judicial consideration of the case. Saul E. Rogers, counsel for the Fox Film Corporation, in the petitioner's brief to the Supreme Court, traces the history of the copyrights, in part, as follows:

"Prior to 1873 Will Carleton was the author of a collection of poems, among which was one entitled 'Over the Hill to the Poor House' and another, 'Over the Hill from the Poor House' (Rec. page 1, fol. 3). Carleton assigned his interest in the poems and collection, together with the right to secure copyrights thereon to Harper & Bro., publishers. On February 21, 1873, said assignees duly copyrighted said collection of poems and published the same under the title of 'Farm Ballads' (Rec. p. 2, fols. 3-5).

"The original copyright procured by Harper & Bro. expired in 1901. The author properly procured a renewal thereof from 1901 to 1915. The author died in 1912 without a widow or children, leaving as his executor and sole legatee one Norman E. Goodrich. The executor duly qualified and as such executor, within a year prior to the expiration of Will Carleton's copyright in 1915, duly made his application for a renewal thereof, and the Register of Copyrights registered such renewal from 1915 to 1929. By operation of law the said executor, who was also the sole legatee, received the benefit of such further renewal copyright, and when he died on July 27, 1915, he had the absolute right to bequeath by will his property, which included the said renewal, to his widow, Alice L. Goodrich, from whom the petitioner received its title to the dramatic copyright by an assignment duly executed on October 26, 1920"

The "petitioner" mentioned in the preceding paragraph as receiving the dramatic copyright from Alice L. Goodrich is the Fox Film Corporation. Mr. Rogers thus traces the succession of rights under the copyright privilege from Will Carleton's sale of the poems to Harper Bros. down to the "assignment" of the dramatic rights to Fox Film.

The whole case hinges, of course, on the death in 1912 of Will Carleton, prior to the year (1915) within which Carleton would have enjoyed the right to secure a renewal of his copyright, if alive. Did Norman Goodrich, as Carleton's legatee and in view of the circumstances, actually enjoy the legal right to make application for a renewal of the copyright in 1915, and in turn did his wife really possess by inheritance the dramatic rights on Carleton's poems which she "assigned" to the Fox Film Corporation in 1920?

Disagreeing with the District Court and Circuit Court, which have already answered in the negative, Mr. Rogers declares that the copyright law, properly interpreted, contains no such restrictions or conditions upon the right to renew as have been advanced by the two lower courts. Mr. Rogers further asserts that the legislative intent of the framers of the present copyright law—as shown by written testimony in the official records of Congress—was to bestow, in the order mentioned, upon the widow, children, executor, and next of kin of the deceased copyright proprietor all the renewal rights enjoyed by him and irrespective of the time of the proprietor's demise.

Mr. Rogers also points out that unless the Supreme Court reverses the ruling of the lower courts in the present case the rights of the widow or children of the deceased proprietor will be seriously challenged. He indicates that the widow and children—as far as renewal rights are concerned—are placed in the same general category as the executor. Hence, he adds, if the Supreme Court affirms the decision of the lower courts it will logically follow that widow or children of the deceased copyright holder will be unable to secure a renewal of the copyright unless the author happens to die within the year prior to the expiration of the copyright term. In other words, Mr. Rogers concludes, the renewal rights of the proprietor's widow and children (and executor as well) will be made wholly dependent upon an accident. Such an interpretation of the law is and would be wholly at variance with the recorded intent of those responsible for the present copyright law, Mr. Rogers contends.

N. Y. Times Critic Signed for Post by Universal

JAMES O. SPEARING, motion-picture editor of the New York Times, is to be given the opportunity of putting into practice at a film studio the ideals and principles which he has enunciated for the past five years as photoplay critic of the Times. Carl Laemmle, president of Universal Pictures, has engaged Mr. Spearing for an important post in the scenario and editing departments of the Universal organization.

Mr. Spearing will leave New York Times in two weeks and go directly to Universal City where Homer A. Boushey, production manager, has important work already mapped out for him in the scenario and editing departments.

Francis Hugo to Promote Non-Theatrical Field

Another step has been taken in the promotion of religious and educational motion pictures. This week Francis M. Hugo, formerly Secretary of State of New York, was appointed chairman of the board of directors and chairman of the executive committee of the National Motion Pictures, Inc., which is headed by Harry Levey.

Mr. Hugo is planning as his first work the formation of a committee of 100, which will include persons prominent in the church and school fields, with whom he will confer with a view to building up adequate production and distribution facilities for the supply of films to churches and schools. Later Mr. Hugo plans to establish a representative of the organization in each of the forty-eight states of the Union. These representatives will handle the non-theatrical problems in their respective states.

Results of Better Films Movement Shown

(*Continued from page* 1259)

twenty-seven cities, averaged per day. This increase is in reality far greater than indicated, due to the fact that one performance on Saturday morning is being compared with the performances of an entire day over the circuit.

"Again, compare the juvenile attendance for these five pictures at the boys' and girls' matinees in specified cities with the juvenile attendance at regular performances in specified cities of corresponding population—the increase is from two to eight times in favor of the matinee.

"This chart clearly demonstrates the fact that any work with motion pictures for children, to be conducted on a large scale, must be carried out at such performances *by selection according to suitability.*

"If the attempt is to be made to draw definite conclusions from the information here presented, it will be found that they very nearly coincide with the announced purposes of the Better Films Movement, and they might be listed as follows:

"The majority of exceptional pictures are unsuccessful because of a lack of discrimination on the part of the public in selecting its cinema entertainment.

"The exceptional picture can be rendered financially possible and entertainingly successful when properly promoted by community leaders.

"The Public is susceptible to constructive, positive leadership in regard to the selection of its entertainment, if given accurate information on which to base its choice.

"Entertainment is pre-requisite to education in the theatre, the picture patron being a casual seeker for entertainment.

"Children do not play a sufficient part in the average motion picture theatre audience to enable the theatre to fully adapt its program to them. This can be accomplished only at a special performance.

"The boys and girls of the community will support special performances adapted to them.

"The selection and presentation of pictures suitable for juveniles create a higher taste on the part of the children.

"The conclusion of primary importance is that the fundamental principles heretofore considered cannot be applied by the theatre alone, but only where the cooperation of the community is secured.

"NOTE: The cities from which records have been taken in compiling these charts are: "Atlanta, Augusta, Macon, Griffin, Ga.; Jacksonville, Tampa, Miami, Ft. Myers, Fla.; Asheville, Charlotte, Greensboro, N. C.; Birmingham, Montgomery, Anniston, Gadsden, Ala.; Columbia, Spartanburg, Greenville, Sumter, S. C.; Memphis, Chattanooga, Knoxville, Dyersburg, Tenn.; Dallas, Houston, San Antonio, Plainview, Texas."

Sunday Opening Defeated in Mechanicsville, N. Y.

By a vote of 614 to 1,697, the Sunday motion picture proposition was turned down by the citizens of Mechanicsville, N. Y., at a special election last week. All churches in the city united their forces in a campaign to defeat the project of opening the theatres on Sunday. The campaign culminated in a parade in which hundreds of Sunday School children participated.

Findlay, O., Exhibs. Indicted on Sunday Opening Charge

A GRAND JURY returned indictments against a number of motion picture managers in Findlay, O., on charges of violation of the state Sunday amusement law by keeping their theatres

Members of the Civic Welfare League, formed recently by church laymen, filed charges in the Mayor's Court, in which the defendants were held for grand jury

The league was organized after theatre managers had been acquitted on a Sunday opening charge by a Mayor's Court jury.

Selznick Functioning Under Creditors' Management

Several weeks ago bankruptcy proceedings were started against Select Pictures Corporation, the distributing branch of the Selznick organization. Following this proceeding a meeting of creditors was held and a plan suggested whereby the distribution both of old Selznick pictures and of those now in production should be continued under the direction of a committee of five representing the various classes of creditors.

This committee is engaged in securing the consent to the reorganization plan from such creditors as were not present at the meeting, and it is understood that they are making satisfactory progress in lining up the creditors in support of this plan.

A second petition in bankruptcy was filed on March 6th against Selznick Pictures Corporation, another company included in the Selznick Enterprises, and it is impossible at this time to determine what effect this new action will have upon the proposed plan for liquidation. The active management of the Selznick business is now under the supervision of Mr. W. C. J. Doolittle, who represents the Utica bankers who are large creditors. An economical system of operation has been effected, and it was hoped that with the reduction in expense and the profits anticipated from the three new pictures just completed, "Rupert of Hentzau," "The Common Law" and "Modern Matrimony," the debts of the company would be entirely liquidated.

Chicago Holds Examination to Select Censors

Chicago recently introduced a new idea into the experiment of censorship; an examination was held to determine who should censor motion-pictures shown in that city. Forty-three candidates entered the lists and not one succeeded in securing a passing mark of 70 per cent., it is stated.

Here are some of the questions propounded: "What is the meaning of the word 'immoral' as applied to motion pictures?" "Would it be harmful to any class of people to exhibit a scene showing a burglar opening a money safe?" "Would you sanction the showing of a writhing snake?" "Should a picture be shown that depicts a person administering a hypodermic injection which results in death?" "What sort of motion pictures would tend to create hatred or contempt for a particular class of law-abiding citizen?"

The local papers commented upon the examination and its outcome. As one editorial stated, "Nobody on earth can put issues of taste and decency in question and answer form."

Another examination is to be held at a later date.

Censorship and Taxi Bill Before Tennessee House

Tennessee exhibitors are planning to fight a bill introduced a few days ago into the state legislature which provides for state censorship of all motion pictures and a fee of $50 for each picture reviewed, and in addition levies a tax of five per cent upon all gross receipts of the theatres throughout the state.

The bill, introduced by Representative Hamilton, provides for the creation of a Board of Moving Picture Censors, to be appointed by the governor and to hold office for two years. The board shall consist of three members, two of whom shall be known as censors and the third will be secretary. Offices will be provided by the state in Nashville. The two censors shall receive an annual salary of $2,000 and the secretary, $3,600. The secretary is the only one who is required to devote his entire time to the work. Provision also is made for the employment of two to five stenographers at a salary of $1,500, and the secretary may employ one chief clerk at an annual salary of $1,800. In addition to these salaries, allowance is to be made for all traveling expenses.

Exhibitors, under the bill, will not be permitted to show any motion picture before a "permit of release" is issued by the board, and application for such permit must be accompanied by a certified check or cash in the sum of $50. Application for release may be made either by producer or exhibitor. Where pictures are to be shown where no admission charge is made, application must be made and the fee of $10 paid the board. Three affidavits are required in this case.

Another vital clause of the bill provides that every three months, the exhibitor shall file with the board, under oath, a report of the gross income of his theatre and shall file at the same time a certified check for five per cent of the gross income received during the preceding three months. This is termed by the bill "a privilege tax for showing pictures censored by the censorship board."

First National Club Honors J. D. Williams

In recognition of the high respect they have for their former "big boss," J. D. Williams, members of the First National Club, of which Steve McGrath is president, tendered a luncheon to Mr. and Mrs. Williams last Friday at Jim and Jack's restaurant, and after the speechmaking surprised Mr. and Mrs. Williams by presenting each with a handsome, fully equipped traveling bag.

Over one hundred members of the club were at the luncheon. E. Bruce Johnson, manager of the foreign department of First National, was the toastmaster.

Mr. Johnson spoke of the great loyalty of the First National employes for "J. D." as general manager of the company, and "J. D." in answering declared that it was the loyalty of those around him that enabled him to make First National a dominant figure in the motion picture business.

"It wasn't an easy battle, but you helped with your loyalty. You thought First National first and I know that you will continue to think First National first. It is a great organization and will continue to grow bigger and bigger. I feel honored to have you assemble here and tell me of your friendship," said Mr. Williams.

Eastern Branch Managers for Hodkinson Confer

W. F. SEYMOUR, division sales manager for the Eastern District of the W. W. Hodkinson Corporation, held a conference of all branch managers for the Eastern District at the home office last week. The purpose of this conference was the formulating of sales plans covering Elmer Clifton's "Down to the Sea in Ships," just finishing its third week at the Cameo theatre, New York.

This conference included the following branch managers: F. W. Gebhardt, Philadelphia; G. A. Falkner, Washington, D. C.; G. R. Ainsworth, Pittsburgh; A. W. Carrick, Buffalo; L. J. Hacking, Boston; and George Dillon, New York.

During this conference, plans were made for the promotion of this production as well as for better co-operation between each exchange and the exhibitor.

Goulding Joins Warner's Scenario Staff

Edmund Goulding, one of the best known scenarists in the industry, has been added to the Warner Brothers scenario staff, according to Harry M. Warner. Two other scenario writers were placed under contract. They are Frank Dazey, author and playwright, and Agnes Johnson.

The addition of this trio of writers to the scenario department was necessitated by the large production schedule planned by Mr. Warner for the season of 1923-24.

Goulding, Dazey and Miss Johnson left last week for the Warner Brothers' coast studios. Other members of the scenario staff include Julien Josephson and Grant Carpenter.

Scenes from "Why Women Re-Marry," starring Milton Sills—Associated Photoplays, Inc.

Scenes from "Temptation," C. B. C. release—State Rights.

Roach Extending Studio Facilities

Purchases $100,000 "Film Ranch" Which Will House All Exteriors of Companies

PATHE'S new contracts with Hal Roach have caused the producer again to add materially to his Culver City plant. Mr. Roach announces his purchase of a $100,000 "Film Ranch," comprising ten acres adjacent to the "lot" which has been the scene of Harold Lloyd's work and has developed the Our Gang comedies with their "Zoo" accessory.

Producer Roach's statement declares that his new product engagements require him to put $1,000,000 more into his business this year than he did in 1922.

The film ranch acquisition will house all of the exteriors for the seven producing units which Mr. Roach plans to have in operation by the end of March. It will also become the permanent home of the Our Gang company, including the menagerie. One of the first buildings to go up on the new property will contain a school room where the youthful members of "Our Gang" will pursue their ordinary education.

The Pathe-Roach contract with Will Rogers to star in a series of thirteen two-reel comedies enters into the Roach studio expansion plans. It is announced that the famous "Follies" comedian will arrive in Los Angeles to begin his screen activities sometime during the month of March, his contract with Ziegfeld compelling him to remain with the "Follies" show until the completion of its New York run.

A total of eight units will produce under the Roach banner this year, the entire output being for Pathe distribution. Mr. Roach's plans include many new production activities.

"In increasing my program this year," says Producer Roach, "I am trying to keep pace with the added demand for productions of the higher type. Exhibitors are willing to pay big prices for pictures if they are given the right kind, as is exemplified by the tremendous success of the Harold Lloyd product."

"Adam and Eva" and "Racing Hearts" Due 11th

On March 11 Paramount will release the Cosmopolitan production, "Adam and Eva," starring Marion Davies, and Agnes Ayres in "Racing Hearts," both comedy-dramas, though widely different in theme and treatment.

Guy Bolton and George Middleton's stage play, "Adam and Eva," was adapted for the screen by Luther Reed and directed by Robert G. Vignola. Joseph Urban designed the settings. T. Roy Barnes has the leading male role, with Tom Lewis, William Norris, Percy Ames, William Davidson, Bradley Barker and John Powers most prominent in the support.

"Racing Hearts" is an automobile race story by Byron Morgan. Will M. Ritchey wrote the scenario and Paul Powell directed. A race scene was staged at the Santa Monica course near Los Angeles for this picture. Playing opposite Miss Ayres is Richard Dix. Theodore Roberts, J. Farrell MacDonald and Robert Cain are in the cast.

Marjorie Daw Selected as Lead By James Young

Director James Young, now making a series of independent productions for First National release, has selected Marjorie Daw to be one of the feminine leads in his first production, "Wandering Daughters," to be made at the United studios in Los Angeles. The other wandering daughter, as already announced, is Marguerite de la Motte.

Big Plans for Paramount Pep Ball

Affair at Hotel Commodore, New York, to Be the Theatrical Event of Season

ELABORATE plans are being made for the third annual ball to be held at the Hotel Commodore, New York, on Friday evening, under the auspices of the Paramount Pep Club. According to word from the Paramount headquarters there will be rare turn-out of theatrical talent for the occasion. Practically all the motion picture stars now working in the East will be there, it is stated, including Thomas Meighan, Agnes Ayres, Nita Naldi, Alice Brady, Lila Lee, Laurette Taylor, Johnny Hines and others.

The entertainment, which will start at about midnight and will be staged under the direction of Ned Wayburn, is being arranged by Nils T. Granlund. Through his efforts the appearance of several entire musical comedy companies now playing in New York is assured. These are reported to include the Ziegfeld Follies, "Lady Butterfly," "The Gingham Girl" and "Sunshowers" companies, Lew Leslie's Midnight Frolic from the Boardwalk and the entire choruses from the Greenwich Village Follies and the Music Box Revue.

Among those who will appear in individual acts in the entertainment are Will Rogers, Johnny Dooley, Evan Burrows Fontaine, the Lorraine Sisters, Bert Beri, Charles King, the Fairbanks Twins, Johnny Hines, Bob Nelson, Harry Delf, Berta Donn, Cortez and Peggy, Alice Maison and Wes Totten, Evelyn Law, Will Morrissey, Savoy and Brennan, Muriel Stryker, Janet Stone, Peggy Hope, George Hale, Lovey Lee, Lou Lockett, Edythe Baker and Eddie Dowling.

John Emerson, president of the Actors' Equity Association, and Hon. Murray Hulbert, representing Mayor Hylan, will act as chairman of the reception committee for the professional talent.

The big feature of the evening will be the beauty contest, the winner of which will be given a contract to appear in a Paramount picture to be made at the Long Island studio. The judges of the contest will be Thomas Meighan, Agnes Ayres, Ned Wayburn, Fanny Brice, Tessa Kosta and Laurette Taylor.

Mae Murray Begins Work on "The French Doll"

Mae Murray has begun work on "The French Doll," a Tiffany production, presented by Robert Z. Leonard, to be released by Metro. This is her second picture to be made in California this season. It will be an elaborate version of the stage play of the same name by A. E. Thomas.

Robert Z. Leonard, director of Mae Murray's Tiffany productions, has surrounded the star with a cast that includes Rod La Rocque, Willard Louis, Orville Caldwell, Madame Rose Dione, Bernard Randall, Paul Cazeneuve and others.

The adaptation for the screen was made by Frances Marion.

New Johnson Release Named "Westbound Limited"

Emory Johnson's third production for the Film Booking Offices of America, which was made under the working title of "Westbound 99," will be released to exhibitors early in April under the title of "Westbound Limited." This title was selected by Mr. Johnson and the executives of Film Booking Offices of America as more appropriate for the railroad drama.

The Vitagraph Special, from which the above scenes are taken is titled "Masters of Men."

Scenes from "Racing Hearts," the Paramount picture starring Agnes Ayres.

Educational Wins Injunction on Coue Picture

A restraining order was granted on Thursday, March 1, by Judge Leslie E. Hewitt in the action brought by Educational Film Exchanges, Inc., in the Superior Court of California at Los Angeles against S. M. Herzig, Lyle W. Rucker and others.

The defendants, according to word from Educational Film's home office, are enjoined and restrained from selling, leasing, releasing, exhibiting, showing or using in any manner a picture entitled "Day by Day," produced by Herzig and Rucker, and from advertising or giving publicity to this picture.

Educational Film Exchanges, Inc., is distributing "The Message of Emile Coue," produced by Motion Picture Arts, Inc., under the direction of John L. McCutcheon, which is the only motion picture in which M. Coue appears and which M. Coue has stated formally, over his own signature, is the only picture he has authorized.

Universal to Distribute "Hunting Big Game"

Universal Pictures Corporation has acquired "Hunting Big Game in Africa" for distribution in the United States. The distribution arrangements for the wild animal picture were closed this week when a contract was signed by Eugene Roth and representatives of the Universal organization.

The picture has been showing for several weeks at the Lyric theatre, New York, under the direction of J. J. McCarthy, and has met with a liberal measure of praise both from the local critics as well as in trade circles. The picture was made by H. A. Snow, but the distributing rights were taken over by Eugene Roth.

Doris May to Play Opposite William Farnum

Doris May has been engaged to play opposite William Farnum in his new William Fox production, "The Gun Fighter," which has just been started in the Fox West Coast studios under the direction of Lynn Reynolds.

"Wonders of the Sea" Set by F. B. O. for April

"WONDERS OF THE SEA," the J. Ernest Williamson underwater production, which was announced last week as a Film Booking Offices attraction, will be given an early release by that company. The production has been placed on April feature schedule of F. B. O., and will be issued with a complete line of advertising accessories.

"Are You a Failure?" Due for March Release

Tom Forman's second production for Preferred Pictures, "Are You a Failure?" is this month's release on the schedule of the Al Lichtman Corporation. Prints are now in the Lichtman exchanges ready for exhibition March 15th.

"Are You a Failure?" is a comedy-drama written by Larry Evans and presented by B. P. Schulberg. It features an all-star cast including Madge Bellemy, Lloyd Hughes, Tom Santschi, and Hal Cooley.

"Secrets of Paris" Given Special Showing

"Secrets of Paris," the Whitman Bennett-C. C. Burr production of Eugene Sue's famous novel of the Paris underworld "Mysteries of Paris," was given a special showing Sunday, March 4th, at the George M. Cohan theatre on Broadway and Forty-second street. The Cohen theatre is a legitimate house, but was taken over for this showing.

Samuel Schwartzman Is Made Lichtman Counsel

Samuel Schwartzman has been appointed General Counsel of Preferred Pictures and the Al Lichtman Corporation, according to an announcement made by J. G. Bachmann. Mr. Schwartzman has been prominently identified with the film industry for the past five years.

Scenes from the Grace Haskins production "Just Like a Woman," with Marguerite De La Motte—a Hodkinson picture.

Advertising Manager for Cosmopolitan Is Named

PATRICK KEARNEY, for the past five years associated with the Famous Players-Lasky Corporation, resigned this week to become advertising manager of Cosmopolitan Productions. Mr. Kearney has been for the past two years assistant to A. M. Botsford, advertising manager, in charge of trade advertising. Before that he was editor of the Paramount House Organ, and for a time was associated with the publicity department at the Hollywood studio. Mr. Kearney has been connected with the film industry since 1915, when he was editor of the Motion Picture Mail.

Paramount Extends Exploitation to Mexico City

Famous Players-Lasky Corporation has extended its exploitation activities to Mexico City, and E. E. Shauer, manager of the foreign department, announces the appointment of Leon J. Bamberger, assistant manager of the division of exploitation, as the representative.

Mr. Bamberger will be temporarily attached to the Mexico City exchange, and his chief activities will concern the exhibition of Paramount Pictures at the Olympia theatre.

Paramount presents James Cruze's production "The Covered Wagon," adapted by Jack Cunningham from Emerson Hough's novel of the conquest of the great west.

Universal Has Completed "The Town Scandal"

A new flapper romance starring Gladys Walton has just been completed at Universal City. It is "The Town Scandal."

The original title was "The Chicken That Came Home to Roost," and it was a story in the Cosmopolitan magazine of a recent issue, written by Frederick Arnold Kummer. King Baggot, director of "Human Hearts" and "The Kentucky Derby," guided the filming of this story from a continuity by Hugh Hoffman.

Supporting Gladys Walton in this picture are Edward Hearn, Charles Hill Mailes, Edward McWade, William Welsh, William Franey, Anna Hernandez, Virginia Boardman, Rosa Gore, Nadine Beresford, Louise Barnes and Margaret Morris.

"Balance Due" New Story for Shirley Mason

GEORGE SCARBOROUGH is the author of "Balance Due," a new story for Shirley Mason which is being produced by William Fox, under the direction of Henry Otto. Albert Roscoe, who has been identified with several Fox successes, is the leading man in the Mason cast.

Will Promote Pictures in China

Peacock Corporation Backed by American and Chinese Capital Is Formed

C. S. KWEI, a Chinese newspaper man, announced at the weekly luncheon of the Associated Motion Picture Advertisers, that a new corporation backed by Chinese and American capital has been formed to show motion pictures throughout China. The new organization is called the Peacock Corporation, which has, Mr. Kwei declared, already purchased eighty pictures for showing in the Far East.

Mr. Kwei pointed out that at the present time there were only about 100 picture theatres in all China, and said that the Peacock corporation of which he is now a member intended to build many more and hoped to have a big chain of houses.

"Of course the trouble has been that motion pictures have been shown in China with American and English titles," he told his auditors. "We intend to translate your titles into Chinese, which will not only make them entertaining for our countrymen in general but will have an educational force far greater than the newspapers. The Chinaman seldom reads the newspapers but he will see pictures; he will get instruction in his language and he will learn how others live through the high-class pictures now being issued. However, we must have action pictures to keep our audiences entertained.

"We intend to train a native corps of about 1,000 in the handling of projection machines, and it is probable that before we have erected our theatres we will send out shows in wagons and in this manner pave the way for our theatres."

In explaining further the work to be done by the new Peacock Corporation, Mr. Kwei declared that the company hoped soon to undertake the making of big Chinese motion pictures for distribution in China.

"We want China to know America better and we want America to really know the Chinese. The Chinese like Americans and we have every reason to believe Americans like us. We hope to broaden that good feeling while we are making our venture successful."

Paul Gerson Pictures Corp. Reorganized on Coast

The Paul Gerson Pictures Corporation of San Francisco has recently undergone a reorganization. The executive forces are now under the leadership of well known San Francisco capitalists and business men headed by Mr. C. E. Reinhart, recently elected president and chairman of the board of directors.

The company has purchased the Montague studios on Page street near Golden Gate Park. New stages, offices and laboratory are under construction.

The company's first feature production has just been finished and is now in the hands of the cutters. This is "The Cricket on the Hearth," Charles Dickens' story, featuring Josef Swickard and an all-star cast, produced under the direction of Lorimer Johnston, formerly of American Film Co. and Vitagraph.

Orral Humphrey is also being starred in a series of two-reel comedy dramas written and titled by Peter B. Kyne. Mr. Humphrey assumes the role of Tiberius Tinker, made famous in stories running in the Saturday Evening Post. Craig Hutchinson, formerly with Mack Sennett and Chaplin, is directing this series.

Geo. Scarborough Writes for Dustin Farnum

George Scarborough, the dramatist, is the author of Dustin Farnum's latest picture to be started at the William Fox West Coast studios. It is called "The Grail," and the scenario is by the playwright, Charles Renyon. Peggy Shaw and Alma Bennett are members of the cast.

A group of scenes from "Driven," a Charles Brabin production, distributed by Universal.

Viola Dana is the star of the Metro production, "Noise in Newboro," from which the above scenes are taken

Fox Film Names Releases for Week of March 10

Fox Film Corporation announces a William Russell production, an Al St. John comedy, and a Sunshine funmaker as its list of releases for the week of March 10th.

"Good-Bye, Girls," from the story by George Foxall, will be the vehicle offered with William Russell in the starring role. The picture was directed by Jerome Storm, and Carmel Myers has the feminine lead. March 11th is release day.

"The Salesman" is the title of the two-reel special comedy featuring Al St. John. The Sunshine comedy release is called "The Fourflusher" and is scheduled for March 18th.

Hearst Representatives in Albany for Theatre Site

Representatives of William R. Hearst were in Albany the past week, seeking a site for a theatre. Albany may be included in a chain of film houses, which it is reported is being contemplated by the well known publisher.

An unfinished theatre, which was to have housed Schubert vaudeville, but upon which work stopped following the tangled affairs of Max Spiegel, was looked over by the Hearst representatives.

Principal Pictures Signs Bryant Washburn

Bryant Washburn has been signed up by Principal Pictures Corporation to play a leading role in George M. Cohan's "The Meanest Man in the World." The cast, which will be under the direction of Eddie Cline, now includes Bert Lytell, Blanche Sweet, Bryant Washburn and Maryon Aye.

Allied to Issue Two Mae Marsh Productions

Announcement is made of the signing of contracts by Hiram Abrams, president of Allied Producers and Distributors Corporation, and Lee Arms, American representative of Graham Wilcox Productions, Ltd., of London, by which two Mae Marsh pictures made in England will be distributed by Allied Producers and Distributors. The two pictures are "Paddy-the-Next-Best-Thing," and "A Woman's Secret."

Mae Marsh in "Paddy-the-Next-Best-Thing" will be released by Allied Producers and Distributors in the course of the next sixty days. It is now playing a season's run in the Scala theatre, London. Mae Marsh is at present engaged by D. W. Griffith in the production of his forthcoming photoplay, "The White Rose."

Charles Wilcox, managing director of the British company, will return to England aboard the steamship Majestic on March 10th, Graham Wilcox Productions have in the course of production the screen version of "Chu Chin Chow," upon which work will begin in the very near future. "Chu Chin Chow" will be released in this country this fall.

Wells Hawks Speaks at the A.M.P.A. Luncheon

At this week's luncheon of the Associated Motion Picture Advertisers, Wells Hawks, general press representative for Sam H. Harris Company, addressed the members. In his speech, Wells indulged in a great many reminiscences, touching on many of the famous showmen and publicity men of the last two decades.

There were many guests at the luncheon, among them being Chungshu Kwei, of the Peacock Motion Picture Corporation, which is planning to develop motion picture exhibition in China, as told elsewhere in this issue.

Randall White Engaged on Louis Mayer Staff

Louis B. Mayer Productions, Inc., this week added to the personnel of their New York office Randall M. White, recently director of advertising and publicity for the Lewis J. Selznick enterprises. Mr. White concluded his association with the Selznick company Saturday, March 3rd, and assumed his new duties Monday, March 5th.

With the Mayer company, Mr. White will be concerned chiefly with advertising and publicity.

Late News Notes from the West Coast by Wire

FRANK ORMSTON has been engaged as technical director for Frank Borzage productions.

The Downing Process laboratory has been sold to the Chester Bennett Film Laboratory, Inc., which has taken possession.

Richard Rowland and Sam Katz are expected in Los Angeles on Monday of next week.

F. M. Sanford has left for New York with a print of "Follow Me."

Principal Pictures Corporation, according to Sol Lesser, will make its future productions at the United studios, instead of at the King Vidor studio which was recently purchased.

Scenes from the Larry Semon comedy "The Barnyard," Vitagraph.

Elinor Fair Leaves East for Universal City

Elinor Fair, because of her work in "Driven," has been called to Universal City by Carl Laemmle, president of the Universal Pictures Corporation. Miss Fair left New York for the Coast early this week, on short notice.

Charles Jones Working on New Film "Snowdrift"

Charles Jones has begun work on a new picture at the Fox West Coast studios. "Snowdrift," from the story by James B. Hendryx, and under the direction of Scott Dunlap. It has to do with the excitement and drama of a gold mining camp.

The cast for "Snowdrift" includes Irene Rich (as lead opposite Jones), G. Raymond Nye, Dorothy Manners, Lolo Encinos and Lee Shumway.

New Publicity Director Is Named by Cosmopolitan

Louis O. Macloon has been appointed as publicity director of Cosmopolitan Pictures Corporation. Mr. Macloon comes to Cosmopolitan from the Oliver Morosco Enterprises, where he directed the publicity and sales of both the stage and screen attractions and was formerly located in California in behalf of the Santa Fe Railroad and Union Pacific System.

"The Brass Bottle" to Be Tourneur's Next

Maurice Tourneur has selected "The Brass Bottle," by F. Anstey, for his second Associated First National release. Anstey is an English author. A dramatic version of "The Brass Bottle" had a long run in one of London's leading theatres.

Tourneur's contract with Associated First National calls for four big features during the year. Tourneur's contract was arranged by M. C. Levee of the United studios, and Levee will present the Tourneur productions through First National release.

Principal Pictures Back at United Studios

Principal Pictures Corporation will return to the United studios next week. This announcement comes from Sol Lesser, president of the producing organization, who further adds that a gigantic production program will be carried on from that center.

The deal was closed between Principal Pictures and Joseph M. Schenck and M. C. Levee, president of United studios. Levee has just returned from a brief trip to New York. New administration buildings are being erected at United studios adjoining those of the Schenck organization and immediately these are ready Lesser and his associates will take possession.

The first production to be made at United Studios under the Principal banner will be the screen adaptation of George M. Cohan's "The Meanest Man in the World," with Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye and other players of equal popularity.

Madge Bellamy Renews Ince Contract

Announcement is made from the Thomas H. Ince studios, Culver City, that Madge Bellamy has renewed her engagement for a period of three years. According to the terms of the agreement Miss Bellamy is to be starred in a series of feature pictures, including at least one big special a year to be personally directed by Thomas H. Ince.

In addition to her latest successes, "Lorna Doone" and "The Hottentot," Miss Bellamy is starred in "Ten-Ton Love," which is to be released shortly. Two other releases to be made in the near future by the Regal Pictures also star Miss Bellamy.

Matt Moore in Title Role of "Captain Applejack"

Louis B. Mayer has engaged Matt Moore to play the title role in "Captain Applejack," which has just been placed in work at the Mayer studios in Hollywood as a Fred Niblo production.

He is leaving for the Pacific Coast within the next few days and on his way West plans to visit with the "Captain Applejack" company now on tour for the purpose of more thoroughly familiarizing himself with the part which he will play in the Mayer production.

Goldwyn Signs Claude King for "Six Days" Role

Claude King, the English actor who came to this country several years ago to act opposite Ethel Barrymore in "Declasse," has been engaged by Goldwyn Pictures Corporation to appear with Corinne Griffith in Eleanor Glyn's "Six Days," upon which Director Charles Brabin will soon begin work.

Winifred Dunn Made Scenario Chief of Metro

Winifred Dunn, twenty-four years old, has assumed the duties of scenario editor at the Metro studios. The appointment was announced by Joseph W. Engel, first vice-president of Metro and general manager of that organization's West Coast studios.

Associated Authors Is Organized

New Producing Company Headed by Frank Woods to Release via Allied

ANOTHER producing company is active in Los Angeles, due to the fact that releasing contracts have just been signed at the Pickford-Fairbanks studios by Frank E. Woods, president of Associated Authors, and Hiram Abrams, president of United Artists Corporation and Allied Producers and Distributers Corporation.

Associated Authors, made up of Frank E. Woods, Elmer Harris and Thompson Buchanan, is the newest concern to be established in the picture industry.

"Formed for the purpose of promoting a closer association of authors with regard to the production of pictures," said Mr. Woods, "the Associated Authors will devote themselves to the developing of special features of the very highest type. Our first offering will be 'The Talisman,' and Wallace Beery, who won distinction in the role of Richard the Lionhearted in Douglas Fairbanks' 'Robin Hood,' will be featured in this same role in the Sir Walter Scott classic."

The pictures turned out by the Associated Authors will be released through Allied Producers and Distributers' Corporation, a subsidiary of United Artists' Corporation, owned and controlled by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

It has not yet been decided definitely at what studio the Associated Authors will operate. This is to be arranged shortly by Clarke Thomas, associated for years with Thomas H. Ince, and who has been appointed general manager of the new organization.

Associated Authors will produce in rotation instead of attempting simultaneous operations. The present plan is for Mr. Woods to do "The Talisman" as the first offering, and when photography is complete, Elmer Harris will put a picture into work. As soon as all scenes for this have been taken, Thompson Buchanan will then start a production. This, it is believed, will insure a steady output, and will enable the authors to advise with each other to the best advantage, and to concentrate upon one picture at a time.

In addition to being producers, each of the three authors named is an officer in the new organization. Elmer Harris and Thompson Buchanan are both vice-presidents, while Frank Woods holds the portfolio of president, with Clarke Thomas acting as general manager.

"Now that our releasing agency has been established," said Mr. Woods, "I will start at once to gather a cast for 'The Talisman.' It is our hope to have this production ready as one of the picture offerings for the coming Spring. Work will start as soon as the cast is chosen, by which time we will have been definitely established in a studio."

"Oliver Twist" Feature of Dickens Celebration

Over eleven hundred poor children celebrated the 111th anniversary of the birth of Charles Dickens by attending a special showing of Jackie Coogan in "Oliver Twist" at the Empire theatre, London, February 7. This showing was arranged for them by Ralph J. Pugh, managing director of Associated First National, Ltd., and was attended by the Lady Mayoress of London and Lady Marie Dickens, wife of the novelist's son. The children came from institutions of thirty boroughs in London and were conveyed to the big Leicester Square playhouses by special automobiles.

Five Buster Keaton Comedies Sold for Brazil

First National has contracted with the Companhia Brazil Cinematographica of Rio de Janeiro for the following five Buster Keaton comedies: "Frozen North," "Electric House," "Day Dreams," "Balloonatic," and the "Love Nest."

Scenes from "The Woman of Bronze," a Metro Pictures Corporation Release, starring Clara Kimball Young

Scenes from "The Bolted Door," a Universal attraction.

Harvey Day New Sales Mgr. for International

Edgar B. Hatrick, general manager of the International News Reel Corporation, announces the appointment of Harvey B. Day, veteran exchange manager, as sales manager for the corporation, to fill the vacancy left by R. V. Anderson, who recently resigned to become sales promotion manager for Universal.

Day already has assumed the office and now makes his headquarters in the Universal home office, where he has established liaison between the news reel organization and Universal, distributers of the product.

Al Lichtman Opens New Exchange in Buffalo

A new Al Lichtman exchange has been opened at 265 Franklin street, Buffalo, for the distribution of Preferred Pictures beginning with "Poor Men's Wives." The first four Lichtman releases will continue to be handled by the Bond Photoplay Corporation which has represented Lichtman in Buffalo up to now. These releases are "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," and "The Hero."

To facilitate the operation of this new exchange Al Lichtman has arranged with United Artists for the physical handling of his pictures.

"Othello" to Move to Rivoli from Criterion

"Othello," starring Emil Jannings in the title role, has been booked by Hugo Riesenfeld for the Rivoli theatre and will open there on Sunday, March 11th. The screen version of the Shakespearean tragedy has been running two weeks at the Criterion, and Mr. Riesenfeld's decision to continue the showing of the picture for another week at the Rivoli is accepted by officials of Export and Import Film Company and David P. Howells, who are presenting the production, as evidence of its audience appeal.

Two Warner Classics for March Release

The two latest Warner Brothers' classics of the screen, "Brass," the novel of marriage and divorce written by Charles G. Norris, and "Little Church Around the Corner," adapted from the play by Charles Blaney and the novel by Marion Russell, are listed as March releases, and they will be given premiere presentations at the Strand theatre, New York, during the weeks of March 11 and 25, respectively.

The prominent roles in "Brass" are portrayed by Monte Blue and Marie Prevost, and the supporting cast includes Harry Myers, Irene Rich, Frank Keenan, Helen Ferguson, Miss DuPont, Cyril Chadwick, Margaret Seddon and many others. Julien Josephson adapted the novel for the screen.

"Little Church Around the Corner," directed by William A. Seiter, includes in the cast, headed by Claire Windsor, Kenneth Harlan, Hobart Bosworth, Walter Long, Pauline Stark, Alex Francis, Margaret Seddon, George Cooper, Winter Hall and Cyril Chadwick. The story and scenario were written by Olga Printzlau.

Changes Are Announced in First National Managers

G. G. Maxey has resigned as First National branch manager of the Seattle office to take effect March 17. C. H. Feldman who has been branch manager of the Portland office has been transferred to Seattle. Charles W. Koerner in charge of the Butte office will take Feldman's place in Portland and Harry Sigmond who has been a salesman in the Seattle office of First National has been promoted to branch manager of the Butte office.

Walter Hiers is the star of the Paramount picture, "Mr. Billings Spends His Dime," from which the above scenes are taken.

Scenes in "The Hunchback of Notre Dame," the Universal attraction.

Paramount Names Eight for March

"Adam's Rib," "Adam and Eva," "The Nth Commandment" Among Releases Set

DURING the month of March Paramount will release eight productions. First on the schedule is Betty Compson in "The White Flower," which is listed for release the 4th. Julia Crawford Ivers wrote the story and scenario and directed the picture as well. Edmund Lowe is Miss Compson's leading man, and the supporting cast also includes Edward Martindel, Arline Pretty, Sylvia Ashton, Arthur Hoyt, Leon Berry, Lily Philips and Reginald Carter, besides several native Hawaiian actors.

Cosmopolitan's "Adam and Eva," starring Marion Davies, is scheduled for the 11th. Robert G. Vignola directed this picture, which is an adaptation by Luther Reed of the stage comedy-drama success by Guy Bolton and George Middleton. T. Roy Barnes, Tom Lewis, William Norris, Percy Ames, William Davidson, Bradley Barker and John Powers are in the cast. The settings were designed by Joseph Urban.

Agnes Ayres in "Racing Hearts" is also scheduled for the 11th. This is an automobile race picture from the pen of Byron Morgan. Will M. Ritchey adapted "Racing Hearts" and Paul Powell directed. Miss Ayres' leading man is Richard Dix, and Theodore Roberts, Robert Cain, Warren Rogers and J. Farrell MacDonald are the other leading players.

On March 18th Walter Hiers is formally introduced as a star in "Mr. Billings Spends His Dime," a comedy by Dana Burnet. Wesley Ruggles directed from a scenario by Albert Shelby Le Vino. Featured as Hiers' leading woman is Jacqueline Logan, while the cast also included George Fawcett, Robert McKim, Patricia Palmer, Josef Swickard, Guy Oliver, Edward Patrick, Clarence Burton, George Field and Lucien Littlefield.

On the same date comes "The Nth Commandment," from the Cosmopolitan studios. This drama was written by Fannie Hurst, scenarized by Frances Marion and directed by Frank Borzage—the same trio that was responsible for "Humoresque." Colleen Moore, James Morrison and Eddie Phillips are featured.

Allan Dwan's production, "The Glimpses of the Moon," with Bebe Daniels and Nita Naldi, is announced for release March 25th. This is a picturization of Edith Wharton's novel, treating the subject of trial marriage. E. Lloyd Sheldon wrote the scenario, and prominent in the supporting cast are David Powell, Maurice Costello and Rubye de Remer.

Alice Brady in "The Leopardess" is the other release for the 25th. This is an adaptation by J. Clarkson Miller of the novel by Katharine Newlin Burt. Edward Langford and Montagu Love have the two chief supporting roles.

Cecil B. DeMille's production, "Adam's Rib," by Jeanie Macpherson, is listed as a March special. Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon are the featured players.

S. L. Pictures Open Office in Hollywood

During his visit to New York, Arthur H. Sawyer, of S. L. Pictures, announced the opening of an office of this organization on the coast. The office is located on Hollywood Boulevard, and Mr. Sawyer has installed Margaret Ettinger as director of coast publicity for the various S. L. productions.

These headquarters are in addition to the offices maintained by S. L. Pictures in San Diego, where Messrs. Sawyer and Lubin are rushing to completion the erection of a four-unit stage studio. The first stage has been completed and will be ready for occupancy within the next month. Bert Lubin has been placed in charge of the San Diego office of S. L. Pictures and Mr. Sawyer will divde his time, in the capacity of supervising director, between Hollywood and Los Angeles.

PROGRAMS FOR THE WEEK OF MARCH 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—"Capri" — (Prelude) "The Pearl of the Mediterranean" a travel vision by Victor L. Pisani and the introduction of Hans Barth, celebrated pianist, playing "Scherzo" from McDowell's B minor Concerto.
Current Events—Capitol Magazine.
Specialty—Impressions of "Faust," Gounod, full Capitol Grand Orchestra, with vocal and dancing numbers.
Feature—Mad Love, Pola Negri —Goldwyn.
Musical—"Le Carnival Russe,"—C. Ciardi.
Comedy—A Ringer for Dad, Mr. and Mrs. Carter DeHaven.
Recessional—Organ.

Rivoli Theatre—
Feature—Adam's Rib—DeMille-Paramount, and last week's bill repeated.

Rialto Theatre—
Overture—Russian und Ludmilla—and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Musical Novelty — "Hats," C. Sharpe-Minor at the Wurlitzer.
Added Attraction—Kane and Abel, Reginald Denny — Leather Pushers Series—Universal.
Prologue—From "I. Pagliacci."
Feature—Mr. Billings Spends His Dime, Walter Hiers—Paramount.
Novelty—Rita Owen of the Ziegfeld Follies in Chicken Reel.
Comedy—The Frozen North, Buster Keaton.

Criterion Theatre—
Feature—Othello, continued.

"Voice from the Minaret" ad, playing up good sales angle, used by the Strand, Omaha

How all those who offered $200 for a ticket can have Coue's services for 40c or less.
Positively the first and only theater in the world to run this marvelous picture.
DR. COUÉ
PERSONALLY
appearing in his only motion picture. Explaining from the screen to millions he cannot otherwise reach, just what he is explaining from the lecture platform.
YOUR ONLY CHANCE
to learn from the little Frenchman himself the method of self-healing thru autosuggestion.
In Conjunction With
VIOLA DANA in "JUNE MADNESS"
and a program of unusual merit.
NOW STRAND NOW

The Strand theatre, Minneapolis, played up "The Message of Emile Coue" in its newspaper advertising in this manner

Lyric Theatre—
Feature—Hunting Big Game in Africa, continued.

Cameo Theatre—
Feature—Down to the Sea in Ships —Hodkinson—Third week.

Mark-Strand Theatre—
Feature—The Pilgrim, Charles Chaplin—First National. Second week, program of last week repeated.

BROOKLYN

Mark-Strand Theatre—
Overture—Songs from Shakespeare's Time.
Feature — Douglas Fairbanks in Robin Hood—United Artists.
Next Week—The Christian.

CHICAGO

Chicago Theatre—
Syncopation Week—Orchestral Introduction—Specialty, "Airship Chicago," Arnold Johnson and his orchestra. (a) "Farewell Blues"; (b) "Rose of Picardy"; (c) "Lovelight in Your Eyes"; (d) Yankee Doodle Blues."
Ten Abbott Dancers, featuring Georgie Ingram and Jean Ribers.
Musical—Selected Songs, Irving and Jack Kaufman.
Organ Solo—"You Tell Her, I Stutter." Jesse Crawford, organist.
Dancing Forest—with entire cast. Show Girls in Pitter Patter.
Feature—Bell Boy 13—Douglas McLean—First National.
Comedy—Casey Jones, Jr.
Next Week—The Christian.

Tivoli Theatre—
Overture—"Forza Del Destino."
Scenic.
Specialty—Yarn; syncopators playing Wabash Blues.
Current Events—Weekly.
Musical—Organ Solo.
Novelty—Topics of the Day.
Specialty—In the Temple.
Feature—What a Wife Learned—First National.
Comedy—No Luck.
Next Week—Lorna Doone.

Riviera Theatre—
Overture—Medley of operatic and musical comedy selections.
Scenic—Pathe Review.
Vocal Solo—Virginia Johnson singing "Song of the Soul."
Current Events—News Weekly.
Novelty—Topics of the day.
Specialty—On the Mississippi.
Feature—What a Wife Learned—First National.
Comedy—No Luck.
Next Week—Lorna Doone.

Roosevelt Theatre—
Feature — The Pilgrim — Charlie Chaplin—First Natonal.

Randolph Theatre—
Current Events—International News.
Feature—The Midnight Guest—Universal.
Added Attraction — The New Leather Pushers, No. 9.
Next Week—Driven.

McVicker's Theatre—
Overture—"Lucia Di Lammermoor."
Specialty—Musical Moments.
Novelty—Fun from the Press.
Current Events—McVicker's News and Views.
Musical—Organ Solo—"Apples." W. Remington Welch, organist.
Specialty—In the Garden of Eden.
Feature—Adam's Rib—Paramount.

Barbee's Theatre—
Current Events—International Weekly.
Comedy—Vamped.
Feature—Secrets of Paris—Affiliated.
Next Week—The Shriek of Araby.

Woodlawn Theatre—
Current Events—Pathe News; Woodlawn News and Views.
Scenic Review.
Feature—A Tailor-Made Man—Charles Ray—United Artists.

LOS ANGELES

Grauman's Rialto Theatre—
Feature—Adam's Rib—DeMille—Fifth Week.

Grauman's Hollywood Egyptian Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Twentieth Week.

Mission Theatre—
Feature—One Exciting Night—Griffith-United Artists—Third Week.

Pantages Theatre—
Feature—The Gentleman from America—Universal—Six Acts of Vaudeville.

GLORIA Was BEAUTIFUL But It Was the Vain Proud Beauty of the Peacock.
AND Anthony Was DAMNED Not So Much By His Own Actions As By His Environment—
"The BEAUTIFUL and DAMNED"
THE MOST SENSATIONAL NOVEL OF A DECADE BY F. Scott Fitzgerald
WITH SUPER CAST INCLUDING
MARIE PREVOST, KENNETH HARLAN
TULLY MARSHALL, LOUISE FAZENDA, HARRY MEYERS, CLEO RIDGELY, WALTER LONG
The startling story of that moneyed populace which throngs the cabarets and bright lights.
"THE BEAUTIFUL AND DAMNED" IS AN EVENT A SENSATIONAL AND EPOCHAL MASTERPIECE
ALL WEEK ALAMO ALL WEEK

Eugenia Johnson, house artist for the Alamo theatre, Louisville, Ky., prepared this ad on "The Beautiful and Damned"

Miller's Theatre—
Current Events — International News.
Short Feature—Fruits of Faith—Will Rogers—Pathe.
Feature—The Hero—Al Lichtman.

California Theatre—
Overture — Symphony Concert — "The Fortune Teller," "Venitian Nights" and "Carolina in the Morning."
Current Events—International and Fox News.
Cartoon — Aesop's Fable — The Spider and the Fly.
Feature—Jazzmania—Mae Murray —Metro.
Novelty—Topics of the Day.
Recessional—Organ.
Next Week—The Common Law.

Loew's State Theatre—
Overture—Organ Solo—"I've Got a Girl in Catalina."
Specialty—Max Fisher and His Jazz Band with ten other people in act entitled A Trip to Catalina, special sets and introducing individual numbers.
Feature—The Famous Mrs. Fair Metro.
Recessional—Organ.
Next Week—The World's a Stage.

Kinema Theatre—
Overture—Egyptian Ballet.
Current Events — International News.
Novelty—Topics of the Day.
Added Attraction—The Message of Emile Coue—Educational.
Music—'Cello Solo Orientale.
Feature—The Voice from the Minaret.
Recessional—Organ.

Grauman's Theatre—
Overture—"Orpheus."
Current Events—Pathe Weekly.
Music—Organ—Amanda's Diet.
Comedy — The Chased Bride — Christie.
Prologue—A Rodeo on the stage with Edythe Sterling and ten singers and dancers.

HOT TeNT OT
some horse!
Sire: Lightning Rod
Dam: x - ! x ! ? x !
He ate dynamite and drank nitroglycerine! He thought a tornado was a gentle zephyr and started his own earthquakes! And when he kicked someone the meteorological bureau reported a new comet. And poor Sam Harrington, who could hardly stick on a rocking-horse, had to ride The Hottentot in the stiffest steeplechase of the year.
YOU'LL YELL—YELL—YELL YOUR HEAD OFF
Thos H. Ince presents
The HOTTENTOT
With Douglas MacLean and Madge Bellamy
A First National Attraction.
THE LIMIT IN LAUGHS, THRILLS, SPILLS.
O'KLARE
SUNDAY, MONDAY, TUESDAY.
First National Pictures Anniversary Week.

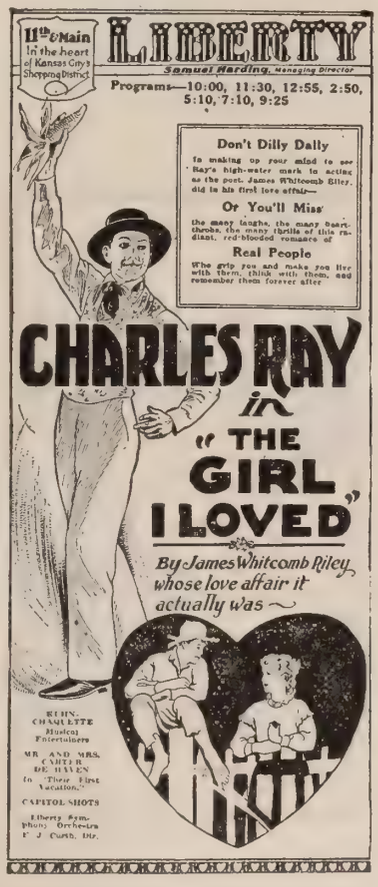
Good Display ad effect with press book material used on "The Hottentot" by the O'Klare theatre, Eau Claire, Wis.

Feature—Brass—Warner Brothers.
Recessional—Organ.
Next Week—Notoriety.

Grauman's Metropolitan—
Overture—"In a Clock Shop."
Current Events—Pathe News.
Specialty — Dance — "The Merry Widow Waltz."
Music—Organ—Mental Telepathy.
Added Attraction—Warings Pennsylvania Jazz Concert and Jane and Katherine Lee in an act titled the New Director.
Feature—Adam and Eve—Marion Davies—Paramount.
Recessional—Organ.

Symphony Theatre—
Feature—The Shriek of Araby — First National—Third Week.

Hillstreet Theatre—
Current Events — International News.
Cartoon — Aesop's Fable — The Spider and the Fly.
Novelty—Great Authors Series.
Serial — Around the World in Eighteen Days—Universal.
Feature—Look Your Best—Colleen Moore — Goldwyn — Six Acts of Vaudeville.



Ad used in Kansas City, Mo., newspapers on "The Girl I Loved" at the Liberty theatre

PHILADELPHIA

Stanley Theatre—
Overture—"Martha"—Flotow.
Current Events—Fox News—Pathe News—Topics of the Day.
Novelty—Mirror No. 3, the Wright Brothers.
Specialty—Clavilux, or color organ.
Feature—The Christian—Goldwyn.
Next Week—The Voice From the Minaret.

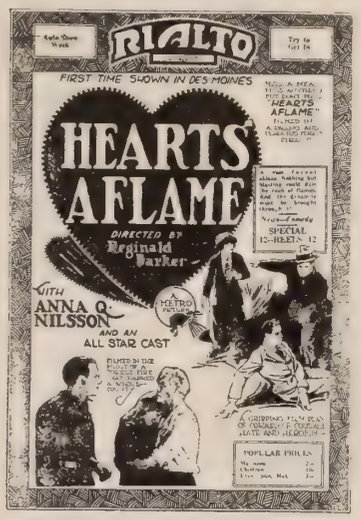
Stanton Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists.

Aldine Theatre—
Current Evenas—Fun from the Press—Pathe Review—International News.
Comedy—The Champeen.
Feature—The White Flower, Betty Compson—Paramount.

Karlton Theatre—
Current Events—Kinograms—Pathe News—Movie Chats.
Novelty—Bedtime.
Feature—The Flirt—Universal.
Next Week—Racing Hearts.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Pikes Piker Busted.
Comedy—A Hula Honeymoon.
Feature—The Kingdom Within.
Next Week—Gimme.

Regent Theatre—
Scenic—Deep Sea Gardens.
Feature—The Hands of Nara, Clara Kimball Young—Metro.
Next Week—White Shoulders.



"Hearts Aflame" art ad run by the Rialto theatre, Des Moines

Palace Theatre—
Current Events—Pathe News—Topics of the Day.
Novelty — Mrs. Hippo — George Washington.
Feature—Quincy Adams Sawyer Metro.
Next Week—Java Head.

Victoria Theatre—
Current Events—Pathe News—Screen Snapshots.
Scenic—Man vs. Beast.
Feature—The Hottentot—First National.
Next Week—The Ninety and Nine.

Capitol Theatre—
Current Events—Kinograms.
Comedy—A Quiet Street.
Feature The Beautiful and Damned, Warner Bros.
Next Week—The Stranger's Banquet.

BUFFALO

Shea's Hippodrome—
Overture — "The Carnival of Venice."—Thomas.
Current Events — Hippodrome Review.
Specialty — Selections by Jimmy Morgan's Palais Royal Orchestra.
Feature—Peg o' My Heart"—Laurette Taylor—Metro.
Novelty — The Message of Emile Coue.
Next Week—Adam's Rib.

Lafayette Square Theatre—
Overture—"Sally."
Organ Recital—Arthur J. Martel at the Wurlitzer, new feature organist.
Current Events—Fox News.
Feature—The Darling of the Rich —Betty Blythe — State Rights.
Added Attraction — Personal appearance of Betty Blythe.
Comedy—Snub Pollard.
Next Week—White Shoulders.

LOEW'S
PALACE
A VIVID, enchanting love tale of East and West—The story of one man's fantasy that intertwined the romance of an American girl with that of a beautiful Chinese princess!
A story of prim New England and the scarlet lights and nights of Shanghai—A tale of rare beauty and turbulent adventure!—Produced by—
GEORGE MELFORD
JOSEPH HERGESHEIMER'S
FAMOUS SATURDAY EVENING POST STORY
"JAVA HEAD"
LEATRICE JOY AND JACQUELINE LOGAN
GEORGE FAWCETT—RAYMOND HATTON—ALBERT ROSCOE

"Java Head" ad used in Washington, D. C., by Loew's Palace theatre

Loew's State Theatre—
Overture—Medley of popular airs—Emmett Ludeke's harmonists.
Current Events—Pathe News.
Feature—Do and Dare—Tom Mix —Fox.
Comedy—The Cold Homestead.
Special—Mutt and Jeff cartoon.
Next Week—The Beautiful and Damned.

New Olympic Theatre—
Overture—William Witgis, Jr., at Wurlitzer, playing "Lohengrin."
Current Events — International News.
Feature—The Hero—Gaston Glass —Al Lichtman.
Comedy — A Howling Success — Century.
Added Attraction — The Leather Pushers — Round 12 — Universal.
Next Week—The Gentleman from America.

Palace Theatre—
Feature — Bells of San Juan — Charles "Buck" Jones -Fox.
Added Attraction—Fighting Blood —F. B. O.
Current Events — International News.

Shea's North Park Theatre—
Current Events—North Park Review.
Feature—Ebb Tide—James Kirkwood—Paramount.
Comedy—Hazel from Hollywood—Christie.
Next Week—Java Head.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture—"Sweethearts."
Current Events—Pathe News.
Short Subject—Fruits of Faith.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Next Week—Bell Boy 13.

Loew's Columbia Theatre—
Overture—Medley of Chinese Airs.
Current Events — International News.
Comedy—Rob 'Em Good—Metro.
Feature—Toll of the Sea, Anna May Wong—Metro.
Next Week—Adam's Rib—Paramount.

Loew's Park and Mall theatres ran this in Cleveland papers for "The World's Applause"

Loew's Palace Theatre—
Overture—Southern Melodies.
Current Events—Pathe News—Topics of the Day.
Comedy — Second Childhood — Christie.
Feature—Crinoline and Romance, Viola Dana—Metro.
Next Week—Adam and Eva—Paramount.

Moore's Rialto Theatre—
Current Events—Fox News.
Comedy—A Ringer for Dad—F. B. O.
Feature—Hearts Aflame—Metro.
Next Week—Racing Hearts.

CLEVELAND

Stillman Theatre—
Overture—"Robin Hood."
Vocal—"Nut Brown Ale."
Feature—Douglas Fairbanks in Robin Hood—United Artists—Fourth week.
Next Attraction—Jazzmania.

Allen Theatre—
Overture—Master Melodies from Italian operas, including: (a) "Francesca da Rimini," by Zandonai; (b) "Andre Chenier," by Giordano; (c) "Iris," by Mascagni; (d) "La Tosca," by Puccini; (e) "Aida," by Verdi.
Prologue—In the Garden of the Mandarin, with the dance of the Chinese Dolls.
Musical Novelty—"Love Brings a Little Gift of Roses," fox trot.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—6 A.M.
Feature—Java Head, Leatrice Joy—Paramount.
Added Attraction—The Message of Emile Coue.
Next Week—The Girl I Love.

State Theatre—
Overture—Popular medley.
Feature—The Pilgrim, Charles Chaplin—First National.
Specialty—Five acts of vaudeville.
Next Week—Mighty Lak' a Rose.

Park Theatre—
Overture—(a) "Danza delle Ore," Ballet music from "La Gioconda." (b) "Jazzmania."
Vocal—"Mattinata," by Leoncavallo, sung by Beatrice Kendall Eaton, contralto.
Violin Solo—"From the Canebrake," by Gardner, played by B. Simon.
Current Events—Kinograms.
Novelty—Fun from the Press.
Comedy—6 A.M.
Feature—Second Fiddle—Hodkinson.
Added Attraction—The Message of Emile Coue.
Next Week—The White Flower.

Reade's Hippodrome—
Overture—"Melodies of Today."
Current Events—Plain Dealer Screen Magazine.
Specialty—Vaudeville.
Feature—Secrets of Paris—Affiliated.
Next Week—The Drug Traffic.

Standard Theatre—
Current Events — International News.
Comedy—A Howling Success—Brownie-Century comedy.
Feature—The Midnight Guest—Grace Darmand.
Added Feature—The Night Riders—Harry Carey—Universal.
Next Week—Single Handed.

Agnes Ayres
in "RACING HEARTS"
with
THEODORE ROBERTS
and RICHARD DIX
LOVELY AGNES AT THE WHEEL
In a Romance Sizzling With Thrills
'Faster!" "Faster!"
SLIP IN THE SEAT BESIDE AGNES AND WHIZZ ALONG—A HUNDRED MILES AN HOUR—THROUGH BREEZY LAUGHS AND HEARTACHES—STRAIGHT TO THE LAND OF ROMANCE AND HAPPINESS
ARE MODERN GIRLS FAST?
AGNES AYRES MAKES 104 MILES AN HOUR IN THIS PICTURE, THE FIRST WOMAN TO PILOT A RACING CAR IN ACTUAL CONTEST
GARDEN
ALL WEEK Starting TODAY

Three-column "Racing Hearts" ad used by the Garden theatre, Milwaukee

ST. LOUIS

Grand Central, West End Lyric and Capitol—
Feature Film—Robin Hood—Douglas Fairbanks.
Usual music score, including overture, etc.

Missouri Theatre—
Overture—"Chu-Chin-Chow," Missouri Symphony orchestra.
Current Events—Missouri News.
Novelty—Fun from the Press.
Music—Organ Solo, "The Rosary," Stuart Barrie at Wurlitzer.
Specialty—Yerkes Flotilla Band playing "Little Rover," "Peggy Dear," "Faust," "Old Timer's Contest" and "You Gave Your Heart."
Comedy—Hook, Line and Sinker.
Feature—Java Head—Leatrice Joy—Paramount.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views.
Cartoon—Andy Gump.
Comedy—The Four-Flusher—Sunshine.
Special—Martin Johnson's Jungle Adventures.
Feature—The Custard Cup—Mary Carr—Fox.

Rivoli Theatre—
Overture—Janssen's Rivoli orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Century.
Feature—The Flirt—Universal.

Delmonte Theatre—
Overture — Hunfeld's Delmonte Orchestra.
Current Events—News and views.
Novelty—Fun from the press.
Music Special—Herbert Berger's jazz orchestra.
Feature—Mad Love—Pola Negri—Goldwyn.

Columbia Theatre—
Overture—
Current Events—Fox news and views.
Novelty — Hodkinson's Mystery Box showing the KSD radio station in action, in conjunction with actual operation of the station.
Comedy—The Four-Flusher.
Serial—Seventh episode of Plunder.
Feature—Flesh and Blood—Lon Chaney—State Rights.
Also five acts of vaudeville.

DETROIT

Adams Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists.

Broadway-Strand Theatre—
Feature—Jazzmania—Mae Murray—Metro—Second Week.

Capitol Theatre—
Overture—"Morning, Noon and Night."

Art ad for "What a Wife Learned" at the Rialto theatre, Omaha

Current Events—Pathe News.
Cartoon—Hodge Podge.
Specialty—Dennis Sisters Singers.
Feature—Adam and Eva—Marion Davies—Paramount.
Recessional—Organ.
Next Week—Mighty Lak' a Rose.

Fox Washington Theatre—
Current Events—Fox News and Screen Snapshots.
Cartoon—Aesop's Fables.
Vocal—Tenor soloist.
Comedy—The Wise Cracker.
Feature — Brass Commandments, Wm. Farnum—Fox.
Recessional—Organ.

Madison Theatre—
Overture—"If I Were King," Adam.
Current Events—Pathe News.
Cartoon—Pessimist at a Movie Show.
Vocal—Susan Clough, contralto.
Feature — Adam's Rib — DeMille-Paramount.
Comedy—Smarty, Buddy Messinger—Century.
Recessional—Organ.
Next Week—What a Wife Learned.

DALLAS

Palace Theatre—
Overture — Sixty-second Palace Symphony Orchestra concert.
Current Events—Topics of the Day.
Cartoon—Aesop's Fables.
Feature—Jazzmania, Mae Murray—Metro.
Added Attraction—William Mitchell, tenor, in person.

Old Mill Theatre—
Feature—The Flirt—Universal.
Current Events—Kinograms.
Comedy—Young Sherlocks.

Melba Theatre—
Current Events—Kinograms.
Feature—Darling of the Rich—Betty Blythe—State Rights.
Comedy—Sweetie.
Specialty—Songalogue and A. Harris and company presents Nineteen Twenty-three Symphony of Fashions.

SEATTLE

Coliseum Theatre—
Overture—"Mignon."
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.

MILLER
"Day by day in every way the Miller shows get better and better"
—A Miller Scoop!
"The Message of
EMILE COUE"
The Primrose Four
P. Mann Flash and The Miller Wonder Orchestra
You've seen "Mickey," "Molly O"—Now—
MARSHALL NEILAN
presents that positively human comedy of the unlovely and unloved—with LEATRICE JOY and MATT MOORE.
"Minnie"
Miller Comedy-News-Review

Stanley Chambers' ad for "The Message of Emile Coue" and "Minnie" at the Miller theatre, Wichita, Kans.

Short Subject—Fighting Blood—F. B. O.
Feature—My American Wife—Gloria Swanson—Paramount.
Recessional—Organ.
Next Week—Heroes of the Street and Wesley Barry in person.

Columbia Theatre—
Overture—"Serenade."
Feature—Just a Lie.

Strand Theatre—
Overture—"The Rosary."
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Baloonatic.
Feature—Forget-Me-Not—Metro.
Recessional—Organ.
Next Week—The Pilgrim.

Blue Mouse Theatre—
Overture—"Carlo Polka."
Current Events—Fox News.
Added Attration—Fifteenth and Sixteenth Series Singers' Popularity Contest.
Comedy—The Alarm.
Prologue—Nell Shipman and Two Malamutes appearing in person.
Feature—Grub Stake.
Next Week—My Friend the Devil.

Liberty Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Second week.

Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Novelty—Screen Snapshots.
Comedy—True Blue.
Feature—Conquering the Woman—Florence Vidor — Associated Exchange.
Recessional—Organ.
Next Week—That Woman.

Princess Theatre—
Overture—Organ.
Current Events—International News.
Novelty—Movie Chats.
Comedy—A Tough Winter.
Feature—Heedless Moths.

SAN FRANCISCO

California Theatre—
Overture—Ben Black's Band and Ten Musical and Dancing numbers.
Current Events—News Review.
Comedy—The Agent—Larry Semon.
Feature—Nobody's Money—Jack Holt—Paramount.
Recessional—Organ.

Warfield Theatre—
Overture—Selections from "May Time."
Current Events—Loew's Minute Views.
Specialty — Theodore Adolphus, Ballet Master for Marcus Loew, presenting Gypsy Love. Six scenes.
Novelty—Local reel.
Feature—Jazzmania—Mae Murray—Metro.
Recessional—Organ.

Granada Theatre—
Overture — Special Popular Selections.
Current Events—News Film.
Comedy—Felix Lends a Hand.
Scenic—Pathe Review.
Specialty—Eight Musical Numbers, discovering the tomb of King Tutankhamen, including Oriental Fantasie.
Novelty—Fun From the Press.
Feature—Java Head—Leatrice Joy—Paramount.
Recessional—Organ.

New Portola Theatre—
Program Repeated — Message of Emile Coue and The Shriek of Araby—Second Week.

Tivoli Theatre—
Overture—Special Orchestra.
Features—The Pilgrim — Charles Chaplin—First National — A Real Adventure.

Imperial Theatre—
Overture—The Love Light in Your Eyes.
Current Events—Screen News.
Scenic—Pathecolor.
Musical—Orchestra, including professional march from "Aida."
Specialty—An Alpine Ride.
Feature—The Village Blacksmith—Fox.
Recessional—Organ.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Feature—The Christian—Goldwyn—Second week.
Next Week — The Famous Mrs. Fair.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Cartoon—Aesop's Fables—Pathe.
Comedy—No Luck—"Ham" Hamilton.
Feature — The White Flower — Betty Compson—Paramount.
Next Week — What A Wife Learned.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Feature — Douglas Fairbanks in Robin Hood—United Artists.
Next Week—Same.

Gifts Theatre—
Overture—Gifts Orchestra.
Comedy—The Kid Reporter—Sennett.
Feature—The Flirt—Universal.
Next Week—The Third Alarm.

OMAHA

Rialto Theatre—
Overture—"Sicilian Vespers."
Feature—Mighty Lak' a Rose—First National.
Specialty — Musical prologue — "The Message of the Rose."
Current Events—Kinograms.
Novelty—The Message of Emile Coue and Fun from the Press.
Recessional—Organ.
Next Week—One Exciting Night.

Empress Theatre—
Features—The Young Diana—Marion Davies—Paramount; (from Thursday) Clarence—Wallace Reid—Paramount.
Four acts of vaudeville.

Sun Theatre—
Feature—Jazzmania—Mae Murray—Metro.
Comedy—Newly Rich.
Current News—International.
Overture—Selected.
Next Week—Burning Timber.

World Theatre—
Feature—One Wonderful Night—Universal.
Six acts of vaudeville.
Next Week—Love in the Dark.

Moon Theatre—
Feature—Flame of Life—Priscilla Dean—Universal.
Short Subject—Leather Pushers.
Current Events—Pathe Review.
Next Week—Hearts of the World.

Strand Theatre—
Overture—"Pique Dame"—Suppe.
Feature—Adam's Rib—Paramount—Two weeks.
Scenic—The Garden of Geysers.
Current Events—Fox News.

KANSAS CITY

Newman Theatre—
Overture—"The Opera Mirror" (Tobani).
Current Events—Newman News and Views.
Musial—Organ Selections.
Comedy—Cameo.
Specialties—The Misses Henke and Meeker, vocal harmony duet, and Coon-Sanders, novelty singing orchestra.
Feature—Adam's Rib—Paramount.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Comedy—Stung.
Musical—Organ Selections.
Short Subjects—Capitol Shots.
Specialty—George James, vocal nut, with Kuhn-Chaquette's jazz band.
Feature—Mad Love—Pola Negri—Goldwyn.
Next Week—Jazzmania—Mae Murray—Metro.

Royal Theatre—
Overture—Selections.
Musical—Organ Selections.
Current Events—Royal Screen Magazine.
Comedy—Animated Cartoon Comedy.
Feature—Fury—Richard Barthelmess and Dorothy Gish—First National.
Next Week—Nobody's Money—Jack Holt—Paramount.

Twelfth Street Theatre—
Overture—Popular Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Ocean Swells.
Added Attraction—The Message of Emil Coue.
Feature—The Flame of Life—Priscilla Dean—Universal.
Next Week—Smudge, Charles Ray—First National.

BALTIMORE

Century Theatre—
Overture—Century Symphony Orchestra—"The Bacchanale," from "Samson and Delilah," also organ solo.
Current Events—Topical Review and Magazine.

Four-column ad for "The Strangers' Banquet" used by the Alamo theatre, Louisville, Ky.

Prologue—Musical, dance and vocal numbers.
Feature—Adam's Rib—DeMille-Paramount.

ST. PAUL

Capitol Theatre—
Overture—Capitol Grand Orchestra.
Current Events—Capitol Digest.
Added Attraction—Spring Style Revue.
Feature—The Little Church Around the Corner—Warner Brothers.
Comedy—The Waggin' Tale, the DeHavens.
Novelty—Starland Revue—Pathe Snapshots.
Recessional—"My Pillow and Me"—Organ.

ROCHESTER

Eastman Theatre—
Overture—Selections from "Robin Hood."
Current Events—News Magazine.
Feature—Douglas Fairbanks in Robin Hood—United Artists.

NEWARK

Branford Theatre—
Overture—"Semiranmida," Rossini—Branford Symphony Orchestra.
Current Events—Branford Review.
Novelty—Topics of the Day.
Specialty—Franklin-Vincent, writers of famous songs.
Feature—The Pilgrim — Charles Chaplin—First National.
Prologue—"Outward Bound," soprano solo.
Added Attraction — Feature — All the Brothers Were Valiant—Metro.
Recessional—Organ.

INDIANAPOLIS

Circle Theatre—
Overture—Suppe's "Light Cavalry," Modest Altschuler orchestra director.
Current Events—Pathe News and Kinograms.
Comedy—Cartoon.
Feature—Java Head—Paramount.
Added Attraction—The Message of Emil Coue.
Next Week—The Young Rajah.

Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Novelties—Literary Digest; Sport Review—Rice.
Feature—Forget-Me-Not.
Vaudeville—Six Acts Keith's.
Next Week—Secrets of Paris.

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Feature—Nobody's Money—Jack Holt—Paramount.
Special Music—American Harmonic and Melody Sextet.
Next Week—The White Flower.

Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy—Young and Dumb—Al St. John.
Feature—Blind Bargain.
Special Music—Virgil Moore's Apollo Entertainers.
Next Week—The Stranger's Banquet.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

L. A. ULLRICH, well known to exhibitors and exchange men of Chicago, and former owner of the Ben Hur theatre, has joined Manager Martin's sales staff and is covering west side territory for Pathe in place of R. V. Nolan, who is now selling to circuits.

The Chicago exchange of First National has announced a newly-formed plan to tie up the exploitation department with the sales force in such a manner as to be of material benefit to exhibitors. Every exhibitor, hereafter, will have the benefit of the services of the exploitation duo, Hol Olver and Al Sobler gratis, and no house is too small or none too large to call on them for the service. In a recent issue of the NEWS, it was incorrectly stated that Mr. Olver, who was formerly of Paramount, Goldwyn and Robertson-Cole exploitation forces and during the past year, exploitation representative of First National at Boston, had come to Chicago as assistant to Mr. Sobler. The fact is Mr. Olver was sent to Chicago by Ned Holmes, chief of First National's exploitation staff, to afford the local exchange the benefit of two representatives instead of one and there is no difference in rank between the two.

General Home Office Representative A. W. Smith, of Associated Exhibitors, is in Chicago and will make his headquarters for the next four weeks at the Associated Exhibitors office in the Pathe exchange. Mr. Smith is co-operating with Branch Manager Harry Willard in putting over the important new releases of Associated, including the Lloyd pictures and other strong features which have recently been added to the program. Mr. Smith states, that for the purpose of stimulating public interest in the forthcoming Associated Exhibitor releases, a far-reaching national advertising campaign is to be carried out.

Henri Ellman is covering the south side for Manager Harry Willard of Associated Exhibitors and is hard at work on Harold Lloyd's big feature, "Dr. Jack." Mr. Ellman has a wide acquaintance in Chicago film circles, having been connected with Chicago exchanges for many years. Another new Associated salesman is R. J. Morfe, who returns to associated to cover the north side territory after having been connected with another concern for the past year and a half.

Tony Philbin is now traveling western Illinois and Iowa territory for Goldwyn.

"Down to the Sea in Ships," the remarkable whaling picture, which critics have hailed as a great production which marks another advance in the motion picture art, will have its premier showing at the Auditorium the week of April 1, and it is understood the Hodkinson organization will back it up with a strong advertising and exploitation campaign. Harry McDonald, of the New York office of Hodkinson, has been in Chicago for the past week working with District Manager Hurn and Manager Simmons on plans for its first Chicago showing.

Harry Zinc, who for several months has been working in the booking department of Famous Players-Lasky Chicago exchange, has been promoted to salesman and will work with Edward Rosecan in the Indiana territory.

Theodore Roberts, accompanied by his well known cigar, was the hit of the Palace bill this week and was accorded a great welcome by thousands of his admirers. A large party from the Paramount exchange occupied the first and second rows of the Palace at Monday night's performance and when Theodore appeared, arose and displayed a big banner, which stretched entirely across the house, which read, "Welcome Paramount Star, Theodore Roberts." Mr. Roberts was pleased and the audience applauded. The boys brought the banner into the house in sections concealed under their coats and the resulting surprise was a novety in what might be termed "indoor exploitation."

Around the Trade

"DR. JACK," which is generally believed Harold Lloyd's greatest picture, shown in conjunction with Will Rogers' three-reeler, "Fruits Of Faith," packed them in at Jones, Linick & Schaefer's Orpheum last week and it is understood, broke all house records at this popular State Street theatre. At the present writing indications are that the second week will be even greater than the first, as Sunday and Monday's attendance was better than on the same two days of the previous week.

At a meeting of the board of directors of the Illinois Motion Picture Theatre Owners, held on March 1st, Mr. A. J. Moeller, general manager of the Motion Picture Theatre Owners of America, and of the national exposition, which is to take place May 19th to 26th, appeared before the board and asked for support of the project. After considerable discussion a motion was made by Director Glen Reynolds and seconded by Director W. D. Burford, that the support of the Illinois Motion Picture Theatre Owners be given to Mr. Moeller in his effort to make the exposition a success. While some of the members of the Illinois Motion Picture Theatre Owners were dissatisfied with the manner in which the exposition proposition had been handled by the national organization, and the failure of that organization to give the matter into the hands of the Chicago men, it is believed that this has been smoothed over and that with a more thorough knowledge of the conditions that confronted the national organization in arranging the exposition, the Illinois men are now ready to give hearty co-operation to the project.

Cecil De Mille sent the following telegram from Hollywood to Aaron J. Jones, in reference to the opening of Adam's Rib, at the new McVicker's theatre this week: "With fond memories of the memorable old house where stage plays by my father, my brother and myself have played many performances, I am delighted to hear that my latest film production, 'Adam's Rim,' is to open in the new McVicker's on March 5th. Best wishes to a firm which is perpetuating in new guise the fine theatrical ideals which made the old McVicker's one of the world's most famous theatres." Old timers will remember that it was at McVicker's that William De Mille, father of Cecil and William C., made his debut as an author with "The Charity Ball." "The Girl I Left Behind Me," also had its premier at McVicker's. The showing of "Adam's Rib" marks a change of policy in the new McVicker's as Jones, Linick & Schaefer's executives after viewing this feature felt that it was of such excellence that it should be held over for two weeks, this being the first time that any feature had been shown more than one week in this house.

The National Theatres Corporation is preparing plans for a three thousand seat theatre to be located at the corner of 79th and Halsted streets. It is reported that construction will begin early this summer.

The growing importance of motion pictures has received signal recognition from Marshall Field & Company, who have erected a small motion picture theatre in their book department, wherein trailers from motion picture features, based on famous novels, will be shown daily from 11:00 A. M. to 4:30 P. M., and explanations of how photoplays are made from books will be given the patrons of the world's greatest retail store. Scenes from "The Covered Wagon," "The Stranger's Banquet," "The Christian," "Main Street," and other photoplays based on Grossett & Dunlap publications, will be the first to appear on Marshall Field & Company's screen, and personal appearances of authors and motion picture actors and actresses will be arranged from time to time. E. C. Ketcham, representing Grossett & Dunlap, negotiated the tie-up with Marshall Field & Company, which will mean valuable publicity for the motion picture industry, as well as the publishers.

Max Balaban, of Balaban & Katz, has returned from California, where he put in a couple of weeks visiting with the Hollywood film celebrities and watching pictures in the making.

A house warming party was held at the new Paramount exchange, 1327 S. Wabash Avenue, on Tuesday evening, under the auspices of the Paramount Pep Club. The evening was enjoyably spent with music, dancing and refreshments and the many guests of the club had an opportunity of inspecting the commodious and finely equipped exchange, which is now the Chicago headquarters of Famous Players-Lasky.

Sol Fichtenberg and Max Schwartz opened their handsome new Capitol theatre at Kedzie and Lawrence avenues, on Wednesday evening, and got way to a fine start. This is the old Albany Park, which has been closed for several years, but in reality is a new house, as only the old walls were utilized. The magnificent furnishings and equipment installed and its artistic decorations make it one of the finest outlying houses in the city and its policy will be in keeping. Special attention will be directed to giving its patrons the best in music and a Kimball orchestral unit organ has been installed, which is the first of its kind to be put into a Chicago theatre, as well as being one of the largest instruments in a local motion picture house.

Ralph Crocker, of the Star theatre, Elgin, did such a big business during the original three-day booking of "The Third Alarm" that he held it over for two additional days, during which the big business continued. The fire department tie-up and the numerous other stunts Mr. Crocker put over, in co-operation with Publicist Kramer, of F. B. O., kept the city of Elgin on the qui vive during the entire run and it is safe to say that there wasn't a man, woman or child in the city who didn't know about "The Third Alarm," and a large percentage of them went to see it.

Jones, Linick & Schaefer have signed up Nora Bayes to appear at McVicker's theatre for one week, starting March 19.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Adam and Eva—

Holding its own on third week. (West.)

A very good production. Patrons liked it very much. Good receipts. (Middle West.)

Not so good as it might have been after "When Knighthood Was in Flower." Played to excellent business, however. (East.)

The World's Applause—

Bebe Daniels and Lewis Stone make strong combinations in this interesting feature. Business was good and our patrons liked it. (Middle West.)

Java Head—

An exceptional picture which did satisfactory business, but which received some adverse criticism from patrons who thought the subject rather dull. (East.)

Business held up good all week with this one. (Middle West.)

Very fine picture, but business under par. (East.)

Nobody's Money—

Jack Holt and strong cast put somewhat weak story over and pleased our patrons. Business excellent. (Middle West.)

Fair picture and business normal. (East.)

Fair picture, but did good business. (Middle West.)

My American Wife—

Stars popular here; did good business on two weeks' run. (Middle West.)

Weather bad; did better than expected. (West.)

Drums of Fate—

A very well liked film with good story and plenty of thrills. Excellent business. (East.)

FIRST NATIONAL

The Voice from the Minaret—

People who like Norma Talmadge liked this; and nearly all my patrons like Norma. Therefore, good business and good picture. (West.)

The Crossroads of New York—

Picture not very good, but got fair business. (East.)

The Hottentot—

All attendance records went by the board on this one. Anniversary week and big supplementary program helped. (East.)

The Dangerous Age—

Good for the older folk and drew fairly (East.)

Bell Boy 13—

One of Douglas MacLean's best. Did excellently. (Middle West.)

GOLDWYN

The Strangers' Banquet—

Attendance for this one was good all week. (Middle West.)

Strong and interesting feature. Only adverse criticism, too many people in the cast. Pleased our patrons and played to big business. (Middle West.)

Broken Chains—

An average picture, but it pleased the fans; good box office attraction. (Middle West.)

The Christian—

Fine picture; better than average business. Held for second week. (Middle West.)

Taken off after a week. Surprisingly small business and slow death. (East.)

Very well liked by all, including critics. Business considerably better than average. (Middle West.)

A Blind Bargain—

Did very well with it. Received good criticism in press and heard favorable comments from patrons. (Middle West.)

Lon Chaney's masterpiece. A very fine picture. Best feature of it is that it is in five reels. Patrons gave it wide advertising. Sold out most of the week for wonderful business. (Middle West.)

METRO

Crinoline and Romance—

Pleasant, but not particularly profitable. Fair business for the week. (Middle West.)

A light picture that drew well and was liked. (East.)

Jazzmania—

They liked it. Mae Murray does a few different things, but as long as they keep coming, I call it a good picture. (West.)

Just the type of picture for patrons of this house. Stood them up every night. Matinees also strong. Mae Murray a prime favorite here. (East.)

All the Brothers Were Valiant—

Lon Chaney has a good following here and the box office returns for a week's run with this one were highly satisfactory. (Middle West.)

Quincy Adams Sawyer—

Feature with good amusement value. Business held up well. (Middle West.)

The Famous Mrs. Fair—

More pictures like this would increase business, generally. Patrons keep coming when pictures are good and this is the kind to build up patronage. (West.)

Forget-Me-Not—

Forget it. People want to be entertained, not made weary with troubles like their own. (West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

And still they come. For a picture run, there was never one better. (West.)

One Exciting Night—

The title draws and when they have seen the picture, it causes a lot of argument, hence, mouth to mouth advertising. Did well with it. (West.)

The Girl I Loved—

Charles Ray is always a good card here. A good week's attendance with this one. (Middle West.)

WARNER BROTHERS

Brass—

A good picture; business increased as week lengthened. (West.)

AMERICAN RELEASING

The Prince and the Pauper—

Well liked and had not a few laughs with a throb now and then. Good business. (East.)

The Grub Stake—

Personal appearance of star, Nell Shipman, seemed to draw them in. Might not do so well, otherwise, although it is interesting. (West.)

FOX

The Face on the Bar Room Floor—

Wonderful box office attraction. People waiting in line all day to get in. Never had such a crowded week. (Middle West.)

Romance Land—

Tom Mix always pulls them in for me. The Mix fans liked this one. Very good attendance. (Middle West.)

AL LICHTMAN

Poor Men's Wives—

Fair picture and medium business. (East.)

Thorns and Orange Blossoms—

An average production. Receipts up to expectations. (Middle West.)

The Hero—

Good picture; good business. (West.)

UNIVERSAL

The Bolted Door—

Average picture of its kind, with enough good action to hold interest throughout. Pretty good week from a box office angle. (Middle West.)

The Flirt—

Pleasing picture, well acted; held for a second week. (Middle West.)

HODKINSON

The Headless Horseman—

Business was good on this picture that had much to commend it to the jaded appetite of patrons. (East.)

Free Air—

Very satisfactory. Many have read the story and naturally like to see the film version. (Middle West.)

The Kingdom Within—

Seemed rather weak in makeup and cast, but went very well to good business. (East.)

F. B. O.

The Third Alarm—

Put on for a week with good exploitation campaign, this one held up fairly well sliding off as the week progressed. (East.)

Drew like a house on fire, all week. (East.)

ASSO.-EXHIBITOR

Conquering the Woman—

It can't be done—at least not with this picture. The women kicked and the men laughed. (West.)

STATE RIGHTS

The Darling of the Rich—

Went over strong here. Has all the elements of a box office winner. (East.)

Women Men Marry—

Picture and business both fair only. (East.)

Good entertainment value. Business good. (Middle West.)

The Innocent Cheat—

In our judgment a good feature, but it seemed to be an off week and business was poor. (Middle West.)

Prologue to "The Christian" staged at the Howard theatre, Atlanta, Ga., of which DeSales Harrison is manager. At the opening of the scene, against the setting shown, the children were playing about the stage. Don Ferrandou, baritone, who was formerly with "Hitchy Koo," entered as a monk, and sang "The Rosary," which was followed by the opening of the picture

Advisory Board and Contributing Editors, Exhibitors' ServiceBureau

George J. Schade, Schade theatre, Sandusky.

R. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Window tie-up on Lion Hottentot collars with handsome display placquet obtained in Pittsburg to aid theatres in that city showing "The Hottentot"

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.

When they stand up and cheer at a Two Reel Comedy you may know you've GOT SOMETHING!

HAL ROACH PRESENTS

"SNUB" POLLARD COMEDIES

Two Reels Each

NOTICE
BEWARE OF FILM PIRATES

The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

The house stood up and cheered every minute

"'365 Days' is a sure knockout. The house just stood up and cheered every minute. By all means book it." H. C. Reinhardt, Victory, Bay City, Mich. (Ex. Herald)

Pollard comedies always go good

"Pollard Comedies always go good here. '365 Days' is very good."—Clifford L. Niles, Grand Anamosa, Ia. (Ex. Herald)

Plenty of pep

"Pollard Comedies are good comedies if you want plenty of pep."—Chas. Elliot, Jewel, Sidell, Ill. (Ex. Herald)

Exceptionally high class

"Exceptionally fine high class comedies. The kids went crazy over The Old Sea Dog.'" P. D. Russell, Russell, Somerset, O. (Ex. Herald)

The kind of comedy that audiences stand up and cheer at is the kind of comedy you want to get!

Pathécomedy

TRADE MARK

As vivid as a stroke of lightning–

PEARL

PATHE'S PEERLESS,

"PLUN

Plot and counter-plot:
Romance and adventure:
Action and thrill:

That's what these theatres and hundreds of others have bought when they booked "Plunder"

Have it screened for you!

NOTICE
BEWARE OF FILM PIRATES

The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathéserial

TRADE MARK

HAVE IT SCREENED FOR YOU!

WHITE

FEARLESS PEARL IN

DER"

Just a few of the many booking it

Saenger Amusement Co., New Orleans.
Palace No. 1, Detroit, Mich.
Rialto, Butte, Mont.
Orpheum, Peoria, Ill.
Fisher, Danville, Ill.
Town, St. Paul, Minn.
Orpheum, Youngstown, O.
Liberty, Lincoln, Neb.
Majestic, Evansville, Ind.
Jefferson, Ft. Wayne, Ind.
La Salle Garden, Detroit, Mich.
Gay, Birmingham, Ala.
International, El Paso, Tex.
Grand Central, Dallas, Tex.
Crystal, Dallas, Tex.
Rex, Ft. Worth, Tex.
Strand, Houston, Tex.
Columbia, St. Louis, Mo.
Ben Ali, Lexington, Ky.
Folly, Oklahoma City.
Empress, St. Joseph, Mo.
Ritz, New York City
Benison, New York City
Belmore, New York City
5th Ave., New York City
Odeon, New York City
Douglas, New York City
Apollo, New York City
Stadium, Brooklyn, N. Y.
Bowdoin Sq., Boston, Mass.
Olympia, Chelsea, Mass.
Empire, Hartford, Conn.
Opera House, Easton, Pa.
Orpheum, Allentown, Pa.
Aldine, Wilmington, Del.
Rajah, Reading, Pa.
Majestic, Harrisburg, Pa.
Roanoke, Roanoke, Va.
Dunbar, Washington, D. C.
Hill, Newark, N. J.
Windsor, Chicago, Ill.
Kedzie, Chicago, Ill.

Pathéserial

TRADE MARK

2 STARS NOW!

STAN LAUREL AND PAUL PARROTT WILL ALTERNATE IN

HAL ROACH COMEDIES

ONE REEL EACH

Two stars mean that each comedy will take two weeks to make instead of one.

Two stars mean diversity.

Two stars mean more interest.

Two stars mean better comedies.

Stan Laurel is a real comer. It is as easy for him to make people laugh as for a New Englander to eat pie.

Watch for the first Stan Laurel Hal Roach Comedy.

One one-reel comedy every week

Pathécomedy

TRADE MARK

Window display on "Adam's Rib" in a Los Angeles department store in connection with the run of the picture at Grauman's Rialto theatre

Sunshine Club Exploits Coue Picture at Seattle

Seattle, Wash.—Manager Steffey, of Jensen & Von Herberg's Liberty theatre; Barkus B. Woof, of the Seattle Post-Intelligencer, and Dr. Frank R. Loope, president of the Seattle Sunshine Club, arranged an excellent exploitation measure in connection with the showing of "The Message of Emile Coue."

Dr. Loope has been bedridden for ten years, during which time he has organized the Sunshine Club, all of the members of which are bedridden like himself. Through the co-operation of the newspaper and the theatre manager, Dr. Loope was shown the picture, and then invitations were issued to all the members of the club to witness the showings. Ambulances for the transportation of the cheerful invalids were furnished by the Post-Intelligencer and the Liberty theatre.

Mayor Edwin J. Brown issued a proclamation setting aside the week of the showing as "Optimistic Week," and advised the adoption of the slogan, "Day by Day, etc.," to be applied to Seattle citizens and business houses.

Street ballyhoo for "The Oregon Trail" used by Manager Allan Simmonds of the Dome theatre, Akron, Ohio

"The Hottentot" Reviewed by Sporting Editor

CUMBERLAND, Md.—A fruitful field for special publicity on "The Hottentot" was found by Robert Slote, manager of Harry Crandall's Strand theatre, when he invited the sporting editor of a local newspaper to review the picture.

The fact that it has a special appeal to horsemen and sporting enthusiasts justified the selection, with the result that the picture not only gained the usual notices but broke into the sporting pages as well.

A street ballyhoo of two jockeys on horseback supplemented the publicity work and the efforts of a telephone operator who called up Cumberland's 1,000 best families to advise them that "The Hottentot" was coming.

Handsome Card Sent to Select Mailing List on "Salome"

Philadelphia, Pa. — When Nazimova's "Salome" was booked for showing at the Aldine theatre, the management, in addition to an extensive publicity and advertising campaign, covered a mailing list of 5,000 leading residents of the city.

The matter sent to this list consisted of a handsomely printed card, on high class stock, announcing the coming of "Salome" and carrying this copy:

"We believe you will appreciate seeing Nazimova in the highly artistic photoplay version of Oscar Wilde's famed poetic drama 'Salome.' That's our reason for calling your attention to this attraction.

"Nazimova has produced a 'Salome' that is non-censorable without stripping the character of all its beauty and glamor; bizarre without being risque; sensuous without being sensual. She has portrayed a 'Salome' that is spiritual rather than carnal. She replaced realism with fantasy and has depicted a 'Dance of the Seven Veils' that is refined in its beauty and captivating in its appeal.

"Nazimova's 'Salome' stands out sharply as a triumphant rebuke to those critics of the screen who have said 'Art cannot come out of a camera.'"

"Poor Men's Wives" Given Aid of Prominent Silk Company

New York, N. Y.—In connection with the showing of "Poor Men's Wives' at the Criterion theatre, Mallinson's, the silk house, gave the picture a large display in a window of its Fifth avenue store.

The centre of the display was a shadow box. This was a beautifully designed transparency draped with a fold of Mallinson's silk and the background pigmented to harmonize with the color and design. The display remained during the run of "Poor Men's Wives" at the Criterion.

It was arranged by Foster Moore of the Exploitation Department of the Al Lichtman Corporation.

One of the "Lorna Doone" three-sheets posted on all elevated stations in New York City as a result of the tie-up with the National Biscuit Company

Lobby of Barbee's Loop theatre, Chicago, during the run of "The Third Alarm," showing 24-sheet cut-out and fire fighting apparatus lent by the fire department, which was insured at $5,000 for publicity purposes

Two Flirts Used To Ballyhoo Showing of "The Flirt"

Columbus, Ohio.—The management of the Pastime theatre, in co-operation with Charles Loewenberg, Universal exploiteer, put over a street stunt on "The Flirt" that proved highly effective.

A pretty young lady, looking very much like Eileen Percy, drove around the town, dressed in stunning furs. The car used was a sedan, and over the engine hood an oil cloth sign was placed.

The young lady was seen on the streets of Columbus daily, from 2 p. m. until 5 p. m., visiting various department stores and was accompanied by a midget, two and one-half feet tall. The midget carried a window card of "The Flirt" on his back. He was in full dress with high hat and walking stick. During the evenings the different cafes and hotels were visited. "The Flirt" attended a banquet tendered the Motion Picture Theatre Owners of Ohio at the Chittenden Hotel. At each place a special "Flirt" novelty card was placed. The "Flirt" and the midget met nearly every exhibitor that attended the banquet.

In addition to having the signs on the car which the young lady drove through the city in, there was a small card printed and placed on her hand-bag. This read: "The Flirt."

Large cloth banner, 9 x 12 feet, white on red, used for "The Third Alarm" at the Comique theatre, Butler, Pa.

Password Wins Lapel Flower on "Mighty Lak' a Rose"

NEW YORK, N. Y.—Exploitation of an effective type has been put over by the New Jersey exchange of First National on "Might Lak' a Rose" through a small but attractive rose lapel boutonniere.

The little flowery decoration is so well gotten up that hundreds of requests for them have been made of people who have been seen wearing them. In every case the inquirer has been directed to the exploitation man in charge of their distribution.

But—there's a catch in it. You have to know the password. It's "Mighty Lak' A Rose." Tell the exploitation man that and you get the rose.

The artificial roses can be provided in large quantities at comparatively little cost.

Newspaper Contest Staged On "Pathe News" Photos

Topeka, Kans.—A hook-up in which the Grand theatre, Topeka Daily State Journal and local advertisers figure has resulted in running a display page with the heading, "Grand Pathe Contest."

The page is divided into twelve sections, each containing a film enlargement picture from the current issue of Pathe News, beneath which is the matter supplied by the advertiser. Right and left at the top of the page are the publishers' announcements, which read:

"See America at home the Pathe News Way. Twice a week the Pathe reels at the Grand theatre bring before your eyes the best pictures of the news events just as they happened. It's up-to-date education."

The rules of the contest read: "What cities in the United States do these illustrations represent? Each is depictive of the name of some metropolis having a population of 100,000 or more. Can you figure out what they are? List each illustration according to name of advertiser, and after each number write what you believe to be the correct answer. To the person sending in the first correct answer will be given 14 tickets to the Grand, good for either Tuesday or Thursday night; the second correct answer will be given 8 tickets to the Grand, good for either Tuesday or Thursday night; the third prize, 4 tickets; fourth and fifth prizes, 2 tickets."

Paramount to Give Prizes for Best "Adam's Rib" Stunt

New York, N. Y.—Five Gowns used in "The Ten Commandments" have been offered by Cecil B. De Mille to exhibitors in the United States and Canada executing the best exploitation stunt for his current release, "Adam's Rib." The gowns, in turn, are to be awarded to be used for any exploitation the exhibitors care to stage for "The Ten Comandments," which is scheduled for early fall release.

These gowns were designed by Claire West and are valued at from $300 to $1,500 each. They are not models or copies, but the actual garments used in the picture, and will be shipped to the winning exhibitors direct from Hollywood.

Exhibitors are to file photographs and reports for their exploitation stunts for "Adam's Rib" with the Division of Exploitation, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City. The competition closes in July.

The campaigns will be submitted to a jury of trade paper editors: Tom Kennedy, Exhibitors' Trade Review; Epes Winthrop Sargent, Moving Picture World; L. C. Moen, The Motion Picture News; John Spargo, The Exhibitors' Herald, and Maurice Kann, The Film Daily.

The campaigns will be judged solely upon their effectiveness irrespective of the assistance of the Paramount exploiteers. The field forces of Paramount will be able to co-operate with only a small portion of the exhibitors playing "Adam's Rib," which does not affect the eligibility of the others.

C. R. Hatcher, manager of the Grand Opera House, Meridian, Miss., devised this setting for a prologue to "My Old Kentucky Home"

Ross D. Rogers, manager of the D. F. & R. Enterprises, was responsible for this "Jazzmania" display, in soft blue, orange and white, at the Mission theatre, Amarillo, Texas. A colored disc was rotated behind the openings in the center and a Magna Vox and phonograph broadcasted jazz music through it

Jackie Coogan Is Tied Up with Salvation Army Drive

Milwaukee, Wis.—A new stunt for Jackie Coogan was evolved in Milwaukee when he was tied up with a Salvation Army campaign for funds.

The occasion for the tie-up was the showing of "Oliver Twist" at the Strand. The Salvation Army's street corner stands were embellished with a six-sheet cutout of young Jackie. Originally this held a porridge bowl, but it was replaced by a tin cup in which charitably inclined passersby could drop their coins.

It was strengthened by the personal appeal: "Oliver Twist says, 'Kids, please help the Salvation Army to help the poor kiddies.' Jackie Coogan."

Jackie Coogan's Kiddie Kandies were good for a window tie-up and the Coogan clothes claimed an entire display by themselves. A special matinee given for a juvenile club made the street car company so enthusiastic that it was willing to allow banners announcing the showing of "Oliver Twist" at the Strand to be plastered over the sides of the cars.

Special window display for "The Isle of Dead Ships" (now "The Isle of Lost Ships") during First National week in Los Angeles to advertise the showing at the Kinema in advance

Sleigh Ride Given as Lure to "Quincy Adams Sawyer"

OMAHA, Neb.—"Be one of the lucky ones to ride in a sleigh to see 'Quincy Adams Sawyer' at the Sun theatre. Enjoy the first sleigh ride that has been possible in five years in Omaha by being one of the first hundred to 'phone the theatre that you want to join the party."

The above announcement was an exploitation stunt for "Quincy Adams Sawyer," when it was presented for an entire week at the Sun. Newspapers called attention to this novelty, and public response was immediate.

Four Tie-Ups Made to Exploit Showing of "The Flirt"

Indianapolis, Ind.—James Kennedy, manager of the Apollo theatre, and W. H. Esch, Universal exploiteer, arranged for four excellent tie-ups to exploit "The Flirt."

Arrangements were made with Mayor Shank to use his name. A three-style, quarter-sheet card was gotten out. This stunt proved most effective and flirts in town walked the straight and narrow, as the town was literally plastered with these cards, and from comments that were heard the card was the big thing in creating a great deal of word-of-mouth advertising for "The Flirt."

An automobile tie-up was made with the Buick Motor Company. A car was paraded for ten days, and at intervals the signs were changed. A very attractive blonde young lady who attracted much attention was driven through the city.

A bookstore tie-up and a music store tie-up were the other features of the campaign. The W. K. Stewart book store arranged attractive windows, using a live model. This young lady was "set in" the large book used in the window, a hole was cut in the cover. She attracted a considerable bit of attention, blocking the sidewalk from the time she took her place in the book until she left.

The music tie-up was made with The Music Shop. A window display of "The Flirt" song proved to be attractive

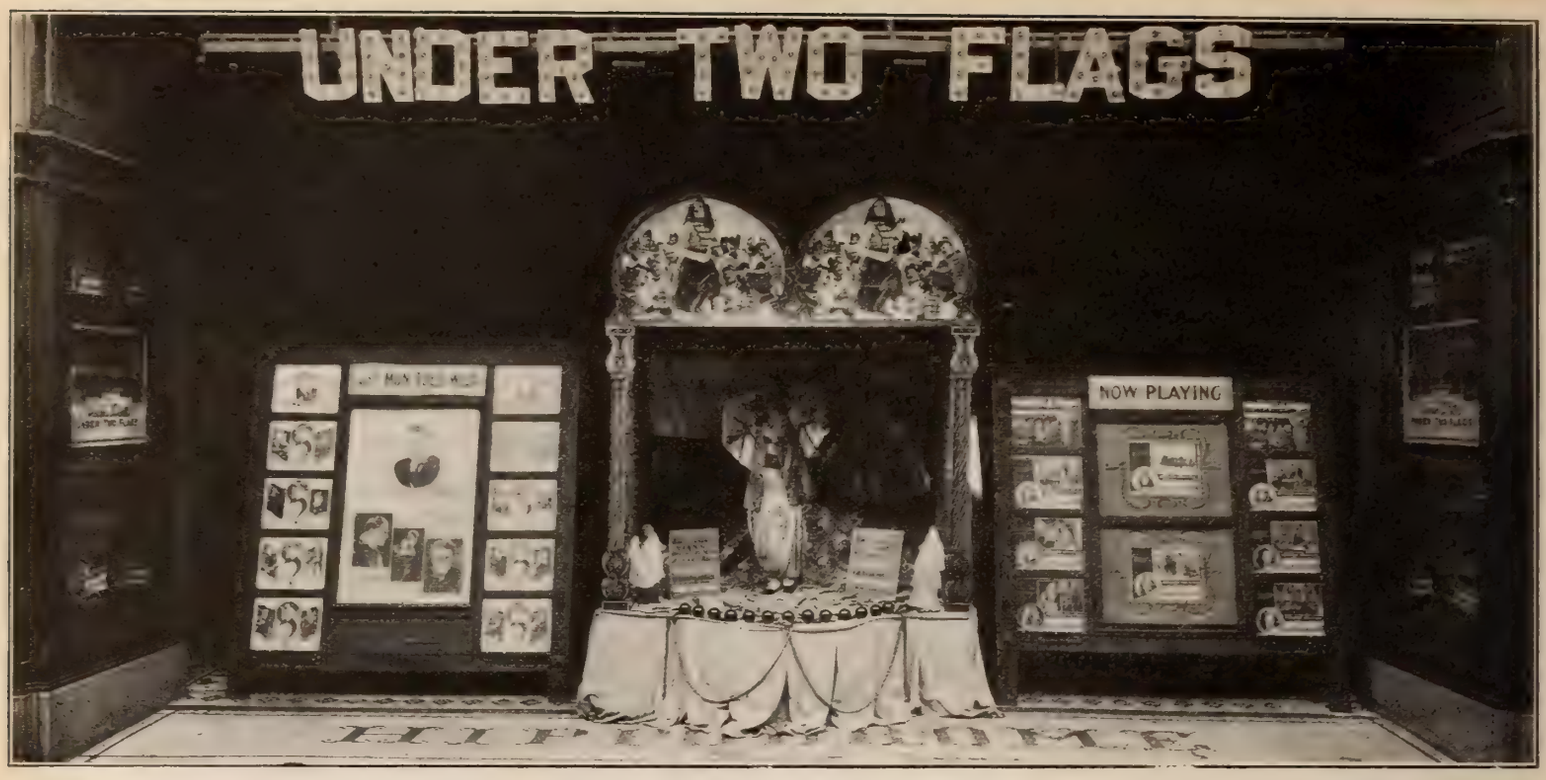
Resemblance Contest Is Space Getter for "Knighthood"

Harrisburg, Pa.—The campaign for "When Knighthood Was in Flower" at the Colonial theatre, staged by the management in conjunction with Eli M. Orowitz, Paramount exploiteer, resulted in a two-column cut on the front page of a leading newspaper as the big smash.

The basis was a Marion Davies resemblance contest. The winner received $250 shopping credit in the largest store in town.

This store also took extra space in the newspaper and advertised the picture continually for the week. For the first three days various poses of Miss Davies appeared on the front page of the paper. After that there were layouts of Miss Davies and the leading contestants. One day, in addition to the front page space, the paper printed a solid page of the pictures of twenty-five of the leaders in the tournament."

M. A. Kashin, manager of the Rialto theatre, Newark, N. J., used this street stunt on "Dr. Jack." A phonograph connected with the horn in the cut-out was used, with a laughing record



The management of the Hippodrome theatre, Lancaster, Pa., used this display on "Under Two Flags," with an effective shadow-box and other accessory material

Novel Publicity Is Obtained to Exploit "Just Tony"

Winnipeg, Canada.—An effective campaign for "Just Tony" at the Province theatre was put over by G. De Grandcourt, Fox Canadian representative, in conjunction with the theatre management.

The exploiteer started out three weeks before the picture played with cleverly written stories in the newspapers that announced to the public that "Just Tony" was the latest slang from the old country. The stories are too lengthy to reproduce here, but, owing to the careful and interesting manner in which they were written, the papers willingly gave them space in their columns. No mention of the picture was made. Following this, every office in Winnipeg was bombarded with blotters containing a joke headed "Here's the Latest Slang Bringing in 'Just Tony.'"

The merchants were approached for ads on a special "Just Tony" page in both daily papers. They readily responded with ads, "Just Tony" chocolates, "Just Tony" clothes, 'Just Tony" meals and "Just Tony" everything. An ingenious "Just Tony" competition was worked in this connection which resulted in the papers receiving between five and six hundred replies each.

A private screening was held for the Winnipeg Humane Society, the Boy Scouts Association and the Girl Guides. These organizations were induced to get behind the picture. The Humane Society sent a splendid letter of endorsement to the theatre and mailed out 2,000 letters to their members and friends, urging them to go and see the picture. The Boy Scout Association canvassed their 2,500 membership, with the result that a special early morning show was held for the boys alone. The Girl Guides did the same, with the same result.

Window display in clothing store in Detroit, Mich., for "The Hottentot" at the Capitol theatre

Firemen Parade with Band for "The Third Alarm"

SAN FRANCISCO, Cal.—Getting the entire fire department of a city the size of San Francisco to turn out, headed by its band, to exploit a picture is something of an achievement.

The management of the Century theatre did this on "The Third Alarm," through the fire department tie-up made on the picture. In addition to the parade, made up of old and new apparatus, the department lent the oldest fire engine in the state, hand-drawn, to stand in front of the theatre.

Strong Exploitation Put Back of "The Mystery Box"

St. Louis, Mo.—An unusual exploitation campaign, for a short subject, was put over recently by Herschel Stuart, managing director of the Missouri theatre, on "The Mystery Box."

The St. Louis Post-Dispatch broadcasted the message through Station KSD to the effect that this reel, explaining the mystery of radio, would be shown at the Missouri theatre. Furthermore, it is stated, exceptional newspaper space was given.

Resemblance Contest Exploits "Peg O' the Movies"

Milwaukee, Wis.—For ten days the Contest Editor of The Sentinel has been besieged with pictures and letters of little girls between the ages of 3 and 6 in an effort to find Milwaukee's counterpart of Baby Peggy, whose latest picture, "Peg of the Movies," opens at the Merrill shortly. Pictures of more than 200 kiddies were entered, for not only is the honor great of being chosen because of resemblance to tiny Miss Montgomery, but the awards for the prize winners were fascinating enough to tempt many a youngster and her mother too.

The entire contest was one of the best tie-ups of exhibitor and advertisers exploited by a Milwaukee newspaper in some time. The sum of $25 to apply on the purchase of a Sonora phonograph; a pair of shoes free from Brouwer's children's department; half a dozen baby portraits at Klein's studio; a $10 payment on a $100 bond at the Grossman, Lewis Co., free hosiery from the Phoenix Hosiery Co.; a year's dancing instruction at the Kuhlig School of Dancing; a $100 credit on a Kimball Grand piano ($44.25 credit to each of the other contestants); a $25 savings account in the First Wisconsin Natl. Bank, and free automobile transportation while the winner rides about to collect her various trophies, were the prizes.

Lobby cut-outs for "When Knighthood was in Flower" prepared by R. C. Thayer, manager of the Cataract theatre, Niagara Falls, N. Y.

Albert W. Plummer Presents

DARKNESS and DAYLIGHT

The Sweetest Story Ever Told—

Delightful in its Simplicity — Rich in Sincerity — True in Setting—A charming old New England story that has won a place in the hearts of millions.

BANCROFT PRODUCTIONS, INC.

TEMPORARY NEW YORK ADDRESS

MR. ALBERT W. PLUMMER,

MOTION PICTURE NEWS, 729 7th AVE., N. Y. C.

BRYANT 9360

Studio Address - - Worcester, Mass.

Popular Since 1860

Members of the ' Darkness and Daylight " company, left to right: William Black, Audrey Berry, Harlan E. Knight, Director Albert W. Plummer and Cameraman Frank Zucker, Wallace Ray, Alta Vera, Jack O'Brien.

"Darkness and Daylight" Is Favorite Play

The Story: The Players: Ready to Use Newspaper Readers

THE story of " Darkness and Daylight " is adapted from the stage play of the same name by Charles W. Henry, first played some fifty years ago and which has remained a favorite for decades. The picture has been adapted by Albert W. Plummer, who also directed, and was photographed by Frank Zucker.

Plummer has been connected with motion pictures the last sixteen years, since his first association with the old Biograph company. His activities have covered practically every branch of production work. For two years he was an exhibitor at Medford, Mass. He was one of the first cameramen to take pictures in Hollywood, Cal. He was also on the speaking stage, having appeared with Julia Arthur, James A. Herne and Roland Reed.

The story is that of a young girl, May Allen, played by Alta Vera, who is persecuted by James Bickford, played by William Black, who desires her, yet hates her because her mother had spurned his love. This persecution also extends to blind Ruth Allen, her younger sister, played by Audrey Berry, and to her brother, just released from the penitentiary, played by Wallace Ray.

The girl is on the eve of marriage to Will Irving, played by Jack O'Brien. The brother returns. Bickford hovers in the background. The girl discovers her brother in the act of stealing certain papers in the home of Will Irving. Irving enters, and since she refuses to explain, assumes that he is a lover.

The girls leave, and the brother escapes, after pursuit by Obadiah Jenks, the comedy relief character, played by Harlan Knight. Obadiah goes to a nearby city as a scissors grinder. He encounters May and finds that they are in poverty. Irving endeavors to find May, and comes to the city. Obadiah meets Bickford, and the latter learns of the girls' whereabouts. May is unable to meet the rent and Bickford has her evicted. Not satisfied with this, he has her framed up on a charge of theft and sent to jail to await trial. He then turns the blind girl adrift in the streets, alone, but Obadiah finds her. He meets Will Irving and tells him of the girls' plight. Irving obtains May's release. The confession of another prisoner clears Dick and puts Bickford out of the way.

Ready-to-Run Press Notices

THE following are suggested as newspaper readers for this production:

Reader No. 1: Adapted from a play that has been a favorite for more than fifty years, " Darkness and Daylight," a Bancroft production directed by Albert W. Plummer, comes to the .....theatre on.... .....

The picture is said to contain more than the usual amount of appealing heart interest and to be highly realistic throughout. It is unique in that instead of filming it in a studio, with its artificial atmosphere, the company went into actual homes in Worcester, Mass., installed powerful arc lights and proceeded to " shoot " the entire picture in genuine settings. As a result, the atmosphere is said to be unusually real.

The story told is that of a family of two sisters and a brother, persecuted by a wealthy man because their mother spurned his love. He pursues them relentlessly, sends the boy to the penitentiary, grinds the two girls down to poverty and casts the one, who is blind, adrift on the streets alone.

The older sister, whom he loves, yet hates because of her resemblance to her dead mother, is framed up on a charge of theft, and things seem very black for the little family.

At this point, however, a surprising twist in the story takes place that points to happiness ahead. A pleasing love interest runs throughout, together with a generous amount of comedy and pathos.

The leading feminine role, that of the old sister, is played by Alta Vera, a promising newcomer to the screen. Audrey Berry appears in the appealing role of the blind sister and Wallace Ray is the brother. The wealthy scoundrel is played by William Black, comedy is supplied by Harlan Knight as a lovable old New Englander, and Jack O'Brien is seen as the sweetheart of the older sister.

Reader No. 2: " Darkness and Daylight," adapted from the famous stage success of the same name by Charles W. Henry, comes to the .....theatre ..... for a run of ..... days.

It was produced by Bancroft Productions, Inc., under the direction of Albert W. Plummer, being filmed in Worcester, Mass., on the actual settings called for in the story.

" Darkness and Daylight " has been played on the stage for more than fifty years and remains a favorite Originally written for a famous stage star in the 70's, it became so popular that several touring companies were sent out with it, and it was played on both sides of the water, having been as popular in the British Isles as here. Since that time, it has continued to be a favorite with stock companies.

Albert W. Plummer, the director, who enjoys the distinction of having been one of the first men to make motion pictures in Hollywood, played in one of these companies some years ago. The great human interest of the play made a deep impression on him, and when he set out to make his own pictures his mind reverted to this drama and its screen possibilities.

As a result, it was selected as a screen vehicle, and has been transferred to the screen faithfully and sympathetically, retaining all of its romance, smiles and tears.

The members of the cast include Alta Vera, Audrey Berry, William Black, Harlan Knight, Wallace Ray and Jack O'Brien, and the picture was photographed by Frank Zucker.

ADV.

A MELODRAMATIC STAGE PRODUCTION
THAT HAS DELIGHTED MILLIONS—

NOW—THE SCREEN VERSION!!

"DARKNESS *and* DAYLIGHT"

Directed By

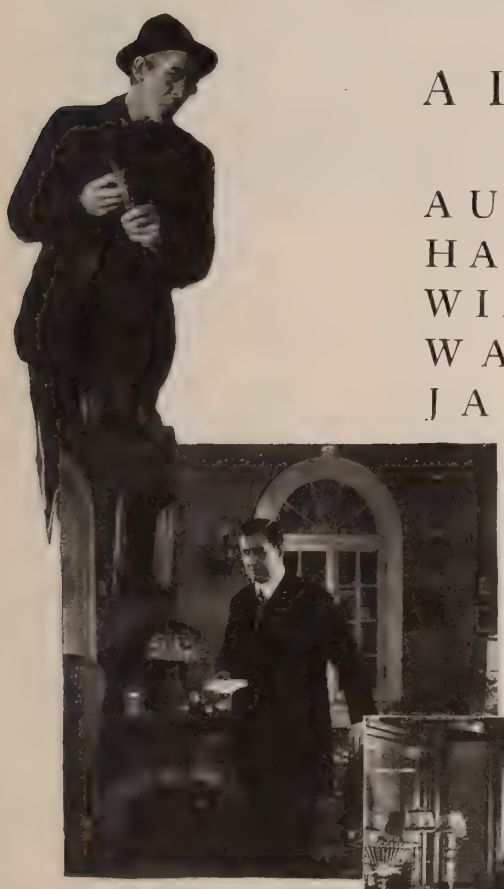
ALBERT W. PLUMMER

Featuring

ALTA VERA

SUPPORTED BY

AUDREY BERRY
HARLAN KNIGHT
WILLIAM BLACK
WALLACE RAY
JACK O'BRIEN



It's a Winner!!

Scenes from "Darkness and Daylight," based on the play of the same name by Charles W. Henry, directed by Albert W. Plummer for Bancroft Productions, Inc.

"Darkness and Daylight" Exploitation Aids

IN exploiting "Darkness and Daylight," you have a number of angles to work on.

The play on which it is based (not to be confused with the novel of the same name) is one of your principal selling angles. This was played all over the country, years ago, as well as abroad, and there will be many old timers who will recall this famous comedy melodrama of New England life. It was written by Charles W. Henry for Hughes, a famous actor of the 70's, and has endured to this day, being still used occasionally by stock companies.

Another exploitation angle which has merit, inasmuch as it has not been used, is the fact that the entire picture was taken on authentic settings, the scenes being shot in actual homes in Worcester, Mass., where the picture was filmed. As a result, the sets have a realistic quality—an appearance of being really lived in—not often found.

A simple stunt which might be effectively used in making up any special banners or signs would be to divide the sign into two halves, the one white and the other black, putting the word "Darkness" against a black background and the word "Daylight" against a white background, the words themselves being in a third color. Another application of the same idea would be a background of gray or some other neutral tint, with the word "Dark ness" in black and "Daylight" in white or light yellow.

In co-operative advertising, the title may be hooked in nicely. In tying up with a shoe merchant on an ad, for instance, some such line as this might be used: "There is as much difference between ordinary shoes and Eureka shoes as there is between 'Darkness and Daylight.'" A number of applications of this sort will readily suggest themselves.

A tie-up with the electric lighting company is also possible. A display of lighting fixtures might be used, with a window card bearing some such line as this: "'Darkness and Daylight' are all the same in the home that is electrically lighted. Mazda lamps turn Darkness into Daylight."

If your local savings bank is an active advertiser, you might induce them to put up a display card of this sort: "Life is made up of 'Darkness and Daylight.' Prepare now for the inevitable dark days. Open a savings account. Money in the bank means Daylight when Darkness comes."

The want ad stunt may be used to good effect on this picture. Insert in the classified columns of your paper an ad reading: "WANTED—Information concerning present whereabouts of May Allen and Ruth Allen, believed to be in this city, where they came to escape persecution of wealthy man. Aged 20 and 18, respectively. The younger girl is blind. As they are probably in destitute circumstances, it is important that they be located. For information, call Will Irving at (theatre phone number)."

There is a situation in the story in which Bickford, the wealthy man, persecutes the girl because of her resemblance to her dead mother, who refused his love. He hates the girl because of this, yet is madly in love with her. This suggests an essay contest for the best answers to the question: "Can a Man Love and Hate a Woman at the Same Time?"

Included among the stills on the production are some of Alta Vera in an attractive wedding gown. These, neatly mounted on a card, might be used by your local merchant in a window display of a trousseau. Or, if you wish to carry it a step further, have him select a similar gown, put it on a dummy, and display it in his window with a card reading: "Wedding gown worn by Alta Vera in 'Darkness and Daylight,' the romantic drama of smiles and tears coming to the Isis theatre on Monday, Tuesday and Wednesday."

A lobby display stunt with strong attention value can be built, if you care to go to the trouble, by placing a piece of scrim over the front of a box, of any desired size. Place lights inside the box on a flasher circuit, and at the back place a card with the word "Daylight" in prominent letters. Then, on the scrim, letter "Darkness and."

The resultant effect will be that when the inside of the box is dark, with all light falling on the front of the scrim, only the words "Darkness and" will be visible. When the lights flash on inside, however, so that there is a stronger light behind the scrim than in front of it, the words on the scrim will become practically invisible, and only the word "Daylight" will show.

If you have the necessary flasher and some extra porcelain sockets, practically the only cost will be for the piece of scrim, plus whatever time and labor you put in on it, and a device of this sort will attract a surprising amount of attention, especially if you have not used this sort of thing frequently.

Suitable catch-lines would be: "Based on the famous stage play that made millions laugh and cry." "The thrilling drama of two girls who gained happiness, despite the cruel persecution of a wealthy roue." "Life seemed very dark to May Allen, living under the shadow of a great cloud, but she discovered that the darkest hour is just before dawn."

Thumbnail Information on "Darkness and Daylight"

PRODUCED by Bancroft Productions, Inc., at Worcester, Mass., under the direction of Albert W. Plummer.

Story—Adapted from the play of the same name by Charles W. Henry.

CAST

May Allen.....Alta Vera
Ruth Allen.....Audrey Berry
Alias Bob Thorne.....Wallace Ray
James Bickford.....William Black
Obadiah Jenks....Harlan E. Knight
William Irving.....Jack O'Brien

Photography by Frank Zucker.
Length, seven reels.

With the Stock Companies Everywhere—

Back in the 1860's—"DARKNESS and DAYLIGHT" was going strong—and is still "hitting on all six"—Ask the Showman—HE KNOWS!!

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

F. B. O. Production Notes

A steel frame-work has been built at the Powers studio for scenes in "Daytime Wives," directed by Emile Chautard. The principals in the cast are Wyndham Standing, Grace Darmond, Ann Perdue.

James Horne has been engaged to direct "Now You See It." The cast includes Tom Gallery, Virginia Fox, Tom Wilson, Victor Potel and Gertrude Clair.

With Paramount Units

James Cruze and troupe of fifteen have left for New York to take final scenes for "Hollywood."

George Melford's "You Can't Fool Your Wife" company is at Catalina Island.

Herbert Brenon will next direct "The Woman with Four Faces," starring Betty Compson. This is an adaptation by George Hopkins of Bayard Veiller's play.

Beulah Marie Dix has been sent to New York to write a continuity for "Children of Jazz," the next Alfred Green subject.

With a company of ten principals, headed by Bebe Daniels and Antonio Moreno, seven extras and a technical staff of nine, Richard Ordynski left Sunday for Miami, Fla., to film exterior scenes for "The Exciters," a Paramount picture adapted from Martin Brown's stage play by John Colton and Sonya Levien.

Jane Thomas has been signed for an important role in "The Exciters," to be produced under the direction of Richard Ordynski, and in which Bebe Daniels and Antonio Moreno will be co-starred.

Century Cut Backs

Harry Edwards is directing Baby Peggy in a two-reel comedy, "The Orphan."

Jimmie Adams and Virginia Vance in a scene from "Oh Sister," Educational-Cameo comedy.

Director Archie Mayo has completed the Brownie comedy "The Leather Stringers."

Eugene DeRue has been assigned to direct the new Century comedian. Fred Spencer, in "Gasoline Love."

The fourth Buddy Messenger comedy "All Over Twist," has been completed.

Around Metro Studios

The stage play "Climbing," by Lee Hutty, is the next story for John M. Stahl, for which an adaptation is being prepared.

Director Fred Niblo and Bess Meredith are preparing a continuity for "Captain Applejack," Niblo's next production.

Monte M. Katterjohn is preparing continuity for "The Law Bringers," and the Robert W. Service story, "The Trail of Ninety-Eight," both to be produced by Reginald Barker.

Rex Ingram has selected Alice Terry, Ramon Navarro, Edward Connelly, Lewis Stone and Lionel Belmore as principals for "Scaramouche," production of which will start St. Patrick's day.

Milton E. Hoffman, production manager, arrived home from New York on Monday.

Hunt Stromberg is beginning the comedy "The Surprise Party," starring Bull Montana, with Vera Stedman opposite, Chuck Reisner, director.

Viola Dana will be able to resume work April 1st.

Louis Burston is leaving for New York within the week, with a print of "Desire."

At Universal City

Tod Browning has completed filming of "Drifting."

Katherine Perry has been selected as leading woman for Herbert Rawlinson in "Twenty Dollars," which Herbert Blache is directing.

"The Abysmal Brute" will be given a preview Tuesday night at the Ambassador theatre.

Hobart Henley is beginning "Up the Ladder," starring Virginia Valli.

In production are "Crossed Wires," under the direction of King Baggott, starring Gladys Walton; "Shell Shock," starring Hoot Gibson, under the direction of Edward Sedgwick; and "What Wives Want," with an all star cast, under the direction of Jack Conway.

Tully Marshall, who was signed recently by Universal for an important characterization in "The Hunchback of Notre Dame," will also play in the next Hobart Henley production, "Up the Ladder," it has just been announced.

Vernon Steel has been signed for one of the leading roles in the all star production to be directed by Jack Conway, "What Wives Want." The story is an original one by Perry Vokroff.

On the Goldwyn Lot

Emmet J. Flynn, for three years with Fox, has signed to direct for Goldwyn.

The screen rights for Hall Caine's "The Master of Man" have been purchased.

Erich Von Stroheim has changed the title of "McTeague" to "Greed."

George D. Baker is en route to Los Angeles to produce "What Shall it Profit," for Frank B. Mills, who will distribute through Goldwyn.

Ouida Bergere has been engaged to write the continuity for Elinor Glynn's "Six Days."

Victor Seastrom has arrived from New York to direct for Goldwyn.

Erich von Stroheim will leave the Goldwyn studios in Culver City, Calif., for San Francisco in a few days to begin filming "Greed," based upon Frank Norris' realistic novel, "McTeague," the continuity for which he has prepared himself. Gibson Gowland, the English actor engaged for the lead, arrived at the studios last week.

Lambert Hillyer is in the third week of production on Jesse B. Hampton's filming of Rex Beach's novel, "The Spoilers," and is making rapid progress.

"The Red Lights," company will go to the Mexican border this week to get atmospheric shots for that film. The entire company has been stricken with "Klieg eyes." An elaborate set depicting the Cocoanut Grove of the Ambassador hotel is now being used for this production.

Marshall Neilan and several of the principals appearing in his original screen story, "The Eternal Three," will film some of the scenes of that feature in Mexico City. Hobart Bosworth and Claire Windsor are among those going with the director to the Mexican capital.

While waiting for her husband to complete "The Eternal Three" and start work on "Tess of the D'Urbervilles" in which she will act the part of Tess, Blanche Sweet will make a picture for another company.

Here and There

The Halperin Productions have completed "Tea with a Kick," with an all star cast, and Victor Halperin leaves for New York with the print within ten days.

Eddie Polo is engaged making a five-reel dramatic subject at the Fine Arts studio, under the direction of John Grey, with Katherine Bennett playing the opposite lead.

Finis Fox has begun filming "The Man Between," French Canadian story by himself, for which a continuity has been written by Lois Zellner. In the cast are Allen Forrest, Philo McCullough, Vola Vale, Edna Murphy, Kitty Bradbury, Fred Malatesta and Doreen Turner.

C. Gardner Sullivan will write the titles for "Rupert of Hentzau."

Buddy Messenger has been added to the cast of the J. K. MacDonald subject, "Penrod and Sam."

Edwin Carewe has completed exteriors for "The Girl of the Golden West."

Ben Wilson returned from New York Monday after making contracts for ten productions to be made for a Boston firm. Each will have an all star cast and will be adaptations from well known stories.

Eddie Lyons is beginning a new series of comedies for Arrow. Ena Gregory will play opposite Lyons, who is directing himself.

A new series of Mirthquake comedies, featuring Bobbie Dunn, has been started under the direction of Eugene de Rue.

Francis Ford is using space at the Berwilla studio to produce a serial entitled "The Fighting Skipper" for Arrow. Ford plays the heavy, Peggy O'Day and Jack Perrin the leads.

L. J. Gasnier has completed "Mothers-in-Law" and is beginning upon "Daughters of the Rich." The all star cast for the new production includes Gaston Glass, Ruth Clifford, Stuart Holmes, Margery Daw and Ethel Shannon.

B. P. Schulberg has loaned Victor Schertzinger to Vitagraph for the production of one story. Olga Printzlau is now preparing the continuity for the Schertzinger production "The Mansion of Aching Hearts." All members of the cast attended the opening of Schulberg's "The Hero," at Miller theatre on Sunday night.

James O. Barrows is the newest addition to the list of players for Hugh Dierker's production "The Other Side."

D. W. Griffith and his company of players, are now at Miami, Fla., finishing his forthcoming photoplay feature, "The White Rose,"

Dick Thorpe, supervisor of production for C. C. Burr, led a troupe of ten players to Jacksonville, Fla., last week to film several scenes for the new All-Star comedy. Upon their return they plan to leave again for Bermuda to secure local color.

Josef Swickard has just completed his first starring vehicle, "The Cricket On The Hearth," Charles Dickens's story, for the Paul Gerson Pictures corporation of San Francisco.

Lucia Backus-Seger, who recently appeared in "Fury," the Richard Barthelmess picture, is now working at the Biograph studios in Will Nigh's next production.

Pre-release Reviews of Features

"The Leopardess"

Paramount—Six Reels

(Reviewed by Frank Shelton)

HENRY KOLKER deserves unstinted praise for his excellent direction of his first Paramount work. He has given to the screen a praiseworthy subject, which although starting off with the much used South Sea island stuff, soon gets away from there, thrills along over the bounding main and lands one in God's country where the plot continues to carry thrills right up to the close. It is the best picture in which Alice Brady has appeared on the Paramount program and one which gives her opportunity to go the limit. Although we must confess that Miss Brady is not very convincing as a South Sea island belle, she works hard and is very good in the dramatic closing scenes.

The opening scenes, staged in Florida, present a series of eye pleasing natural settings. The battle between Quizz and Croft on the boat, ending with the latter being thrown into the sea during a storm is a thrilling moment, so is that in which Croft forces his wife to dance for his guests under threat of invoking a dread native curse on the girl. The climax is a tense one. Tiara, determined to break the curse, awaits her husband's return with a gun in her hand. A man enters the door. She fires. The man falls. It proves to be the captain—back from a watery grave. Quizz returns anon. Through blood spots and a hat, he discovers the captain's presence. He attempts to kill both the captain and his wife when he releases a ferocious leopardess which, however, springs upon Quizz himself. It is a fine bit of screen craftsmanship.

There is one point in the story that is a bit overdone, and that is where the girl's father consents to give her to Quizz for a case of Scotch. Excellent direction has lifted this subject out of the beaten path.

The Cast

Tiara	Alice Brady
Captain Croft	Edward Langford
Scott Quigg	Montague Love
Angus McKenzie	Charles Kent
Pepito	Charles Beranger
Evoa	Marguerite Forrest
Mamoe	Glorie Eller

By Katherine Newlin Burt. Scenario by J. Clarkson Miller. Directed by Henry Kolker. Photographed by Gilbert Warrenton. Film editor, Tom Geraghty.

The Story—Scott Quigg cruising in the South Pacific lands on a small island, where he finds a beautiful white girl. Learning of a superstition which will bring the girl in fear to him, he succeeds in gaining power over her and marries her. On the way back to America, Quigg embarrasses the girl by rough treatment and when Captain Croft comes to the heroine's rescue, he is thrown into the sea. In his American home Quigg discovers the captain's presence. He attempts to have a leopardess which he keeps as a pet destroy them both, but the animal kills Quigg. Tiara marries Captain Croft.

Classification—Another South Sea romance with part of the story laid in America. Picturesque, thrilling and melodramatic ever and anon.

Production Highlights—The excellent mounting given the picture, especially the South Sea settings. The storm at sea. The fight between Quigg and the Captain ending with the throwing of the latter into the sea. The exquisite photography. The thrilling climax.

Exploitation Angles—Get a stuffffed leopard from your local taxidermist, put it in a cage in front of your house—a live one would be better. This stunt always attracts attention. Might work out same idea with a motor truck float to be run about city.

Drawing Power—Suitable for first run houses.

Some of the sleepy ones in "Our Gang" as they appear in the Pathe two reel comedy, "A Pleasant Journey."

"The Bishop of the Ozarks"

F. B. O.—Six Reels

(Reviewed by Laurence Reid)

THIS story presents a religious motive, and naturally carries quite a moral tone. Yet it contains no propaganda of any sort. It merely tells in a fairly effective dramatic manner the theme of regeneration and the triumph of good over evil. The spectator who has not paid much attention to mysticism will doubtless miss much of its story, since it unfolds scenes depicting a spiritualistic seance and what not. There is also demonstrated in the development of the plot a persistent strain of mental telepathy. Anyone up on things of an occult character will get much more out of "The Bishop of the Ozarks" than one who is uninformed on the subject.

The story is really a simple little document—one not occasioning much suspense in its action, but which reaches its climax with the interest fairly well sustained. The plot revolves around an escaped convict who forces a minister to exchange clothes with him. The dominie is killed which gives the criminal an opportunty to assume his identity as well as the guardianship of his little daughter. The following scenes depict the efforts of the convict to lead a useful life. He wins the love and admiration of everyone who comes in contact with him.

There is a suggestion of suspense because one anticipates his ultimate fall from grace—due to the prison guards recognizing him. Consequently he is denounced before his congregation. The governor of the state, who is one of his most enthusiastic admirers, comes forward and pardons him. During the unfoldment of the main theme there is an undercurrent of romance which offers some conflict.

The Cast

Roger Chapman / Tom Sullivan	Milford W. Howard
Margey Chapman	Derelys Perdue
Dr. Earl Godfrey	Cecil Holland
Dr. Paul Burroughs	Wm. Kenton
Governor of Alabama	R. D. MacLean
Shepherd Woman	Mrs. Milo Adams
Mrs. Jack Armstead	Jasa Melville
Simon	George Reed

By Milford W. Howard. Scenario by Finis Fox. Directed by Finis Fox. Photographed by Sol Polito.

The Story—Escaped convict changes clothes with another man, the latter of whom is later killed. The convict takes up work as pastor in the Ozark mountains. His foster daughter is sought by two young doctors, one of whom offers her a good love while the other has her under his evil influence. She finally accepts the honorable one and her father's identity is disclosed.

Classification—Drama with a religious note.

Production Highlights—The good photography. The moral value of story. The adequate acting.

Exploitation Angles — Might interest clergy and have them give addresses in their churches about picture.

"Are You a Failure?"

Preferred-Al Lichtman—5700 Feet

(Reviewed by L. C. Moen)

PROOF of the fact that characterization and the human touch can make a mighty entertaining picture out of one of the more or less stock plots is furnished in "Are You a Failure?" in which Lloyd Hughes is called upon to enact the type of hero that Charlie Ray made famous.

There is nothing especially new about the story of the chicken-hearted youth, who rises to the heights of heroism, but in this instance it has been so well cast and directed that it becomes a really diverting tale.

The picture is filled with clever little twists here and there—little variations from the time-honored hokum—that puts it entertainment value above the average. Conflict (a large portion of it in the hero's own soul), is built up slowly and surely, culminating in the magnificent log jam, from which he emerges with full right to be called "a chip of the old block."

Madge Bellamy, as the girl who believes in the hero through his struggle to find himself, is more lovely than ever in an appealing role. She has been photographed to the best possible advantage, even in the all-revealing close-ups, and her characterization of the girl is a deft commingling of shyness and courage, tenderness and strength. Lloyd Hughes, as the hero, gets over well here. He has managed, in the opening sequences, to make the boy weak without his becoming an unsympathetic character, and he also registers well in the latter part.

Tom Santschi is his usual rugged, devil-may-care self, and Jane Keckley and Myrtle Vane contribute excellent work as the hero's two aunts.

The Cast

Phyllis Thorpe	Madge Bellamy
Oliver Wendell Blaine	Lloyd Hughes
Killdevil Brennon	Tom Santschi
Gregory Thorpe	Hardee Kirkland
Aunt Emily	Jane Keckley
Emmet Graves	Hallam Cooley
Aunt Charlotte	Myrtle Vane
Thaddeus Crane	Samuel Allen

Story by Larry Evans. Adapted by Eve Unsell. Directed by Tom Forman. Photographed by Harry Perry. Produced by Freferred Pictures. Released by Al Lichtman Corporation.

The Story—Treats of a youth who has suffered from petticoat tyranny at the hands of two aunts, and whose character, as a result, is hidden beneath an exterior of timidity. He is made to appear ridiculous by Killdevil Brennon, in a burling contest, only Phyllis Thorpe, whose father owns the paper mills, continuing to believe in him. He subscribes to a correspondence course on success, and through the impetus which this gives him he throws off restraining influences. Hs risks his life to blast a log jam which imperils the town, and, on the arrival of Lesson Four, wins the girl.

Classification—Comedy drama with excellent characterizations and a touch of melodrama at the close.

Production Highlights—Hughes' portrayal of the youth. Beautiful shots of Madge Bellamy. The burling contest. The huge log jam and its blasting. The little human touches throughout. The excellent production.

Exploitation Angles—Play up the "Are You A Failure?" angle. Get interviews with successful men of your town as to whether a man can definitely build for success by following certain rules, or conduct a contest along the same line. Run teaser ads similar to that shown in the picture. Use a man dressed as a down-and-outer as a street ballyhoo.

Drawing Power—Should be satisfactory anywhere and entertain any sort of audience.

"Vanity Fair"

Goldwyn—Eight Reels

(Reviewed by Frank Shelton)

"VANITY FAIR" is a personal triumph for Hugh and Mabel Ballin, star and director respectively. It is a thoroughly high class picture, transplanting to the screen in admirable style one of the classics of English literature. It is a succession of massive sets, of glowing color, of charming costumes of another day, of excellent characterizations, of dynamic spectacle.

Here is a picture that should appeal to the high brows—to those who call continuously for "better pictures." The story itself is known to millions. Seventy-five years have passed since the book first was published. It is still a popular work. It is an entertaining story of old England and its charming romances. The leading character, Becky Sharp, is a fascinating little flirt, as pictured on the screen. Mabel Ballin as Becky is simply great. She makes the character live. It seems to step from the screen in its realism. This picture, by the way, is the making of Eleanor Boardman. She screens unusually well and is a striking beauty as well as a clever actress. Mr. Bosworth is an ideal Lord Steyne. Mr. Ford's George Osborne is a delight and George Walsh has never enacted a more romantic role than Captain Crawley.

Meticulous attention to detail is in evidence throughout the picture. The settings are correct to the Nth degree and the costumes picturesque. The gay Napoleonic period has been reproduced with dazzling splendor and the ball on the eve of the battle of Waterloo is one of the most brilliant sets of the year. The scenes on the battlefield and the Napoleon tableau are highlights of the picture.

One of the tense situations arises when Becky's husband gets out of the claws of the police and returns to his home to find Becky in the arms of Lord Steyne. Some real acting follows on the part of Walsh, Bosworth and Miss Ballin. It is a picture that should stand out in the list of good features of the present season. The book has been followed closely. "Vanity Fair" is worth while.

The Cast

Becky Sharp	Mabel Ballin
Marquis of Steyne	Hobart Bosworth
Rawdon Crawley	George Walsh
George Osborne	Harrison Ford
Capt. Dobbin	Earle Foxe
Amelia Sedley	Eleanor Boardman
Joseph Sedley	Willard Louis
Sir Pitt Crawley	Robert Mack

By William Makepeace Thackeray. Directed by Hugo Ballin. Scenario by Hugo Ballin. Photographed by J. R. Diamond.

The Story—Fresh from school Becky Sharp visits the home of her chum, Amelia Sedley, and immediately tries to captivate her brother, Joseph. Failing, she proceeds to the home of Sir Pitt Crawley as governess, where she engineers a secret marriage with Captain Crawley which, however, is not a financial success. Amelia, meanwhile has married a childhood sweetheart, George Osborne; Becky flirts with George, who on the eve of battle, asks Becky to meet him. But their flirtation is soon ended. George is killed on the battlefield. Becky flirts with the wealthy Lord Steyne. Rawdon discovers the state of affairs and leaves Becky. She returns to London to live a quiet life.

Classification — A remarkable adaptation of Thackeray's romantic novel. A costume play of quality.

Production Highlights — Mabel Ballin's interpretation of the role of Becky Sharp, the flirt. The fine support. The exquisite costuming. The massive sets. The ball in Brussels on the eve of battle. The battlefield scenes at Waterloo. The fine camera work and sparkling photography.

Exploitation Angles—The title. Tieups with book stores on Thackeray's works, featuring "Vanity Fair." Put on a special screening for the school authorities. Get a lot of photos from the picture in the window for your advertising. Boost it as especially good for women's clubs and literary organizations.

Drawing Power—Very fine for houses catering to a high class clientele

"If Winter Comes"

Fox—Fourteen Reels

(Reviewed by Laurence Reid)

A. S. M. HUTCHINSON'S inspiring novel—one of the greatest pieces of fiction of all time—has been approached with deep reverence by Harry Millarde, who was assigned to the difficult task of translating the work for the screen.

The director has made a very literal translation of the story—a story which must have taxed his ingenuity because of its episodic character. He has brought forth all the salient points—such as the romantic conflicts and the whimsical touches when Sabre is introduced to the quaint servants, High Jinks and Low Jinks, and when he rides his bicycle home and stakes off the farthest position to which the wheel will glide. The enlistment scene, naturally, is in the picture and the dramatic climax, when Sabre is bewildered as he attempts to defend himself before a coroner's jury of a crime of which he is innocent, justifies the picturization of the story.

Millarde executes this scene with a sure grasp upon the value of contrast. The background is blackened out and first Sabre, suffering untold tortures to his sensitive mind, and the crafty lawyer persecuting him and then back to Sabre again, indicate that the director knows how to balance his conflict.

As presented it is too long. Several of the early scenes could be profitably shortened and the same may be said of the captions which are mostly taken from the novel. This would eliminate the sketchy or episodic character of the picture. Millarde has kept faith throughout. Even his exteriors have been caught in the exact locality of the story and they lend a picturesque atmosphere. The spiritual quality—the dominant factor of the novel—is finely emphasized. Why not with Percy Marmont playing Sabre in a manner which might suggest that the author had the actor in mind. The simplicity of the figure, the whimsical humor which kept him in balance, the pathetic honesty of the man—these qualities are deftly suggested. All the characters with few exceptions are present—and all are competently acted.

It is a picture which transports anyone endowed with the least imagination. It indicates an earnest effort on the part of its sponsors to do a big story in a big way. They have not failed. If it often lacks coherence it is because the author's expression is incapable of being translated. Its reactions on the mind stamp it as a picture with a soul. Which of course makes it exceptionally worth while.

The Cast

Mark Sabre	Percy Marmont
Nona	Ann Forrest
Lord Tybar	Raymond Bloomer
Rev. Sebastian Fortune	Riley Hatch
Effie Bright	Gladys Leslie
Twyning	Sidney Herbert
Mabel Sabre	Margaret Fielding
Old Bright	George Pelzer
High Jinks	Dorothy Allen
Low Jinks	Eleanor Daniels
Young Perch	Russell Sedgewick
Mrs. Perch	Mrs. Eugene Woodward

By A. S. M. Hutchinson. Adapted by Paul Sloane. Directed by Harry Millarde.

The Story—Sabre, a simple believer in the goodness of the world, idealizes everything with which he comes in contact. His house topples to pieces and he is caught in the embrace of three distinct romances. He finds peace and happiness eventually with a woman who understands him.

Classification — Character study of man searching for expression among the commonplace events of life.

Production Highlights—The faithful adaptation. The spiritual quality. The fine direction. The correct atmosphere. The enlistment scene. The climax. The fine acting.

Exploitation Angles—Tie up with bookdealers on sale of author's works, and particularly, "If Winter Comes." Play up author and director and cast.

"Lost and Found"

Goldwyn—Seven Reels

(Reviewed by Frank Shelton)

WE were getting awfully tired of the constant flow of South Sea island stuff. We didn't think there was anyone who had the nerve to make another picture of this type. And then we saw "Lost and Found." Here is a picture that puts all former South Sea productions to rout. It is the best film tale of this land of romance and the hula hula that we have ever had the pleasure of viewing. It will come as a decided treat for a jaded public. This feature was not made in Florida or the Catalina Islands, but right down in Tahiti itself. And the finished product is an artistic, entertaining and thrilling photoplay. From a photographic and scenic viewpoint, it is a thing of surpassing beauty.

R. A. Walsh's direction of the story by Carey Wilson makes the whole scene live. The plot holds the interest from title to fadeout. We meet with the unusual at every point—even giving the observer some shots at real hula hula dancing that will make Gilda Grey jealous.

The cast is one of uniform excellence. House Peters, Pauline Starke, Antonio Moreno, George Seigmann, Carl Harbaugh, and Rosemary Theby do admirable work.

There are so many thrilling scenes in the picture that it would be impossible to enumerate them in the space available. Perhaps the battle between real South Sea natives is the real novelty of the picture. There's another tense moment when Captain Blackbird, after long years of cruising, at last finds the man who ran away with his wife. There is a terrific fistic battle here. Blackbird takes the man aboard and is just about to throw him to the sharks, when he reveals that it was his own daughter whom he left behind on the island.

There is a charming romance running through the dramatic plot with Miss Starke and Mr. Moreno carrying it along to a happy ending. "Lost and Found" is all very fine and we predict for it a real welcome at the hands of the public—always eager for something different.

The Cast

Captain Blackbird	House Peters
Lorna	Pauline Starke
Lloyd Warren	Antonio Moreno
Baby Madge	Mary Jane Irving
Madge	Rosemary Theby
Faulke	George Seigmann
Skinner	William V. Mong
Waki	Carl Harbaugh
Kerito	David Wing

By Carey Wilson. Directed by R. A. Walsh. Scenario by Paul Bern. Photographed by Clyde De Vinna.

The Story — Faulke had tricked Madge to leave her husband, Captain Blackbird, and go with him to Pango in the South Seas. Madge and her daughter Lorna yearn for the coming of husband and father, their case seems hopeless. Lorna is in love with Warren, the American, but Faulke forces her to agree to marry Waki, a native leader. Then one day Blackbird, seeking a doll for his baby, steers his craft toward Pango, meets up with Faulke, whom he abducts. In an attempt to save his life aboard ship, Faulke reveals that Lorna, the captain's other daughter, is back on the island.

Classification—A different kind of South Sea story made in the exact locale of the author's tale.

Production Highlights—The excellent work of the cast. The artistic settings and exquisite photography. The battle between the natives. The hula hula dances. The fire scenes at the close photographed in natural colors. The preparation for the native weedding.

Exploitation Angles—Insert ads in the Lost and Found classified columns of your newspaper. Dress your ushers in South Sea attire—as near as practicable. There are many prologues that will suggest themselves—a Hula Hula dance in Hawaiian setting and with Hawaiian orchestral accompaniment would be fine.

"Daddy"

Sol Lesser-First National—Six Reels

(Reviewed by Laurence Reid)

IT doesn't make any difference what kind of a picture Jackie Coogan appears in—so long as he is over. The precocious youngster could star in a dramatization of the telephone book and make a hit. There are only a few who can get the crowds and little Jackie is one of them.

"Daddy" is mediocre in subject matter—it being nothing else than a vehicle. Naturally the interest centers on young John's performance—as it does when he appears in such a work as "Oliver Twist," only in the present release one is compelled to watch the star because of the plot shortcomings. He has his moments. Watching him toy with the spaghetti pail and endeavor to eat the slippery food is good for a hearty laugh. And his emotional opportunities arrive when death stalks in and robs him of his aged companion.

"Daddy" was surely written with the little star in mind. It may be catalogued as a heart interest story—so obvious and shop-worn as to carry little sustaining value. With a less talented personage than Jackie it would be dismissed instantly as a work of little consequence.

It tells the tale of a mother leaving her husband, a violinist, because she believes him unfaithful and taking her baby son to his grandparents on the farm. There is no real motive for her hasty departure since no conflict is precipitated. The husband is supposed to have been killed in an auto accident, but he bobs up years later a world-famous violinist. Meanwhile the grandparents have gone to the poorhouse, the mother has died, and the boy goes to the city to make money to restore the farm to his aged relatives. So he meets a street musician who happens to be his father's tutor. The scenes between the two are the best in the picture. Eventually the father discovers the child, provides for him and restores the farm to the old people.

The picture did not cost a great deal of money. But Jackie could play in a single setting—one bare of all detail and put a story over. Very few can do that. Cesare Gravina contributes a neat cameo as the old Italian tutor. His scenes with the little star make the feature worth seeing. Jackie needs a story which brings out all the imagination, all the childish impulses and whimsicalities, all the frolic and play of the eternal juvenile. We are anxiously awaiting the next one, "Toby Tyler." Being a circus story, it looks more suitable.

The Cast

Jackie Savelli (afterwards Jackie Holden)..... Jackie Coogan
Paul Savelli..... Arthur Carewe
Helene Savelli..... Josie Sedgewick
Cesare Gallo..... Cesare Gravini
Eben Holden..... Bert Woodruff
Mrs. Holden..... Anna Townsend
Impressario..... William Lewis
Valet..... George Kuwa
Mildred..... By Herself

Directed by E. Mason Hooper. Produced by Sol Lesser. Distributed by First National

The Story—Wife, jealous of her husband, a violinist, leaves him and goes back to her parents on the farm. She dies and the grandparents, unable to make both ends meet, are forced to auction the farm and household goods and go to the poorhouse. The father of the boy, supposedly a victim of an auto accident, recovers and becomes a world famous violinist. He later meets his little son who has gone to the city to make money to buy the farm back. The youngster lives with his father's former music teacher. A reconciliation follows and the old people are restored to the farm.

Classification—Heart interest drama.

Production Highlights—Jackie Coogan's efforts in eating spaghetti. The scenes when Jackie is adopted by old music master. The moment when the old man dies.

Exploitation Angles—Play up Jackie Coogan. He will pack your house. Use the title. Feature a youngster playing the violin for a prologue.

Drawing Power—Will get over everywhere on account of star's talent and personality.

Lige Conley in "Hold Tight," Educational Mermaid comedy, a Jack White production.

"Just Like a Woman"

Haskins-Hodkinson—4900 Feet

(Reviewed by Laurence Reid)

"JUST LIKE A WOMAN" may be compared to a moon-beam, so light, so penetrable are its contents. Just why the sponsors saw picture material in a story so innocuous and vapid is difficult to imagine. But there it is telling a tale of a boarding school girl who masquerades as a young old maid, prim and proper, in order to show her aunts that she is not lacking in deportment. The story is padded and is so entirely obvious that the finish may be anticipated from the first reel. In fact it is all much ado about nothing.

First we see a group of girls gamboling about on the green. The heroine gets a letter from her spinster aunts asking her to come and live with them—although they are afraid she has inherited the artful ways of her actress mother. Once she is installed in the house, it is her object to put over the "prim and proper" stuff so that the aunts rebel. And the romance is introduced by a wager and the story never gets anywhere.

Just what the title indicates is hard to determine unless it is an attempt to express coquetry. Certainly there is nothing in the action to hold the interest. The youth, a lawyer, meets the girl and catches her in the arms of another man. It is her brother who is introduced for no other reason than to precipitate this scene, although he makes two or three appearances begging money from the girl, notwithstanding the fact that he looks prosperous.

Such a story should have been condensed into three reels. It asks too much of the players as it stands. Even George Fawcett is unable to make anything of his role, while Ralph Graves is considerably awkward and amateurish in his portrayal of the love-sick swain. The spinster aunts who should have provided a note of humor are interpreted in a conventional manner. There is doubtless an audience for this picture if it is shown on double feature day. It is too weak and inconsequential to stand alone.

The Cast

Peggy Dean..... Marguerite De La Motte
Judge Landon..... George Fawcett
James Landon..... Ralph Graves
Abigail..... Jane Keckley
Salina, Peggy's aunt..... Julia Calhoun
Peggy's Brother..... J. Frank Glendon

By Grace Haskins. Directed by Scott Beal and Hugh McClung.

The Story—Boarding school girl receives letter from her spinster aunts asking her to live with them. They have cast aspersions on her actress mother. So she decides to teach them a lesson. She masquerades as a prim and proper girl studying to become a missionary. She falls in love and nearly breaks the young man's heart. But a reconciliation follows.

Classification—Romantic comedy.

Production Highlights—The good staging.

Exploitation Angles—The title might come in for some publicity through a teaser campaign. Also play up George Fawcett and Marguerite De La Motte.

Drawing Power—Best suited for neighborhood houses which cater to feminine clientele. Needs support from another feature.

"Scars of Jealousy"

Ince-First National—Six Reels

(Reviewed by Laurence Reid)

THOMAS INCE sponsors a first rate story of conflict and character development in "Scars of Jealousy," which aside from its hectic title is strong enough in its plot, action and interpretation to interest even the most jaded of fans. We will advise you, however, that you are not in for anything original other than exposing a clannish group of people who live up in "them thar hills"—people who are descendants of the nobles of France, but who escaped the wrath of royalty by fleeing to America, settling down in the hill country of Alabama and taking up the moonshining business.

The story introduces a prologue showing the nobles in conflict with the haughty rulers. It then gets off on another tack, by presenting their descendants. And so to the conflict between the hill people and the proud settlers in the valley.

"Scars of Jealousy" presents Frank Keenan in a role which he can do better than any of his contemporaries—that of a Southern colonel of the old school. His son lacks character and after a wild party the boy is disowned. The pater rides into the hills to adopt a Cajan—the name by which these descendants are known, although they are pictured as people of ill repute, shiftless and of no account.

The story is treated in a manner so that the interest is maintained, due to a well arranged continuity and emphasis being placed upon the feud and characterization. here are some healthy fights between the young Cajan and the colonel's son, but the lad from the hills goes back home when the neighbor's daughter scorns him. The climax presents the conventional conflict between the revenuers and the hill people. And it offers a thrill when a forest fire threatens to wipe out the entire community. The colonel's son is made over into a man when the Cajan compels him to accompany him home and the heroine dashes to the rescue of the hill youth when he is imprisoned on suspicion of killing a revenuer.

Lloyd Hughes cuts a picturesque figure as the young mountaineer. The atmosphere is good and the settings entirely appropriate. The story has vitality and Keenan's acting carries quality.

The Cast

Colonel Newland..... Frank Keenan
Jeff Newland..... Edward Burns
Coddy Jakes..... Lloyd Hughes
Helen Meanix..... Marguerite De La Motte
Colonel Meanix..... James Neil
Pere Jakes..... Walter Lynch
Zeke Jakes..... James Mason
Mandy..... Hattie Peters
Mose..... George Read

By Anthony H. Rudd. Directed by Lambert Hillyer. Produced by Thomas H. Ince. Released by First National.

The Story—Wealthy planter disowns his son for his weak character and adopts a youth from the hills—a youth with Cajan blood in him, which means that his ancestors were nobles in France. The revenue officers are after the youth's people and he is suspected of a murder crime. He runs away from his new home and compels the planter's son to accompany him. Succeeds in developing the character of the youthful planter, but is captured by revenuers and imprisoned. Girl effects his escape and they find love together after saving themselves from raging forest fire.

Classification—Romantic melodrama laid in South.

Production Highlights—Frank Keenan's fine character study. The fine atmosphere. The fights. The capture of the boy. The forest fire.

Exploitation Angles—Play up the Southern atmosphere. Tell something about the Cajans being descendants of the nobles of the days of Napoleon. Feature the cast.

Drawing Power—Will interest the average audience. Good for any downtown house.

"Brass"

Warner Brothers—Nine Reels

(Reviewed by Frank Shelton)

WITH a cast that reads like the Blue Book of Screendom, with a story that has been read and discussed by millions, with direction that is brilliant at all times, with a scenic investiture that is unusually artistic throughout, "Brass" comes to the shadow stage in a blaze of glory. It is a picture of which everyone connected with its making can be proud and some of the best craftsmen in the industry have labored long and well on it.

The acting is really remarkable. The picture serves to bring forth latent powers we've never suspected existed. Monte Blue, of course, is good, but Marie Prevost is a wonderful selection for the role of Marjorie Jones, the "flapper" who has some tough experiences in the marital game, and Irene Rich as "Mrs. G." contributes a character portraiture that is downright fine, a 100 per cent. piece of work. Harry Myers furnishes the fun and as usual does it well.

The rest of the cast is entirely adequate. Baby Bruce Puerin will make a lot of friends, in fact there is a lot of "baby stuff" in the picture that will please the women folks. The producers have gone to great trouble to assemble a personnel of correct types.

The feature is one possessing real entertainment, but we must confess that it would be greatly improved if the producers had ended it a reel or so quicker and written finis after getting Mrs. G., Philip and the baby together instead of leaving this ending to the imagination. This is the only flaw we could pick in the picture, but we're afraid that many others are going to find fault with the ending.

There is some Avery Hopwood bedroom stuff in the picture that will have to be toned down for certain communities. "Brass" is a great subject for the women. That means that the men will have to trot along—and, well, the brute of the species will find himself liking it immensely after he's seen a few reels.

The Cast

Philip Baldwin	Monte Blue
Marjorie Jones	Marie Prevost
Mrs. Grotenberg	Irene Rich
Wilbur Lansing	Harry Myers
Joe Church	Frank Keenan
Rosemary Church	Helen Ferguson
Harry Baldwin	Pat O'Malley
Lucy Baldwin	Miss Dupont
Leila Vale	Ethel Grey Terry
Mrs. Baldwin	Margaret Seddon
Judge Baldwin	Edward Jobson
Baby Paul	Bruce Puerin

By Charles G. Norris. Directed by Sidney A. Franklin. Adapted by Julien Josephson. Photographed by Norbert Brodin. Produced by Harry Rapf. Titles by Sada Cowan.

The Story—Deals with the romance of Philip Baldwin who after a wonderful period of courtship is married to Marjorie Jones, but soon finds that their tastes are widely different and their marital bark goes on the rocks. Marjorie marries a sporty gentleman, while Philip and his little son both fall in love with "Mrs. G.," a boarder. His first wife tells Mrs. G. her heart is breaking for her child. Mrs. G. goes away. The story ends with Philip and his child praying to God to bring back "Mama G."

Classification—An absorbing story of marriage and divorce told by a notable personnel.

Production Headlights—The excellent characterizations contributed by Monte Blue, Marie Prevost, Irene Rich, Harry Meyers and every member of the cast. The attractive subtitles by Sada Cowan. The exquisite photography. The eye-pleasing exteriors.

Exploitation Angles—A book store tie-up suggests itself at once. You have a wonderful list of stars to exploit in type and electric lights. A wedding ring window tieup with your jeweler with two cards, one printed with appropriate wording such as "She changed this ring of pure gold for one of BRASS."

Drawing Power—Should be a box office winner. Cater to the women to build up your matinees.

A scene from "Double Cinched," in which Leo Maloney and Pauline Curley are the victims of double marriage ceremony. , One of the Range Rider Series, Pathe.

"The Midnight Guest"

Universal—4795 Feet

(Reviewed by Laurence Reid)

THIS story of a guttersnipe who is lifted from her sordid environment by a good samaritan, but who refuses his honorable love because she is infatuated with his cynical friend does not offer much in the shape of entertainment. There are several flaws in the plot as well as in the characterization, for in the end the spectator doesn't know which man she accepts—although it is indicated that she turns to the cynic who learned something of humanity while convalescing from his injury.

The protagonist is a girl crook who, upon entering a rich man's home, is caught. The cynic is his best friend. The young woman is adopted by the wealthy man whose love is sincere, while the cynic continues to scoff at her. One weakness in the characterization is that of showing the girl becoming a lady so quickly. Another weakness is the insufficient explanation of her redemption.

There is no spiritual tug to the story. The only transformation discernible is the ability of the guttersnipe to wear her gowns becomingly. But she has little to say. The cynic repulsed in his attempts to propose love without marriage leaves for the Congo. During his absence the girl has ingratiated herself into the affections of the rich man. When his friend returns and learns of the affair, he stages a wild party before departing on another African trip. But the girl comes to his house and when the cynic is shot by a crook he appreciates her fine qualities.

The motivation is weak throughout. And it isn't very well interpreted. Miss Darmond in the title role conducts a fashion parade, while Mahlon Hamilton as the cynic is exceedingly awkward while registering intoxication. Clyde Fillmore is more in character as the rich man. The picture is well staged. In fact the settings furnish the only highlights. There is no real redemption and very little conflict and it must be put down as just mediocre.

The Cast

Gabrielle	Grace Darmond
John Dryden	Mahlon Hamilton
William Chatfield	Clyde Fillmore
Monk	Pat Harmon
Aunt Sally	Mathilde Brundage

By Rubert Julian. Scenario by Rupert Julian. Directed by George Archainbaud. Photographed by Charles Stumar. Produced by Universal.

The Story—Treats of a girl crook who enters rich man's home and is caught. She is saved from arrest by the rich man's friend but does not respond to his advances. He goes away while the friend takes care of her. When he returns he makes another bid for her love and is redeemed after being severely wounded.

Classification—Story of redemption. Society drama carrying vein of crook melodrama.

Production Highlights—The good staging of picture. The party scene.

Exploitation Angles—A campaign of teaser lines would be a good angle to exploit this one.

Drawing Power—Suitable for second and third class downtown houses.

"Mr. Billings Spends His Dime"

Paramount—Five Reels

(Reviewed by Laurence Reid)

THE rotund Walter Hiers, whose unctuous humor has manifested itself in scores of pictures, has finally reached stellar heights. Seeing as how he is the only corpulent comedian on the screen there is no reason why he shouldn't established a popular following. There are occasions when stories are offered which feature roly-poly characters. But they have had to use them for slapstick comedies because obesity and slapstick (like Damon and Pythias) always go together.

But Hiers has an adventure comedy here which, while of no consequence in the general run of things, manages to amuse for an hour. The star has a facility in facial expression and succeeds in suggesting that fat people are surrounded by a halo of pathos. He is gifted in shading his role, noticeable in the manner in which he takes advantage of every situation. But the point we like about his work is his effort to appear wholesome—without relying upon exaggerated buffoonery.

The idea is based upon our old friend—the South American revolution formula. There are some variations to be sure, yet one knows for a certainty just how it will develop. Consequently the interest is held by the incident and the interpretation—as well as the colorful detail which the director has given the picture. Hiers plays a haberdashery clerk who spends his last ten cent piece in buying a cigar the band of which bears a likeness of a South American beauty. He crashes into the customary revolution and collects a deal of trouble before he wins the fair beauty's heart and hand. Hiers uses his eyebrows effectively and his smile—a generous one—is ever with him. He has able assistance from George Fawcett, Robert McKim and Jacqueline Logan.

Anyone seeing this picture should feel entertained. The comedy may be light and obvious, but it is clean and wholesome—and Hiers should feel highly elated over his first stellar production.

The Cast

John Percival Billings	Walter Hiers
Suzanna Juarez	Jacqueline Logan
Gen. Pablo Blanco	George Fawcett
Captain Gomez	Robert McKim
Priscilla Parker	Patricia Palmer
Estaban Juarez	Joseph Swickard
John D. Starbock	Guy Oliver
White	Edward Patrick
Diego	Clarence Burton
Manuel	George Field
Martin Green	Lucien Littlefield

By Dana Burnet. Scenario by Albert S. LeVino. Directed by Wesley H. Ruggles. Photographed by Charles Schoenbaum. Produced by Famous Players.

The Story—Treats of a young salesman who is down on his luck. He unexpectedly comes in possession of five thousand dollars and decides to take a vacation in South America. There he finds an engagement in a revolution filled with thrills and romance. He routs the revolutionists and wins the girl of his heart—a girl whose father is threatened and whose difficulties lead him to desert the bandits.

Classification—Romantic comedy-drama featuring breezy American in South American revolution.

Production Highlights—The good work of Walter Hiers in his first starring role. The good comedy moments. The fights and action during the revolution.

Exploitation Angles—Here is your opportunity to acquaint your public with Walter Hiers who blossoms forth as a new star. Make use of the title for exploitation.

Don't forget that he has just been married and that the fans are interested. There is an opportunity to tie this fact and the title up in apt newspaper advertising. Photographs of the bride are available. Use them.

Drawing Power—A very good audience picture. Should draw well in any community.

NOW!!

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FRED STONE

Now!
Now!
Now!
Now!

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FILM BOOKING OFFICES of America has ready for instantaneous bookings the two best pictures FRED STONE ever made. "THE DUKE OF CHIMNEY BUTTE" and "BILLY JIM." Thousands want to see the great FRED STONE now as never before, because of his entry into religion and because they love him and his clean life and splendid qualities. Wire, long distance phone, or write or call at your nearest F. B. O. exchange for immediate bookings on these pictures. Frank Borzage directed them both. All posters and advertising material ready to ship on wire order. Don't waste one second. Wire your booking for these two pictures NOW and take advantage of this lucky break.

Write, wire or phone your F. B. O. exchange. Don't muff this extraordinary opportunity.

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Opinions on Current Short Subjects

"A Jungle Romeo"

(Educational—Two Reels)

SNOOKY, a chimpanzee of human intelligence, is the star. A couple of novelties have reached the screen in which one person has portrayed all of the principal roles, severely taxing the artist's versatility and an ability to apply various make-ups. But speaking of novelties, when a chimpanzee can be so thoroughly trained as to play eleven different roles in a two-reel comedy, and play each part with a distinctly different treatment, he is entitled to the description of "the humanzee." Such is Snooky, star of "A Jungle Romeo," whose clever performance in varied characterizations makes the two-reeler one of the most amusing, novel and altogether satisfactory that has ever reached the screen.

Snooky, of course, cannot be credited with the laugh provoking sub-titles, nor can he be given credit without first remembering that possibly the director's patience was tried to the utmost, but that this monarch of the monkey family could be directed to deliver such characterizations at all, borders upon being marvellous.

The first sub-title states that Snooky says both men and women sprang from monkeys, but that women sprang farther. Notwithstanding, Snooky is plainly interested in the daughter of a poor monk, experiencing some difficulty in meeting expenses. Therefore, father monk wishes his daughter to marry the villainous landlord and avoid dispossession from the jungalow.

Snooky, the hero, is not to be deprived of his far one and at the jungle mission takes unto himself a wife, thwarts plans to disturb his peaceful matrimonial existence and eventually saves baby monkey from burning to death, when the bad monk makes his final attempt to win by strategy.

Surely there is no one who would not be amused, entertained and interested in this unusual offering, a sure-fire laugh getter, besides. —*LILLIAN GALE.*

"Shoot Straight"

(Roach-Pathe—One Reel)

GETTING out into the open to make a one-reel comedy, so often stupid with break-away vases, pies in the face and fake interiors, this travesty on the amateur hunter is both amusing and novel.

Paul Parrott embarks upon a hunting expedition with a gun and a book of rules, resolving to hunt according to Hoyle. There are some scenes showing how he follows the suggestions given on baiting squirrels. While intent upon following these, one well trained squirrel uses the barrel of Parrott's gun as a trapese.

Field rabbits the amateur hunter finds even more elusive. He finally intrudes upon a hunting party and gets himself in wrong generally by shooting at their decoys. The book of rules does not mention what steps to take in the event a hunter accidentally finds a pretty girl in the marsh, and since there are no instructions to the contrary, he finds it more interesting to try and make a "hit" with the girl (Jobyna Ralston) than to bring down the hunting trophies.

Before the reel is finished Parrott encounters a bear and the usual chase brings the unusually good comedy to an end.—*LILLIAN GALE.*

A scene from "The Cobbler," the "Our Gang" Pathe two reel comedy, with a cast of all star juvenile players.

"Pop Tuttle's Polecat Plot"

(Plum Center Comedy-F. B. O.—Two Reels)

HAVING seen a number of these truly rural burlesques we must say right here and now that this latest Plum Center comedy tops them all—the reason being that it points some real hokum which is not unduly exaggerated to bring a laugh or three.

The piece offers severe competition between old Pop and a rival who would steal his bus-trade. Pop's buss is an antiquated, broken-down contraption—which ought to be declared unsafe by the "willage" authorities. The competitor drives a deep-sea hack. And from this rivalry there is developed some highly amusing incident.

Pop and his rival, Nosey Nichols, race to meet "yesterday's train," and the passengers climb into Nosey's hack with the single exception of a fair flapper. But when the drummers notice the girl they transfer to Pop's bus. Then it's up to the drivers to get real mean. Nosey loosens the nut on one of the wheels of Tuttle's carryall and old Pop returns the compliments by bribing a pickaninny to throw a polecat—some call it a skunk—into Nichols' cab. And so it is constant shifting by the passengers from one bus to another. But Tillie, the Great Dane, with the aid of a wheelbarrow brings Pop's bus into the hotel on time. So he gets the concession.

It is a smart comedy filled with amusing gags. Look it over, then put it on your program.—*LAURENCE REID.*

"For Safe Keeping"

(Roach-Pathe—One Reel)

AS a faint-hearted clerk Paul Parrott assumes the role of an employee burdened with $50,000.00 which he was too late to deposit in the bank. He lets his imagination run away with him, suffers scare and thereby gets himself into real trouble, ending up in the county jail, where he hopes to find safety. Instead, he discovers himself in a cell with a gang of genuine criminals, who are making an escape, forcing him to come along. Then the experiences of a wild night keep the action going until the accidental hero, with the aid of a girl and a monkey finds himself safely in possession of the money entrusted to him, and breathes a sigh of relief when he knows the ruffians are on the way back to jail.

There are a good many laughs in this and a number of exciting incidents. — *LILLIAN GALE.*

"The Phantom Fortune"

(Universal Chapter Play—12 Episodes)

THE romance of American business has been dramatized in "The Phantom Fortune." The action centers about business and the philosophy of the "go getter," much as did some of the Douglas Fairbanks pictures made in association with Emerson and Loos.

William Desmond appears as an irresponsible young artist whose father dies, leaving him a business on the verge of bankruptcy. Inspired by the "It can be done" philosophy of his attractive secretary, he sets about to overcome all obstacles and put the business on its feet.

In the first episode, the creditors and employees demand money. When it seems impossible to get it, the hero sends a letter of acceptance to the trust, which wants to buy him out. This means defeat, however, and his secretary, played by Esther Ralston, persuades him that he should not sell, so he sets out in a blinding storm to overtake the letter. His car is wrecked and he falls among highly charged electric wires.

In the second installment, he escapes from this situation and obtains the letter just as it is to be delivered. He sells his house to raise the necessary money, but on the way to the works to pay the men, who threaten to quit at four, he is robbed, and arrives without the money.

In the third episode, he recovers the money and restores harmony in the factory. Success, however, depends upon a large order which a friend of his will give him, and on two carloads of rubber necessary to make up the order of tires. His enemies prevent his seeing his friend, and send the rubber cars toward an oncoming train.

There is action aplenty, here, and a novelty of theme that is refreshing among serials. Good stuff, this, and it should carry an especially strong appeal to young men.—*L. C. MOEN.*

"Partners Three"

(Range Rider—Pathe—Two Reels)

LEO MALONEY, who in this picture is cast as Harmony Larkin, plays his role of the great-hearted, altogether square western hero, the direct opposite of his cousin "Surley" Larkin, characterized by Bud Osborne. The two young men are partners in the "Circle A Ranch," but Surley is inclined to get more than his half and when he thinks the ground is going to be worth a lot of money, endeavors to force Harmony into selling his share. Nearby, however, is a neighbor with a lovely daughter who appeals to Harmony's fancy, and whose admiration is reciprocated. Her father, becoming discouraged, talks to Harmony about selling out, and without knowing the plan Surley has to become owner of the territory and marry the girl, Harmony suggests that the two men talk business. It is then disclosed that plans for a new railroad are under way, which would increase the worth of the property many fold. Harmony arrives just in time to save his sweetheart's father from being tricked out of his returns, and when he interferes, there follows a good fight, Harmony out-manning Surley and his two confederates. Then the partnership for life is formed embracing Harmony, the girl and her father, who remain to enjoy the prosperity and peace to reign again at Circle A ranch under the new management. Good scenic value; splendid action and fights.—*LILLIAN GALE.*

Regional News From Correspondents

Boston Exchange Notes and New England News

"BILL" SHAPIRO, president and general manager of Franklin Films, that handles Warner Brothers products in the New England territory, is wearing a broad smile these days when "Brass" is having its world premiere at the Park theatre, where it succeeds Goldwyn's "The Christian," which made both a great hit and a great impression in Boston. Shapiro's company has laid out an extensive exploitation campaign for "Brass," and are running it with a symphony orchestra at $1 top, with two shows daily.

William D. Shapiro

Samuel Schultz, salesman for Maine from Metro's Boston office, is on the job again after more than two months spent in the hospital with a serious illness. He is already out in his territory and stepping on the gas.

Another member of Metro's sick list in Boston is again spreading sunshine around the office. She is Miss Ethel Walker, accessory clerk, who has just got back from ten days convalescing in East Jaffery, N. H.

Henry Walter, Metro auditor for the New England district, left for New Haven late last week after completing his annual audit at the Boston office.

Metro has also added three specialty salesmen to their Boston staff. They are E. J. McIntyre, G. M. Brooks and Charles Werner.

Greater Boston has been treated of late to several fires, and near fires, in motion picture theatres. The most serious was in Gordon's Central Square, Cambridge, and caused about $10,000 damage to the building, a two-story brick affair. It started in a bowling alley in the basement about 10:30 o'clock in the evening, but actual fire damage was confined there, only smoke getting into the auditorium. Two men were injured, one by an engine and the other by a bursting hydrant. Practically the entire audience had filed out quietly through the emergency exits, when someone smelled smoke and yelled fire. Two women immediately fainted, but recovered after being carried out.

Another fire burned the top off a building across a narrow street from the Lancaster theatre, near the North Station, Boston, while the show was going on. No one in the house knew of it, though, and though the flames threatened the theatre building at times it was unharmed. Sergeant Livingstone of the police guarded the lobby, but at no time was there danger of panic.

A small fire was discovered the other day on the roof of the Day Street theatre, Somerville, but after Manager J. Frank Mixer had spoken from the stage and asked the 350 present to leave quietly there was no trouble. The blaze started from sparks out of a chimney on an adjoining apartment block. A similar fire was caused on February 5 from the same cause.

Ganna Walska, Polish opera singer, after she read what the Boston critics said about her voice, announced that she and hubby, Harold F. McCormick, Chicago harvester king, had decided that she would go into the motion pictures.

"The Soul Call," recently filmed at the Newton studio of Pictures-In-Motion, Inc., was given its first public showing Friday at Lincoln Hall, Newton Highlands. Many members of the Newton Highlands Woman's Club and other residents took part in the production, and saw themselves at the showing. The picture has been booked in New York.

Equipment for showing motion pictures in the Brookfield, Mass., town hall has been inspected and passed by John T. Carey, of Worcester, inspector for the district police. A fixed screen has been mounted on the stage and the projection booth set up in the gallery. The first performance was given March 3.

The New Bedford Capitol was a popular place last week when the 1,000 odd feet of film "shot" in the town during the recent appearance of Louise Lovely was given its first showings.

William Frary, of Lynn, Mass., has just signed a contract with Famous Players to take part in a picture starring Blanche Sweet, which is soon to be filmed at the eastern studios. He graduated from the Lynn English High School in 1921, and his stage experience has been confined to amateur theatricals.

Memorial Hall, Oxford, Mass., was the scene last Tuesday of a movie show, staged by the American Legion post in that town. "Flashes of Action," taken by members of the signal corps, and "A Gentleman From America" were the pictures.

In some unknown and undiscoverable manner the police of Boston got a tip that a gang of desperate bandits had left New York for the Hub with the avowed intention of making a series of raids on the city's theatre safe and box office cash drawers. As a result there was a special guard of policemen on duty at every theatre.

More than 1,700 employees of the city of Boston were the sole invitees to the world premiere of the city's own motion pictures, given for their benefit Sunday afternoon, March 4, at the Globe theatre. The films were on accident prevention, health and coal relief, and will be shown in local neighborhood programs. Two of the titles were "Why Are We Careless?" and "How Boston Relieved the Coal Situation." Corporation Counsel E. Mark Sullivan addressed the meeting in the absence from the city of Mayor Curley.

Central Penn Exchange and Exhibitor Items

COURTLAND SMITH, secretary to Director General Will H. Hays, was in Harrisburg on February 28 on official business at the State Capitol, the nature of which he did not reveal. While in Harrisburg he called at the offices of Governor Gifford Pinchot.

Peter Magaro, owner of the new Regent motion picture theatre, 410-412 Market street, Harrisburg, has just announced that he has converted the near-by properties, 404 and 406 Market street and 5 and 7 North Fourth street, which combined form an "L" shaped plot in the heart of Harrisburg's business district, into a large convention hall, 50 by 170 feet, with space for seating 3,200 persons. The hall may be used also for amusement purposes, being equipped with a gallery around all four walls and a portable stage. Mr. Magaro has expended $100,000 on the property, which will be opened on April 2 when the Elks will give an indoor circus there to last for one week.

A seven-piece orchestra has been installed in the Victoria theatre, Bloomsburg, a motion picture house recently acquired by local interests from the Chamberlain Amusement Company.

A motion picture theatrical syndicate has announced its intention to erect a new theatre on the site of the Kaier theatre, which recently was destroyed, in Mahonoy City.

A new theatre for motion pictures, with a seating capacity of 2,000, is about to be opened in Carbondale by L. A. Farrel.

Peter Magaro, manager of the new Regent theatre, Harrisburg, was a member of the executive committee that conducted the annual business show of the Kiwanis Club of Harrisburg in that city during the week of February 26.

Marquee display for "Broadway Rose" prepared by Manager E. E. Collins of the Liberty theatre, Houston, Texas

C. Floyd Hopkins, representative of the Wilmer & Vincent theatres in Harrisburg and Reading—ten theatres in all—is expected shortly to return to his home in Harrisburg from Bermuda, where he has been recuperating from a severe illness during the last six weeks.

A forty-foot addition is to be made to the rear of the Majestic theatre, Williamsport, according to an announcement made by the manager, George H. Bubb. This will increase the seating capacity from a little more than 1,000 to 1,700. New chairs are to be installed throughout the house and the lobby and exterior of the theatre are to be remodeled.

Nathan Appell, head of a company that controls a number of theatres in York, announces that work is soon to be started on the erection of the new Strand theatre, which is to be built at George and Philadelphia streets, York. The site of the new house will include the present site of the Alhambra theatre, the manager of which, M. E. Miller, has been notified to vacate.

A banquet in honor of Daniel L. Hake, manager of the Nathan Appell theatrical interests in York, was given recently in the York Women's Club by the employees of the York Dispatch, a daily newspaper, of which Mr. Hake was for a number of years the city editor. Following the banquet Mr. Hake was host to the dinner guests at a performance in the York Opera House.

Jottings from Kansas City and Vicinity : :

MRS. GERTRUDE SAWTELL, of Kansas City, Kas., is to become chairman of the Kansas Motion Picture Censorship Board, succeeding Dwight Thatcher Harris, resigned, Governor Davis announced this week. No other changes will be made in the personnel of the board for the present, and probably for some time to come, the governor said. Mrs. Sawtell is the widow of the late Dr. Joseph E. Sawtell.

What is thought to have been an attempt to burn the Crawford theatre, Wichita, Kas., Saturday night was frustrated when a negro porter frightened away an incendiary, who made preparations to start a blaze. Evidence that an attempt had been made to set fire to the theatre lay in the discovery of a pile of shavings, papers and boards on the landing of the stairway of the theatre balcony. The pile of trash had been covered with crude oil and a bottle partly filled with oil was found nearby.

Motion pictures depicting virtually every phase of radio broadcasting from the Kansas City Star were shown at the Royal theatre, Kansas City, in an affective tie-up between the Star and Frank L. Newman, owner of the theatre. The "Nighthawk March," the "Nighthawks" being the name applied to listeners in to nightly midnight programs, was featured on the musical program. The picture, which was photographed by William Andlaur and Howard Curtis, Newman photographers, will be shown in many towns in the Southwest. An abundance of publicity was given the Royal all week.

At the request of school representatives a special matinee of "The Headless Horseman" was given at the Apollo theatre, Kansas City, Monday afternoon. The picture was viewed by the children in connection with their studies and resulted in valuable publicity.

M. T. Wilson, owner of the People's theatre, Chanute, Kas., was held up and robbed of $400 Saturday night. As he entered his motor car with the receipts a bandit placed a revolver against his head and ordered him to drive the opposite direction. About three miles out of town the head block was removed from the motor, the bandits escaping in another car, which had followed. The loss was covered by insurance.

The Capitol theatre, Cincinnati, used this 24-sheet cut-out on the marquee in connection with the showing of "Oliver Twist"

The new motion picture theatre being erected in Iola, Kas., by E. Van Hyning is almost completed and arrangements for a formal opening are being made. The house is said to be one of the most modern theatres in Kansas, aside from theatres in Wichita and Topeka.

Clarence "Bones" Smith, secretary of the M. P. T. O. Kansas, who is the new manager of the Art theatre, Kansas City, Kas., which formerly was operated by M. Van Pragg, former president of the organization and recently acquired by the Gruble circuit, is installing velvet drops and making other improvements in the house. Mr. Smith formerly operated the Tenth Street theatre, Kansas City, Kas.

"Duke" Wellington, former manager of the Kansas City American Releasing Corporation office and Associated Exhibitors representative, has quit the motion picture industry, at least temporarily. "Duke" now is the private secretary of H. P. Wright of the H. P. Wright Investment Company, Kansas City.

A new series of twelve two-reel comedies, featuring Tweedy Dan, were announced by the Richards & Flynn independent exchange, Kansas City, this week. Six of the series, "Fire! Fire!" "Take a Tip," "Doggone It," "Don't Monkey," "Three O'clock in the Morning" and "Friday, the Thirteenth," now are ready for booking, according to William Flynn.

William K. Jenkins, president of the Enterprise Distributing Corporation, was the guest of Truly B. Wildman, manager of the Kansas City Enterprise office, last week. Mr. Jenkins was on his way to California, where he intends to obtain data on some of the larger productions to be released on the independent market.

A story of packed houses and happy exhibitors was brought back from Southern Kansas by Harry Graham, branch manager of the Kansas City Pathe office, this week.

"A tour of the smaller towns in the territory has convinced me that exhibitors are demanding that producers eliminate waste footage and get down to action and bed rock," Mr. Graham said.

Washington Briefs and Film Row Personals

LAST week the prominent exhibitors of Maryland, Virginia, Delaware and West Virginia were the guests at luncheon in the City Club of Harry Crandall, First National Franchise holder of Washington, to meet the new manager of the local exchange, Walter Lusk. The Astor resemblance was furnished by the pre-lease screening of "Mighty Lak a Rose," which gets its first showing in the South at Guy Wonders' Rivola, Baltimore, Monday. The picture was appropriately accompanied by a violin solo by the noted musician, Daniel Breeskin, and the song, on which the picture is predicated, by Miss Eddie Misletts. Frank Durkee, of the Baltimore contingent, spoke in response to Mr. Crandall, on behalf of the out-of-town exhibitors. Mr. Lusk also addressed the gathering. Invitations and arrangements were handled by Ralph de Foix Edmunds, publicity and exploitation expert for the local First National office.

Miss Miriam Cooper was a reported visitor at the Hodkinson office the last week. It is estimated that she may enter the services of a producing unit releasing through Hodkinson, as she was returning to New York City for a conference with Mr. Hodkinson, accompanied by Manager George Faulkner of the local office.

Southern amusement men are fond of the cognomen Colonel. Now it is Lieut. Col. Will Hays, Adjutant-General's Reserve Corps, U. S. Army. He would handle the army mails in the event of another war. Down here for the latest shift in the Post Office Department, Secretary of War Weeks and aides swore the new Col. Will of filmdom into the commissioned ranks.

Increased activity in American industry and commerce is helped by better financial and agricultural conditions in Argentina, Brazil, Chile and Peru, says the latest comment of the Department of Commerce. This should help film exports.

The Washington Film Board announces its removal from its one-room office to a more spacious suite at 702 Mather Building. Secretary Maitland La Belle announces that the new joint suite of the Board and the Film regional will have six desks each equipped with telephones, available for rental by visiting film men and others in need of desk room.

W. F. Ballinger announced that he had severed his connection with the Federal Film Exchange, effective March 3. He has important plans for the future to be announced through this column later.

Robert Foster, local saxophined and banjo artist, is featured this week at the Palace as soloist with the Palace Symphony Orchestra. He is a member of the Le Paradis Orchestra here.

The neighborhood service idea is rapidly spreading from the Crandall theatres in Washington to the independent neighborhood houses, with remarkable success. The new Chevy Chase theatre is going into its second week with the idea of being a community civic center for amusement and for the furtherance of civic organization activities. Already the assembly hall is being chartered for social affairs and the like. Another, but much older community theatre, the Carolina, in Southeast Washington, is doing the same thing in an experimental way also.

The Columbia at last is giving Washington a novelty in the Technicolor film, "The Toll of the Sea." This is just what most other color films are not, a film photographed in colors.

N. Mirskey, of the Crandall musical department, announces a new feature soon in a special synchronization of film, musical and vocal numbers, with a special film based on the music, and worked out more ambitiously than previously attempted here or elsewhere. Director Breeskin, of the music department, in charge of the Savoy Orchestra, in addition to his own violin solos at the dinner to Mr. Lusk and outstanding exhibitors of the territory, was accompanied by his entire Savoy Theatre Orchestra.

The Americanization class of the Washington schools, composed of foreign-born petitioners for citizenship, was entertained by an illustrated address given by Dr. Raphael Zon, of the U. S. Forestry Service. Motion pictures of a forest fire, and of a National forest in Montana. Motion pictures will illustrate a lecture by Christian Herter, assistant to Secretary Herbert Hoover, on March 6. The subject is of interest to most people as it is "Present Conditions in Russia."

Distinctive Pictures, of New York, announced through Sheridan Hall, general director, and Clark Robinson, visiting recently in Fredericksburg, Va., that they are to film exterior scenes of movie and historic interest, in the quaint old Virginia city, so linked with reminiscent atmosphere of the Washington family, long established there. Stills made by them of these old homes and scenic points in and around the city will be used in planning the action for the utilization of the colonial atmosphere required. The interiors for these colonial and Civil War films have been made at the Distinctive studios in New York City. Location work in Virginia will start early this month, say Fredericksburg advices.

Featuring the Richmond first run of "Gimme," the Goldwyn special, the Colonial there, ran a musical specialty—Jan Garber and the famous Garber-Davis Orchestra. This organization is part of the group of Meyer Davis and Garber Davis dance orchestras that are Southern dance favorites from Philadelphia and Wilmington to Atlanta and New Orleans and when touring in the north are featured as heavily as the Paul Whiteman San Francisco and New York touring organizations.

The Sulgrave Manor Society of England and the United States showed the Sulgrave movie in Richmond recently.

The state visits of the former Mrs. Leeds, Princess Anastasia and her royal Greek relatives, the Princes, Andrew and Christopher, her husband and brother gave the White House movie men who followed them to the State, War, and Navy Building, a big day putting royalty on the Washington sections of next week's news reels.

Trade Events Around the Seattle Exchanges

GEORGE E. BRADLEY, formerly with the Universal Film Company in this city, and new publicity manager for the Everett Amusement Company, operating the Everett and Orpheum theatres, was a visitor on Film Row last week. While in this city Mr. Bradley booked several pictures for the coming season to play at the Everett houses, and contracted for the entire Al Lichtman Production output with the De Luxe Feature Film Company. The pictures will play in Everett shortly after their Seattle showings.

"Gimmie" one of the new Goldwyn productions, has been booked into the Coliseum theatre of this city to play the end of March, according to an announcement made by W. E. Bamford, manager of the local Goldwyn exchange. L. C. Barclay, Pacific Coast publicity and exploitation manager for Goldwyn, was a visitor here last week, and supervised the presentation of "The Stranger's Banquet" at the Strand theatre. He returned to Los Angeles at the end of the picture's run here.

Art Winstock, a salesman for the L. K. Brin exchanges, returned to Seattle last week after some terrifying experiences in the eastern part of Washington during the recent snowstorm which swept the state. Winstock was caught near Davenport, Wash., during the storm, and was forced to make his way through miles of snow to reach transportation. During the storm his hands were frozen and it was only expert medical aid upon his return that saved him from the necessity of having his hands amputated. An example of the depth of the snow and the work that Winstock went through to reach safety is shown in the fact that at ane time it took him two hours to force his way through two hundred yards of snow draft.

Louis Amacher, manager of the American Releasing Corporation exchange, left Seattle last week for Portland, to supervise the personal appearances of Nell Shipman over the Blue Mouse circuit of theatres in conjunction with the presentation of her latest picture, "The Grub Stake." The picture opened in Portland the last week in February, and after that was scheduled to play the Blue Mouse in Seattle and Tacoma, and then go to Spokane and other cities in the state. Miss Shipman is making personal appearances only at the few large cities in Washington.

Irving Cummings latest production, "The Drug Traffic," will be handled in this territory by the De Luxe Feature Film Company, according to an announcement made by Al Rosenberg, manager. Louis Rosenberg, sales manager, recently returned from a few week's road trip, and after staying in this city a few days will go out on the road again. De Luxe last week gave a special preview of "Poor Men's Wives" at the Liberty theatre projection room, and bookings on the production will be made in a short time.

Fred Walton, manager of the American theatre in Bellingham, was in the city last week and bought five of the latest Universal pictures, including "The Flame of Life."

"My Friend the Devil" will be the next Fox special production to play at the Blue Mouse theatre here, according to G. F. Navarre, manager of the local Fox exchange. Prints of the latest Fox productions are arriving at the exchange, and are being shown to exhibitors around the territory.

Larry Semon in "The Agent" is a comedy soon to be seen on the Blue Mouse screen, according to information from the local Vitagraph exchange.

"Sportsmen's Week" was celebrated in Seattle theatres the end of February by the screening of appropriate scenic reels and participation in a general sportsmen's parade during the week. "Catching Salmon with a Dry Fly" was the added attraction that House Manager Hal Daigler featured, and special sportsmen's reels were also shown by Manager H. B. Wright at the Strand and O. R. Hartman at the Princess. Aside from the screening of the scenic reel, the Blue Mouse was also represented by a float in the Sportsmen's parade.

Announcement has just been made that Manager Ben Larson will turn over his Neptune theatre to the University of Washington for one night early in April, at which time Business Administration students at the university will stage their annual College Night. The College Night is given once a year, and special college entertainment is provided, in addition to the regular theatre program.

Articles of incorporation have just been filed at Olympia, the capital of Washington, by R. Lundvall and N. O'Neil, representing the I. W. Irving Company of Seattle. Motion picture production is the purpose of the company, which lists its capital stock at $250,000.

Frank Talbere, manager of the Legion theatre in Walla Walla recently announced that his theatre will begin a new policy of playing Ackerman and Harris vaudeville and a first run feature photoplay each week, beginning at an early date. Mr. Talbere recently installed two new Simplex projection machines in the Legion, preparatory to the beginning of the new policy.

Approximately one hundred and fifty officers and members of the Seattle police department were guests of Manager R. W. Case at the Columbia theatre one night last week at a special preview of "The Ghost Patrol," given at 11 P. M. Following the screening of the picture, an elaborate supper was served to the members of the department, their families and guests, in the foyer of the theatre. A similar affair was staged the same week by Manager Case for the heads of various American Legion posts in Seattle, who were shown the Universal production, "The Gentleman from America," as the guests of the Columbia management.

The Bison theatre, one of Seattle's smaller neighborhood houses, was recently purchased by the Allen and Bowers Theatre Company of Blaine, Wash., from the Haubrook Investment Company.

Cleveland Branch Office and Exhibitor Notes

THE Miles theatre, Cleveland, is to have a change of policy. Instead of mediocre pictures and a long vaudeville bill it will now run big first-run feature pictures as the main attraction, with a few specially selected vaudeville acts to fill out the bill.

Loew's State theatre, Cleveland, has gone to pictures this week, after a winter season of Shubert vaudeville. Charles Chaplin in "The Pilgrim" is the first attraction. This is the first showing of "The Pilgrim" in Ohio, and unusual interest is being exhibited in the engagement. In addition to a big feature, the State will also show five acts of Loew vaudeville as an added attraction. Prices have been set at thirty cents for matinee and fifty-five cents for evening, including war tax.

"Tommy" Carroll, who has been house manager of Loew's State theatre, Cleveland, when it showed Shubert vaudeville, will continue to steer the boat now that the house policy has gone back to pictures.

Jack Greenbaum let "Dr. Jack" prescribe for his patrons at the Opera House, Mansfield, last week, the coldest week of the year. And they all came to get a treatment. Greenbaum was wearing that satisfied smile that only comes when the shekels pour in.

George Manos, of the Rex theatre, Toronto, paid the local exchanges a visit last Monday.

No excursion rates were advertised, but, nevertheless, there were a lot of out-of-town exhibitors who registered at the Film Exchange Building last week. Among those in good standing duly noted were George Mallers of the Rialto and Royal theatres, Lima, who was discovered buying some Fox pictures; Charles W. Schweitzer, manager of the Duchess and Robbins theatre, Warren; Max Schagrin of the Orpheum theatre, Youngstown (Max has a new shepherd plaid spring suit); Nat Charnas of the Strand theatre, Toledo; Harry Robbins of the Rex theatre, Youngstown, and B. Warner of the Main theatre, Niles.

Dan Robbins, who has just completed his beautiful new Robbins theatre, Warren, paid Cleveland a hurried visit last Friday, arriving in town at four-thirty and leaving again that same evening. It was a booking expedition.

The Goodrich Brothers of the Opera House in Charden came to Cleveland one day last week especially to book "Grandma's Boy."

The Nemo theatre, Detroit avenue, Cleveland, has changed hands. George Kofskie has bought it and will open it next Sunday with "Human Hearts." The Nemo has been closed all winter. Kofskie treated it to a thorough cleaning, new paint, new carpets and decorations, and the best of equipment.

N. Barth has purchased the Cozy theatre, Cleveland, from Charles Rosenberger.

Robert Cotton, Fox exchange manager in Cleveland, has been visiting the exhibitors in the territory. He says that his observation has brought him to the conclusion that a feature picture combined with a couple of acts of vaudeville is the most popular program with theatregoers right now. Anyhow, the houses showing this combination are doing more business than the straight picture program houses. And every week more motion picture theatres in the territory are supplementing their pictures with vaudeville.

Herbert Ochs, manager for Associated Exhibitors exchange, just got a report on "Dr. Jack," which played a two weeks' engagement at the Valentine theatre, Toledo, saying that the picture broke the house records for a period of the past fourteen months.

Nat Barach, Goldwyn manager, is the next one to succumb to an attack of grippe. Baruch is expected back in the office again by Monday.

The Goldwyn exchange announces the first Ohio run of "Mad Love," with Pola Negri as the star, to take place the week of March 11 at the Pantheon, Toledo.

A. H. Toffler, formerly a member of the local Famous Players-Lasky selling force, is now city salesman for Vitagraph.

J. R. Johnson, who held the time record in the movie business by being local Vitagraph exchange manager in Cleveland for seven years, is now selling Hodkinson pictures in the city.

J. E. Beck, Vitagraph exchange manager in Cleveland, says that exhibitors all over the territory were so well pleased with "Ninety and Nine" that they are asking for more pictures of the same calibre. All the key cities have booked "Ninety and Nine." Vitagraph selesmen are now concentrating on "The Man Next Door."

More than five hundred people responded to Hodkinson Exchange Manager C. L. Feavey's invitations to attend the midnight private screening of "Down by the Sea in Ships" last Tuesday at the Stillman theatre. Only extravagant approval of the picture was heard at the close of the performance.

Atlanta Items and News of Southwest

EXHIBITORS through the Southeast are interested in the announcement that the local Vitagraph exchange is to have a new sales promotion and exploitation department, headed by L. S. Hollingsworth, formerly booker for Vitagraph. Mr. Hollingsworth will be succeeded as booker by N. B. Blount, also a well-known and popular member of the Vitagraph exchange, while Mr. Blount's old place as cashier will be taken over by E. C. Schofield.

Metro is also to have a local exploitation department, which will, no doubt, be much appreciated by exhibitors throughout the territory. The new department will be headed by C. D. Haug, well known to the territory, who will have, as his assistant, Mrs. Frank Powell.

Harry Simpson, one of Pathe's most popular salesmen, has left that company to be associated with Metro.

R. B. Williams, branch manager of Consolidated, has been out of town on a brief business trip.

The local Paramount exchange advises that two new exchanges are soon to be opened in the South, one in Jacksonville, Fla., and one in Memphis, Tenn.

William M. Saal, who was local branch manager for Wid Gunning, Inc., is to be associated with special sales and exploitation work for the local Hodkinson exchange. Mr. Saal made many friends during his previous connections in Atlanta, all of whom are welcoming him back to town.

R. A. Davis, branch manager of the Al Lichtman Corporation, is extremely busy with what he believes is the "biggest yet" of this company's releases, "Poor Men's Wives."

Southern States Film Corp. states that they have completed a deal by which they are to have the territorial rights to Sol Lesser's "The Drug Traffic," a big special featuring Irving Cummings, Gladys Brockwell and a cast of well known favorites, which ought, just at this time, to be a knockout.

Hank Hearn, well known to the industry at large, is to act as a special road representative for Southern States.

Louis Ingram has joined the Pathe sales forces, and will travel Alabama and Tennessee, the territory formerly covered by Harry Simpson.

H. T. Snowden, of the Goldwyn exploitation forces, who has been in town for several days assisting the Howard theatre in putting over "Brothers Under the Skin," has gone back North.

Willard Patterson, of the Metropolitan, landed a first page newspaper story on the engagement of "Minnie"—which was nice for the Metropolitan, but to some three or four hundred prominent men who received distinctly compromising letters signed "Minnie" are not so sure that it was a good stunt. No casualties are reported, though there were a number of "compound fractures of domestic relations."

De Sales Harrison, manager of the Howard theatre, and Enrico Leide, director of the orchestra, are being showered with congratulations on the way they put over the big fashion revue staged at the Howard in connection with the run of "Brothers Under the Skin."

Turner Jones, head of the Public Relations Department of Southern Enterprises, was one of the speakers before the Institute of Governors, at Washington, D. C., recently, and made a distinct and most favorable impression.

Bishop Warren Candler, who has long been a thorn in the flesh of the motion picture industry of the Southeast, and who recently published an exceedingly bitter, and misinformed article against the entire industry, in the Atlanta Journal, was answered in ringing tones by Arthur C. Bromberg in a two-column letter published by both the Journal and the Sunday American. Mr. Bromberg's letter was splendidly written, and is being quoted wherever picture folk gather in this territory.

Charles C. Simpson, of the Consolidated forces, is concentrating, just now, all his energies as an "exploiteer" on "The Flirt" and "Driven," two pictures both of which are making a big hit.

The Atlantans who are interested—and that means nearly all of them—in the gigantic task of carving a memorial to the Confederacy in the sheer side of Stone Mountain, sixteen miles from the city, are very grateful to E. S. Porter, president of the Precision Machine Company, who, on a recent visit to Harry Lucas, here, presented a wonderful new machine to be used in carving the memorial—a machine that will be of tremendous benefit, both in the quality of work done and the amount of time saved.

The Frolic theatre, in Birmingham, Ala., which owes it fame to a great extent to the generous publicity given it by Octavus Roy Cohen, in his inimitable Florian Slappey stories in the Saturday Evening Post, has added two hundred seats and some new equipment, and is forging steadily ahead.

Joseph Klein has been appointed zone manager for Paramount, working under Tom Bailey.

Southern Enterprises announces the sale of theatres in three towns, as follows: Rome, Ga., to O. C. Lamb; Princess, in Birmingham, to R. B. Wilby; Palace theatre, in El Paso, Texas, to L. L. Dent.

Eltabran has found the serial, "Thunderbolt Jack," so popular that they have ordered new prints and accessories.

H. M. Starrett has succeeded Joseph L. Marentette as branch manager of Goldwyn's local exchange. Mr. Starrett comes to Atlanta from the Cleveland office, where he has made a most enviable record.

Albany Briefs and Eastern New York Items

BEFORE leaving for Buffalo, where he will handle Warner Brothers' exchange, Maurice Cohen, who has been looking after the Albany office of the Bond Photo Play Company, was tsndered a dinner at the Hotel Kenmore. Among those present were Vic Bendell, manager of the F. B. O. offices in Albany; C. R. Halligan and Frank Hopkins, of the Universal; A. J. Herman, manager of First National in Albany; Samuel Suckno, owner of several theatres in Albany; Fred Elliott, former owner of the Clinton Square theatre; Charles Charles, who succeeds Mr. Cohen, and oehtrs. A pair of pearl cuff links was presented Mr. Cohen.

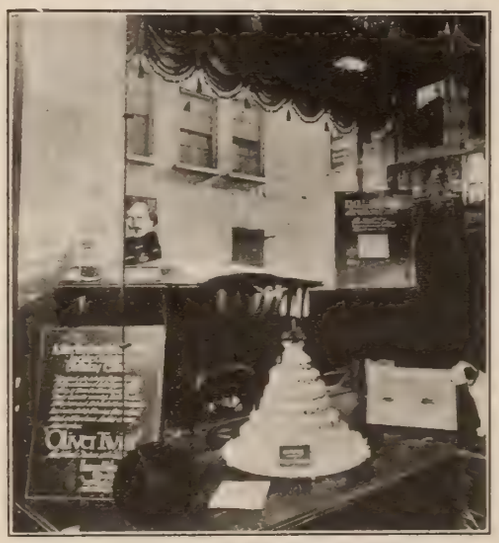
According to Louis Schine, of Gloversville, supervising director of the Schine interests in New York state, three or four more houses are to be added to the rapidly growing circuit before April 1.

"Thelma," coupled up with a fashion show at the Griswold in Troy, was about the only theatre and picture which went over during the past wee kin that city. "One Exciting Night" at the Troy fell down, and Ben Apple pulled "The Sign of the Rose" after three days at the American.

Among exhibitors visiting Film Row in Albany the past week were Mrs. D. S. Regan, of the Star, in Greenwich; William C. Benton, of the Congress, in Saratoga; L. R. Connors, of the Victory, in Greenwich; Mr. and Mrs. Grant, of the Grant, in Hobart; R. V. Erk, of the Big Ben, in Ilion, and Lew Fisher, who handles a number of houses in Ticonderoga, Fort Edward and Port Henry. E. Dopp, of the Electric, in Johnstown, was also in Albany.

"Doc" Hall will reopen the Capitol, in Troy, N. Y., on March 24. The house, a neighborhood one, with 500 seats, has been closed for the last three months. It will be managed by Al V. Bothner.

The Third Avenue theatre, in Watervliet, N. Y., announces that it will close three days each week for the next month or so. Lent and bad weather conditions are said to be responsible.



Window tie-up advertising Jackie Coogan birthday matinee for "Oliver Twist" at the Capitol, Cincinnati

Arthur Whyte and George Trilling, of U. B. O., in New York City, were in Albany the past week.

Eddie Hart, directing Proctor houses, was in Albany last Wednesday.

Frank Bruner, manager of Pathe in Albany, visited Watertown durin~ the week-end.

Many of the exhibitors in this section of the state were in Albany during the past week attending the automobile show, and at the same time shopping for film.

The Star, in Cobleskill, closed temporarily on March 3, and is said to be in new hands.

Nat Marcus, who has been associted with the Merit exchange in Albany, has just gone with Warner Brothers, in Buffalo.

James Rose, salesman for Pathe in Albany, is leading in a salesmen race being conducted by that office. During the past eight weeks Mr. Rose has increased the sales 100 per cent over the previous eight weeks.

A. W. Smith, special home office representative of Associated Exhibitors, called on exhibitors in Albany and vicinity last week. He was accompanied by Samuel Hockstin.

Efforts are being made to interest capital in a motion picture to be taken around Albany, N. Y., featuring its historical points.

Extensive changes are being made at the F. B. O. exchange in Albany, managed by Vic Bendell. The whole interior has been ripped out, and offices are now being constructed for the manager, as well as the salesmen, while the larger division is being made for the office force itself.

F. G. Pond, of Malone, N. Y., head of a theatre company incorporated last year, has just purchased property in Saranac Lake on which a theatre will be built this spring. The company is planning a chain of houses in all of the larger towns of northern New York. A site was recently secured at Tupper Lake.

H. W. Fisher has just been added to the force of salesmen in the F. B. O. offices at Albany.

A. J. Herman, manager of the First National exchange in Albany, and his salesman, S. E. Feld, are leading the entire country in a contest for managers and salesmen being conducted by the First National.

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Presents

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1600 BROADWAY NEW YORK CITY

Buffalo Briefs and Western New York News

Clarence Snider

CLARENCE SNYDER, assistant manager at the Goldwyn exchange, is one of the veterans of the distribution business in this neck of the woods. Clarence started in the theatre business over 12 years ago as an usher in the old Golden Palace, where he later rose to the position of ticket seller. Then he went to the Premier as operator and about six years ago was in the projection booth at Shea's Hippodrome. From the "Hipp" he drifted into the exchange world as night shipper at the Victor Film Service, then the Universal office. He remained with Victor for six years when he was engaged by George A. Hickey as shipper at the Goldwyn exchange. When this company moved to its new headquarters in North Pearl street, Clarence was appointed assistant to Manager T. W. Brady. Clarence is a charter member of the Order of Princes of Good Fellows and has a host of friends among exhibitors as well as exchange men.

Fenton Lawlor, formerly sales manager for Hodkinson, is now with Goldwyn and is covering the Syracuse territory. J. E. Flynn, vice president of Goldwyn, was in town last week end for a conference with Manager Tom Brady. "Mad Love," Goldwyn's Pola Negri subject, has been booked for first run at the Lafayette Square the week of March 26.

Frank J. Young, formerly booker at the Select exchange, has resigned to accept a similar position with Vitagraph. Mr. Young succeeds Percy G. Emslie, who has been appointed a salesman by Manager C. W. Anthony.

Norman Hepworth who, a few years ago, was auditor at the old Realart exchange when Harry E. Lotz was manager, is now booker at the Select office where Mr. Lotz is again his chief. Mr. Hepworth takes the place made vacant by F. J. Young's resignation.

When "Popsy" Carrick, Hodkinson sales manager, brought down a photo of his mother and his wife for his desk, Office Manager Dana thought it was a good idea and brought one of his wife to the office—but it was a size that should be in the Albright Art Gallery and not on a desk.

G. S. Jeffrey has opened an Al Lichtman office in the United Artists' exchange on the second floor of the Bond Photoplays Corporation Building in Franklin street. United Artists will handle the physical distribution. The new manager has not as yet been appointed. There was much interest in the report that Dick Fox, former Paramount and Select manager in Buffalo, had been named, but it later developed that Dick had decided not to return here.

Manager E. J. Hayes has succeeded in getting M. Shea to sign on the dotted line to show "Oliver Twist," at Shea's Hippodrome the week of March 18, and Harold Lloyd Beecroft is now busy on some stunts to aid Manager Vincent McFaul put the picture over.

John Amendola, manager of the Amendola theatre, Niagara Falls, N. Y., was taken suddenly ill in the Pathe exchange last week. They quoted him prices on the new Harold Lloyd comedies. It was some time before John recovered.

Gus Carrick, Hodkinson sales manager, journeyed to New York last week end to attend a sales conference, at which "Down to the Sea in Ships" was the principal item of discussion.

Well, he'd gone and done it. Yes, Eddie Hayes. Drivin' one of those new Willys-Knight coupe-sedans. We remember 'way back when Eddie was just a poor man and used to ride in street cars. Now he's one of the country's 20 richest men.

The Howell Trucking Company expects to be able to resume its service between Buffalo, Rochester and Syracuse about March 15 as the roads are now being opened throughout this part of the state, after a fierce winter.

Charles N. Johnston, Fox exchange manager, is driving a new Nash. Looks like there'll be no new spring suit this year.

C. A. Lynch, formerly with Pathe in Pittsburgh is now in charge of the short subject department for Universal in the Buffalo and Albany territories. The Buffalo Universal boys are now in the midst of a drive for a loving cup being offered in the Eastern division of exchanges to the office grabbing off the most business. Pittsburgh now holds the mug, but the local fellows claim they'll have it here soon.

Arthur Amm, formerly manager of Shea's North Park, who went to the Eastman theatre, Rochester, when that temple of pictures and music opened last fall, has resigned as house manager of the Kodak town house. He will probably tie up with the Paramount theatre department.

Ralph W. Thayer who resigned at the Strand, Niagara Falls, last week, will assume the management of the Paramount house in Mexico City, formerly managed by William Fait, Jr., now managing director of the Eastman. George McKenna, who was Mr. Thayer's assistant at the Strand, is now manager of the Cataract in Niagara Falls.

Lionel Edel, who will manage the Criterion when it reopens Monday, March 26, announces that the policy of the house will be pictures, vaudeville and tabs. "When Knighthood was in Flower" will be the opening attraction on the film section. Mr. Edel is a brother of the late Harold Edel, former managing director of the Strand in New York.

Moe Mark, president of the Mark-Strand interests, was in Buffalo last week end for a conference with Walter Hays and Eugene Falk.

Arthur J. Martel, formerly organist at the Capitol, Boston, is making his debut at the Lafayette Square this week, where Betty Blythe is also appearing in person and in her new picture play, "The Darling of the Rich." Miss Blythe spoke before the Greater Buffalo Advertising Club last Tuesday noon and was enthusiastically received.

The Allendale is now showing pictures on Sunday under the management of H. Martin, who has leased the house from Buffalo Players, Inc.

George E. Williams, manager of the Linden, is booking pictures for the Seneca theatre, the new name of the old Red Jacket. The house will soon be reopened following remodelling and redecoration.

Al Beckerich directed the theatre end of the Near East Relief campaign last week when the local theatres collected enough to buy 100,000 cans of condensed milk for the relief of the starving children abroad. Barrels were also placed in the lobbies in which patrons were asked to place cans of milk.

Canadian Exchange and Exhibitor Personals

PHIL HAZZA and I. Stuart, of Montreal, two prominent local exchange men, have reorganized the Equity Pictures Corporation. Enlarged facilities have been secured for the extension of the scope of the company and a number of pictures have already been secured for release in Quebec, these including "A Child for Sale," "Mother Eternal" and "The Thinker," the latter being a French production. The company is also releasing Eddie Lyons' comedies.

John Fleming, representing the Vitagraph Corporation for Canada, has visited Vancouver, B. C., for the purpose of establishing a Vancouver branch office of the Vitagraph Company. Mr. Fleming was accompanied by A. F. Demkier, manager of the Winnipeg Vitagraph branch.

A. A. Hixon, of Winnipeg, Manitoba, Western Canadian representative for United Artists, recently made a business trip to Vancouver, B. C., to jack up business in Vancouver and also in Western cities en route.

The Franco-Canadian Industrial Film Company has been organized at Montreal, and an office has been opened in the Albee Building, Mayor street. The new company proposes to make industrial and educational pictures of direct interest to the French-Canadian population of Quebec and a number of special pictures will also be released in the Province of Quebec. J. Harrison Edwards, a moving picture director, is in charge of the work.

Joseph F. Price, former manager of the new Allen's Palace theatre, Calgary, Alberta, has been appointed special representative of the Canadian Universal Film Company for Western Canada with headquarters at Calgary. In addition to selling Universal pictures, Mr. Price will give exploitation assistance to exhibitors in Alberta, Saskatchewan and British Columbia. Prior to starting as manager of the Allen theatre in Calgary four years ago, after which he took charge of the Palace theatre, Mr. Allen was managing editor of the Morning Albertan, a Calgary newspaper. Originally, he was sporting editor on newspapers in Calgary and Edmonton.

Bert Blackmore, for a number of years with the Pantages theatre in Edmonton, Alberta, has been appointed manager of the Empress theatre, a local house operated under the direction of the Famous Players Canadian Corporation, Toronto. Mr. Blackmore returned to Edmonton recently from Chicago where he had been managing various theatres of the Assher chain and had also gained prominence in vaudeville circuits of the United States.

James Adams, manager of the Dominion theatre, Vancouver, B. C., has been appointed manager of the big Capitol theatre at Calgary, Alberta, by the Famous Players Canadian Corporation, Toronto. Victor Winning, assistant manager of the Capitol theatre at Vancouver, has been placed in charge of the Dominion, Vancouver. All three theatres are directed by the Famous Players Canadian Corporation.

L. R. Acker, of Halifax, N. S., has completed a deal whereby he has taken over the Strand theatre, Halifax, the latter house having been operated a number of years by J. M. Franklin. Acker's Family theatre in Halifax is being closed, it is announced. Mr. Acker also has the Orpheus theatre in the same city as well as a theatre in Dartmouth, N. S. Mr. Franklin continues as lessee of the St. John Opera House, St. John, N. B., and of the Community theatre, Halifax.

Loew's Court theatre, Montreal, which has experienced various changes of fortune, has been taken over by J. Sparrow, lessee of His Majesty's theatre, the one legitimate house in Montreal. The Court will continue to operate as a moving picture theatre.

Announcement is made that the System theatre, Phillips' Square, Montreal, will be torn down in May, following the termination of the lease by the Universal Film Company, to make way for a large office building. John T. Fiddes, former manager of the System theatre, is now manager of the Capitol theatre, Winnipeg.

Exchange and Exhibitor Notes from St. Louis

FRED L. CORNWELL, St. Louis real estate dealer-lawyer, was host to a party of prominent St. Louisians at the opening of his Leclaire theatre in Moline, Ill., on February 23. Mayor Henry W. Kiel of St. Louis headed the out-of-town delegation.

The safe of the Maffitt theatre, Vandeventer and Maffitt avenue, owned by the St. Louis Amusement Company, was broken open by burglars the night of February 25. The intruders carried off $106, but failed to find $83.50 in one compartment of the strong-box.

The Ad-O-Gram Film Corporation, 6800 Delmar boulevard, St. Louis, has a new sales manager in B. D. Chenoweth formerly head of the sales department in the company's New Orleans office. Chenoweth will direct the sales campaigns in the Central Western states. The company makes short advertising films.

The sudden death on February 19 of Henry Turner, owner of the Jewel theatre, Poplar Bluff, Mo., was a severe shock to the St. Louis film colony. Turner was in St. Louis but two days before his death and appeared to be enjoying excellent health. Acute indigestion caused his untimely end. Mrs. Turner will continue to operate the theatre.

Sam Bromley, head of the Becker-Bromley Enterprises, is confined to his home by a severe cold. The physicians fear pneumonia may set in. He is interested in the Aubert, Broadway and Chippewa theatres, and has arranged to open a new independent exchange here.

The Missouri theatre, the Paramount St. Louis first run house, has a new assistant manager in the person of H. H. Maloney, former owner of the Palace theatre, Fort Worth, Tex.

Dominic Frisina has purchased Simplex Mazda equipped projectors for his Gem theatre, Litchfield, Ill., and the Elks theatre, Taylorville. The St. Louis Exhibitors Supply Company made the sale.

Frank Sturgis has opened headquarters in St. Louis for the Gardiner velvet gold fiber screens. He will handle Missouri, the greater part of Illinois, Arkansas, Northern Oklahoma. Heretofore the Gardiner company was not represented in this territory, handling sales direct from its Cleveland office by mail. Sturgis is not new to St. Louis. In the pioneer days, when O. T. Crawford was the driving force in the local film colony, Sturgis was associated with him and helped open several St. Louis movie houses. He also claims the distinction of having received the first permit to take moving pictures on the streets of St. Louis. He still has the permit.

The Board of Governors of the Missouri Athletic Association has sent a resolution to the St. Louis Board of Aldermen advocating the passage of a daylight saving ordinance. Similar action was taken by the board of the Riverview Club about a week ago. St. Louis has not been menaced by daylight saving since 1921, when petitions signed by 100,000 persons were submitted in favor of the plan. However, the aldermen were overwhelmingly against the measure.

Harry Turner of the Eagle theatre, Pana, Ill., was seen along picture row.

Spyros Skouras is back from a hasty trip to Chicago.

The new house at Lebanon, Ill., being erected by R. Hinard will be ready about the latter part of April.

Skouras Brothers have changed the name of their Grand Central Film Company to the St. Louis Film Company and placed Harry Hynes in charge as manager. Hynes moves over from the Educational exchange, where he has been succeeded by Sol. J. Hankin.

The St. Louis Film Company will work as a separate independent unit, although controlled by Skouras Brothers Enterprises. It will handle the Lichtman Preferred Pictures and Warner products and other independent films for which the Skouras boys have the Eastern Missouri or Southern Illinois rights.

Hynes has named Cullen Espy, formerly manager of the New Lindell theatre, as his salesman.

Hankin, who but recently returned to St. Louis from a tour of Europe, founded the Fine Art Pictures Corporation, and until several months ago was its president and manager. He is very well known through this territory.

Edward Grossman, special representative for Lichtman Preferred Pictures, passed through St. Louis on his way to Kansas City.

Russell McLean has been promoted to sales manager for First National. Lester Bona, city salesman, has been moved up to the assistant managership. The changes were effective on March 1.

Practically all of the film salesman operating out of St. Louis have joined the new St. Louis Film Salesmen's Club. Lester Bona, secretary, expressed confidence that every man peddling films will be a member before March has passed into history. "We must be 100 per cent," he concluded.

Dave Chatkin, district manager for Educational Film Corporation was in town this week.

Asa Hudson, political writer for the St. Louis Globe-Democrat, writes from Jefferson City that censorship is dead. On February 27 the Senate Committee on Criminal Jurisprudence amended the Committee of Fifty's bill so that the governor, attorney general and secretary of state would censor the films, etc., but without extra pay. In that form the measure was ordered engrossed. But with the $3,000 plums gone the reformers can't see the measure in its new form. Hudson states that the House is absolutely opposed to censorship. He is considered one of the best informed political writers in the state.

The Fairy theatre, 5640 Easton avenue, has been sold by R. A. Stierlin to Samuel Horwitz. The price paid was not given out. The Fairy has accommodations for 800 patrons. Sigoloff Brothers have taken over the Elite airdome at Eighteenth and Park avenue. They have had plans drawn for a 1,000-seat theatre to adjoin the airdome. At present they are operating the Union theatre, Union and Easton avenues.

The St. Louis Amusement Company has tightened its grip on the exhibition situation in St. Louis. On March 1 it took over the North Grand theatre and airdome and the Zelphia airdome, owned by Ferd Warner, under a ten-year lease and immediately closed the theatre. The airdomes will operate during the summer.

The North Grand is almost directly across Grand boulevard from the New Lindell, owned by the St. Louis Amusement Company. The company, well informed circles say, has lines out for other houses in the North End. The company, controlled by the Skouras Brothers and Harry Koplar, owns or has leases on more than twenty theatres and airdomes.

Ernest J. Lynch, manager of the Delmonte theatre, 5630 Delmer boulevard, foiled five bandits who stuck up the theatre's office force Monday morning, February 26. Three of the robbers entered the theatre office, one remained at the wheel of an automobile parked in the alley in the rear of the house, while the fifth man, the lookout, took his position just inside the entrance to the lobby.

Harry Niemeyer, publicity director; A. A. Wagner, auditor, and Miss Esther Leby, bookkeeper, were in the office when the three bandits entered. The receipts of Sunday, totaling $3,000, were locked in the safe.

Then Lynch entered the front door. The lookout pointed a revolver at him and said: "Throw up your hands." Instead Lynch fled to a telephone. His movement so surprised the bandit he failed to fire, but rushed to the office and warned his mates to flee. They escaped before the police summoned by Lynch arrived.

Spokane Exchange and Exhibitor Jottings

RUMORS are current here with regard to the entrance of some of the large producers and distributors into the exhibiting field in an effort to overshadow local film houses which have balked at prices and arrangements on some of the big productions.

The American theatre is being spoken of as one place for the institution of a new screen house. The theatre was recently vacated when the McGovern American theatre players dissolved. The house has been dark with the exception of a few amateur entertainments.

Lyman C. Reed, of the mortgage department of the Union Trust Company, agents for the owners of the theatre, said today that while a number of show companies have been negotiating with him for a lease on the theatre for the remainder of the season he did not think that he would rent or lease it. He declared that there was every possibility for rental or leasing of the theatre this fall to an organization that could put it across as one of the leading showhouses of the city.

Wesley Barry has been appearing in person on the program at the Hippodrome theatre and has been popularly received by Spokane audiences. Barry was the incentive for a "make-up" contest conducted among the boys of the city and Barry awarded the prizes. "Heroes of the Street," Barry's latest picture, is run on the Hippodrome theatre program.

Window display of Hottentot Lion collars in a Los Angeles window to tie up with "The Hottentot" at the Kinema

"Robin Hood," the Douglas Fairbanks superfilm, has been booked by the Liberty theatre for a run beginning March 17, according to the announcement of Ray Grombacher, manager. "Robin Hood" is now playing to big houses in Seattle, reports state.

Two Peter B. Kyne pictures competed against each other at the Liberty and Clemmer theatres here the week beginning March 3.

At the Liberty theatre Mirma Cooper was being starred in "Kindred of the Dust," while Marjorie Daw and Ralph Graves held forth in "The Pride of Palomar" at the Clemmer theatre.

W. C. Pugh, of the Associated Exhibitors, Inc., arrived here March 1 to make Spokane his headquarters for a territory including Spokane and Butte, Mont. Mr. Pugh will handle Encore Pictures and Harold Lloyd releases.

Harold Lloyd's latest comedy, "Safety Last," was screened for local critics by Mr. Pugh and C. M. Van Horn, of the Pathe Exchange, and received an ovation that promises much publicity for the picture when it is booked locally.

Comedies, Short Subjects & Serials

Jimmie Adams and Virginia Vance in a scene from "Broke," an Educational-Cameo comedy.

First Four of Series of Comparables Shown

The officials of Choice Productions, Inc., gave an invitation showing of the first four of their series of twelve "Comparables' 'recently at the Roosevelt theatre in Los Angeles and the consensus of opinion of ministers, teachers, parents, children and distributors' representatives numbering one hundred who were present was that three were excellent and the fourth was good.

The four 2-reel pictures shown are titled "Now and Then," Matrimonial Rush," "The Baby Bond" and "Honor's Reward." Each of the four subjects carries a story that compares conditions of today with those of the after-war conditions of 1865.

Each of the 100 odd guests at the showing was given a blank and pencil on which to make comment and all were asked to seriously criticise the pictures. The comments were later collected and summarized.

Shipment of the first prints of "Comparables" will be made to state right exchanges within the near future. The work of completing the series is now being carried on by Choice Productions staff.

Mal St. Clair Directorial Leader

Is Applying Feature Principles to Filming of "Fighting Blood" Series

BY APPLYING the principles of feature production to short subject work, Mal St. Clair, who is directing "Fighting Blood" for the Film Booking Offices of America, has established a standard of merit rarely reached in the field of short subject production, according to executives of F. B. O.

Although only twenty-five years of age, Mr. St. Clair has several years of solid experience, beginning as a comic on the Keystone lot, behind him. He has, in the opinion of F. B. O., originated an entirely new idea in the filming of two-reel subjects. He has made "Fighting Blood" not a series of two-reel comedies, but, by exercising the utmost discrimination in the choice of backgrounds, in lighting, costuming and development of the plot, St. Clair has virtually lifted them into the feature class.

Film Booking Office is selling "Fighting Blood" as two-reel features, stressing the fact that these picturizations of the Witwer-Collier's Weekly stories are not mere comedies, but continued stories, asparkle with buoyant and breezy spirit of youth.

"It has long been my intention," commented St. Clair, "to prove to many doubters that two-reel subjects could be lifted at one stroke out of the ordinary slapstick comedy class into the feature class. This, of course, could only be done by putting into effect the highest principles of feature production. In 'Fighting Blood' I have made it a point to duplicate to the last detail the atmosphere of the college campus and high school class room. I saw to it that all my characters, important or otherwise, dressed their parts with the utmost fidelity. I saw to it, too, that lighting was of a higher grade than usual in short subject productions and that my backgrounds always gave forth a note of beauty and distinction."

St. Clair became famous as a Los Angeles newspaper cartoonist before he turned his footsteps toward the screen industry. He rapidly rose from "extra" and property boy to assistant director and then to director. He was directing Carter DeHaven in the latter's comedy series for release through F. B. O. when P. A. Powers selected him for the important task of producing "Fighting Blood." It took no more than a few episodes to vindicate Mr. Powers' judgment as to St. Clair's talent.

Einstein Film Given B'way Run

Has Three-Week Pre-Release Showing at Rivoli and Rialto, New York

THE acclaim with which the screen version of a highly complex scientific subject such as the Einstein Theory of Relativity, was received by the patrons of the Rivola and Rialto theatres during its three weeks pre-release presentation at these theatres, demonstrates in a conclusive manner the giant strides made in the motion picture industry. The success of the Einstein film will be a matter of great encouragement to every one who is interested in the welfare and advancement of the silent art, and that a production of this character will doubtless be welcomed by the biggest exhibitors, may be deduced from Dr. Hugo Riesenfeld's action in not only giving the Einstein relativity subject such a place of honor on the program of the two theatres under his direction, but from the fact that it was necessary to give special morning performances which were remarkably well attended, long lines of patrons actually eager to learn more about this fascinating subject, standing in line during the coldest days of the winter waiting for the theatre to open.

A huge task confronted the sponsors of the Einstein Theory, as it was necessary to cull and select from the 18,000 feet of negative produced by the European scientists the proper footage as shown in the revised American version. Prof. Einstein had stated that only twelve men in the world actually understood his theory, six of whom were actively engaged in the production of the film. The herculean task of making this revolutionary scientific hypothesis so simple and clear that it could be comprehended by the average person, was successfully accomplished by Prof. Garrett P. Serviss, the famous American scientist, who attended to the purely scientific aspect of the subject, and by Max Fleischer, the well-known creator of animated drawings, who made the necessary diagrams and drawings to illustrate many of the important angles of the subject.

So well did they accomplish their task that they have made Einstein's abstruse theory not only acceptable to the lay mind, but an absorbing one of the most interesting subjects ever screened.

Edwin Miles Fadman, President of the Premier Productions, introduced the Einstein screen version Theory of Relativity to America, and it has been decided to market the production on a State Rights basis. The metropolitan district of New York has been taken over by Harold Rodner, who distributes the popular Inkwell and Felix the Cat cartoons, Music Films and similar short subjects.

"Sunny Gym" Stars Brownie, Dog Star

In "Sunny Gym" the Brownie picture now ready for release, Raymaker who directed it has given the clever animal every chance to show his almost human intelligence. He is supported by Joe Bonner and Billy Engle.

"Tiny" Sanford, the Century heavyweight, has the role of the trainer in a gymnasium. Brownie is his assistant and has the job of seeing that the patrons go through their necessary exercises. When they become lazy he speeds them up by nipping them in the ankle, not to speak of other stunts. The dog himself punches a bag with all the skill of an old timer and indulges in gymnastic tricks aside from his police duty in guarding Joe Bonner and Billy Engle as the two unwilling recruits to the course of gymnastic training.

The Century Beauties figure as a feminine annex to the training school in one piece athletic suits.

Bird-Men Rescued By Naval Aviators

Exclusive pictures of the daring rescue by naval fliers of a brother aviator adrift at sea in a wrecked sea-plane are among the striking features of International News No. 20, now being released through Universal exchanges. The rescue picture was made off Pensacola, Fla., where the navy's great aviation base is located.

An alert look-out in the great observation tower at the base spotted the wreck. It just happened that an International News cameraman was preparing to take the air in a flying boat. The rescue work, which was filmed in a series of dramatic shots, shows a speedy sea-sled, making 50 miles an hour along the crest of the waves, on its way to the wrecked aviators. The sea-sled is supplemented by sea-planes or flying boats, which hover overhead, as the half-drowned aviators are taken from the wreckage.

It is one of the most thrilling shots ever obtained by a news cameraman, and shows in heart stirring shots the bravery and perils of our naval aviators.

Foreign Rights on Joe Rock Comedies Sold

Jo-Rok Productions, distributors of the series of two-reel comedies starring Joe Rock and Billie Rhodes, announce the conclusion of a deal with the Apollo Trading Corp. of New York City whereby that organization has taken over all foreign rights to the comedian's output for the year. The product includes twelve comedies, guaranteed to be completed by the end of the current season. The finished comedies that have already been turned over for distribution are: "The Pill," "Little Red Robin Hood," "Aladdin," "Ali Baba," and "The Cold Homestead."

South Sold on New Hallroom Boys Comedies

THE entire South was sold this week on the new 1923 Hallroom Boys Comedies, when Progress Pictures, Inc., of Charlotte, N. C., completed negotiations with C. B. C. Film Sales Corporation for their territorial release.

The sale was made to Arthur C. Bromberg of that organization, who was in New York, and who had seen "High Flyers" at the Rialto theatre.

Following this he immediately completed arrangements to handle the series in his territory, which includes North and South Carolina, Georgia, Florida, Alabama, Louisiana, and Missisippi.

He has made arrangements to release the series immediately.

Educational Pays Tribute to Branch Manager

In recognition of his snappy work in securing contracts on the Educational Pictures Special, "The Message of Emile Coue," E. W. Hammons, president of the Educational Film Exchanges, Inc., presented M. Harlan Starr, manager of the Detroit branch of the Educational Film Exchanges, with a magnificent watch.

Starr was the first under the wire with a Coue contract. Twenty-four minutes after he received the telegram from the home office announcing that M. Coue would appear in a picture for Educational Starr had signed the first runs in Detroit, and a wire announcing this fact was on the way back to the home office.

Starr also established an enviable record in closing other bookings in Detroit and vicinity. With "The Message of Emile Coue," as the basis, he combined a complete program of Educational Short Subjects into one unit, and is securing dates on this unit as a road show, playing percentage bookings.

As he seems to have such a distinct idea of the value of time in these matters, the watch is certainly an appropriate gift.

Fox News Shows Battle Fleet of Panama

Scenes of the United States battleship fleet passing through the Panama Canal, are contained in Fox News released in March. The photographing of these scenes was accomplished only after special permission had been granted the Fox organization by the Navy Department in Washington.

Among the scenes in the special supplement are: the flagship Maryland entering Gatun Locks, leading the majestic armada to the Pacific; electric donkeys of twin lock system hauling 40,000-ton ship through $4,000,000 ditch; fleet at Culebra—the Wyoming, the Delaware, the Utah, the North Dakota and the Nevada.

New Universal Series Under Way

"The Eagle's Talons," Co-starring Fred Thomson and Ann Little, Begun

A new high-powered serial has just been put into production at Universal City, in which three popular players have leading roles, and which is being directed by Duke Worne, maker of many screen thrillers.

It is to be called "The Eagle's Talons," and is a stirring drama of Wall Street manipulation of the world's wheat supply, which leads the characters into adventures and danger in various corners of the globe. One of the features of the chapter-picture will be a series of death-defying aerial raids and stunts.

Fred Thomson, known as the world's champion athlete, and Ann Little, are co-starred in the serial. The chief supporting player is Al Wilson, who holds all records for stunt aero flying. He will introduce into the picture some of the greatest thrills ever conceived for pictures, the serial department at Universal City promises.

The cast of "The Eagle's Talons" also includes Edward Cecil, Herbert Fortier, Edith Blossom, Joseph Girard, Roy Tompkins, Al J. Smith, George Magrill, and Joseph Bonomo, the strong man.

"The Eagle's Talons" was written by Theodore Wharton, "the father of the serial." He has prepared some of the greatest chapter play successes which the screen has known, among them the very first produced. It will be in fifteen episodes of two reels each. The production unit is now well into story, and will have the early chapters ready for shipment east within a few weeks. The serial is scheduled for release beginning April 30th.

Two Reelers Head Pathe Program

"Our Gang" and Leo Maloney Subjects Lead Releases for March 18

PATHE'S program of nine releases for March 18 includes another two-reel comedy in the "Our Gang" series from the Hal Roach studios. It is called "A Pleasant Journey," and is described as placing Sunshine Sammy, Jackie Condon, Jackie Davis, Mickey Daniels, "Little Farina" and the famous bulldog on a new plane of joyous juvenile deviltry. Practically the entire action takes place aboard a train between Los Angeles and San Francisco, with the full strength of the "Gang" substituting itself for a party of waifs and turning the trip into a nightmare for everybody else aboard the train.

"Partners Three" is the title of the Western two-reeler in "The Range Rider" series. The girl in the story becomes the third partner, and also a happy bride.

In "Plunder," Pearl White's high-water mark Pathe serial, the eighth episode, "Game Clear Through," the villain of the picture maneuvers a losing situation for himself in a way to get the heroine into a quicksand peril and an almost incredible escape.

The one-reel Hal Roach comedy release features Paul Parrott in a comic absurdity called "For Safe Keeping." The timid hero, being too late for the bank, has $50,000 on his hands for the night. He and the money escape through sheer accident, after startling safe-breaking adventures.

The Aesop's Film Fable released in this list is called "The Sheik," with the moral: "It is better to have loved and lost than never to have loved at all."

Pathe News Nos. 24 and 25 and Topics of the Day No. 11 are released together with Pathe Review No. 11.

White Busy with Mermaid Series

Lige Conley and Louise Fazenda Are Alternated in Educational Comedies

JACK WHITE, the young producer director of Educational-Mermaid Comedies, is working on a new group of the 1922-23 series of Mermaid Comedies for Educational, and is in his third year in supervising Mermaids.

That White is fulfilling his promise to make every comedy a special is testified by the last of the group which has arrived in New York. White is alternating Louise Fazenda and Lige Conley in his productions. Fazenda being featured in a series of burlesques, the first of which, "Pest of the Storm Country," is now enjoying representative bookings in first run houses throughout the United States and Canada.

"Cold Chills" will be Fazenda's next. White has wisely given the entire leading part to Fazenda in this comedy. It is said to be a burlesque on the mystery plays of the present day.

Fazenda is now engaged in the production of her third comedy under the Mermaid banner.

Conley has just completed what is perhaps his magnum opus — "Kick Out," a comedy built around a motion picture studio. For this picture Jack White rented an entire lion farm. More than fifteen jungle kings were used in this picture, and some original and thrilling "lion stuff" was secured.

Pre-Historic Pyramids Shown in Fox News

Fox News, in its publication, Vol. 4, No. 43, presents many striking scenes of the recent excavations in the newly discovered pyramid regions near San Juan, Mexico.

Research which has been in course for many months has not until recently yielded discoveries which have been thrown open to the public. Fox News cameramen who have been assigned to accompany the exploration party, have been in a position to obtain the earliest films of all the ancient secrets which now are revealed.

The opulence and grandeur of the work of the prehistoric people whose secrets are being unraveled by the modern searchers is seen exclusively in the Fox reel.

"Sentinels of the Sea" for March Release

In "Sentinels of the Sea," a Fox Educational entertainment to be released in March, there is a series of scenes never before filmed, showing lighthouses and lightships that guard vessels from wave swept, rocky shores.

A valiant old lighthouse, the Boston Light, which has withstood the tossing of storms for two hundred and six years, standing upon the rugged coast, flashing a warning to sailormen, is one of the interesting pictures shown.

Al St. John's Next a Travesty

"St. John and the Flagon," is the title of a moving picture travesty on "St. George and the Dragon" that Al St. John, the William Fox comedian, has received from a would-be humorist with an inclination to play on words. Al says he doesn't hanker after the costume drama, although he isn't afraid of the proposed theme being too dry.

Carleton King Beginning on Sixth of Series

Carlton King has wired Producers Security who are releasing his series of twelve two-reel rural comedy dramas that he has just completed the fifth of the series. These two reelers are complete in themselves and will be issued one a month. They are on the order of "The Old Homestead."

Sh-Sh-
I'd love to tell you all about it but I can't!
It's a secret --Sh-Sh-
"BAVU"
Ever-last-ingly Exciting

Resumé of News Weeklies

Kinograms No. 2229:—San Mateo, Cal., Honolulu team is victorious at polo; Catalina Island, Cal., "Cubs" reach coast for spring training; New York, cook-sculptor is an artist on ice; Palm Beach, Florida discovers new motive power; Los Angeles, Paderewski made a doctor of laws; Personalities in the News—Washington, D. C., Harry S. New of Indiana; Dr. Work becomes Secretary of the Interior; New York, meet Miss Adrienne Lachamp; Hamilton, Ont., $1,000,000 fire leaves picturesque ruins—business section is victim of the city's worst blaze for half a century; New York, he harnesses the rays of the sun—Bernard Grossman, C. C. N. Y. student, invents device proving Old Sol source of power; Chicago, hold a surprising automobile show—hundreds of cars exhibited in latest auto show excite enthusiasm of the fans.

Fox News, Vol. 4 No. 40:—Egypt, first pictures of excavations at the tomb of Tut-Ankh-Amen; Washington, D. C., Secretary of Labor Davis made honorary member by Spanish War veterans; New York City, Elihu Root, famous lawyer, celebrates 76th birthday; Syracuse, N. Y., $2,000,000 fire sweeps business section; Havana, Cuba, Planes on way to Panama for U. S. fleet manoeuvres fly over city; New Orleans, La., King Proteus leads parade opening great Mardi Gras carnival; Ottawa, Canada, Dominion Parliament opened by Lord Byng, new Governor-General; San Francisco, Cal., schooner is rammed by big liner Wilhelmina; Cleveland, Ohio, iceboat speeds at 150 miles an hour in thrilling exhibition; Newsettes; other exclusive news features.

Fox News, Vol. 4 No. 41:—On the Atlantic, U. S. S. Maryland speeds to Guantanamo Bay to join fleet; Miami, Fla., William J. Bryan made honorary member of Boy Scouts; Yokohamo, Japan, new Japanese ambassador to U. S., Masanao Hanihara, sails for America; South of France, fantastic parade opens carnival at Nice while at Villefranche battle of flowers is waged; Dawson, N. M., 120 die in coal mine explosion; Knoxville, Tenn., Billy Sunday destroys moonshine stills; New York York City, 25 perish when fire sweeps insane asylum; Pago-Pago, Samoa, natives celebrate 22nd year of American rule; Boston, Mass., fishing trawlers arrive encased in ice; America honors memory of Washington on 191st birthday; Newsettes; other exclusive news features.

Fox News, Vol. 4 No. 42:—New York City, Governor Al Smith attends newsboys banquet; Savannah, Ga., President Zayas attends clinical congress in Cuba; Washington, D. C., Senator Borah urges recognition of Soviet government; New York City, Luis Firpo, South American idol, arrives to challenge Dempsey; New York City, Christy Mathewson, new president of Boston Nationals; Oakland, Cal., University of California first to begin crew practice; Buzzard's Bay, New England fishermen make big catches; San Francisco, Cal., net jumping is now fire drill for school children; Boston, Mass., overflow transforms tank into crystal tower; London, powerful single-engine plane is added to royal air force; New York City, tea tasters test tea to standardize imports; Off Panama, scrub and wash clothes in order as U. S. S. Maryland gets under way for Canal zone; other exclusive news features; Newsettes.

Pathe News, No. 19:—Washington, D. C., Stars and Stripes over the Capitol and the activities of the busy legislators; Fort Snelling, Minn., armys' regiment on skiis conquers snow; Sonora, Mexico, $500,000 gas goes up in smoke! Here and There—New York City, a vest-pocket typewriter is the very latest; Buffalo, N. Y., microscopic dictionary—it contains 15,000 words which can only be read under a magnifying glass; Washington, D. C., a two-year-old nursemaid; Moscow, Russia, prepare to celebrate 5th birthday of Red Army; Jacksonville, Fla., in Alligator Land with the Alligator Man; Jersey City, N. J., steeplejacks enjoy a little flirtation with death as they climb steeple for repairs; San Antonio, Texas, a record is set in wall-scaling; eight boys go over in 30 seconds.

Denny to Remain Pugilist Hero

Star of "The Leather Pushers" Will Continue as Lead in Third Series

DEFINITE word has been received from Carl Laemmle, president of the Universal Fictures Corporation, that Reginald Denny positively will be the star in the third set of six two-reelers of "The Leather Pushers" series, and that he will be supported by Hayden Stevenson and directed by Harry Pollard. This is the trio identified with the first set of "The Leather Pushers" and followed with the second series.

Following the announcement of the forthcoming production of the third set of "Leather Pushers" last week, many exhibitors, knowing that Denny now is engaged with Virginia Vallie in "Up the Ladder," a Universal-Jewel picture, questioned whether he would be able to continue in the role of Kid Roberts, which he has made famous in "The Leather Pushers."

Both Denny and Harry Pollard unite in promising that the third "Leather Pushers" series will far outdistance the previous twelve pictures.

Denny has just completed work in the title role of "The Abysmal Brute." In it Denny has much the same kind of a he-man, two-fisted role which he has made popular among all classes of photoplay fans by his work in "The Leather Pushers."

The third series of "Leather Pushers" was arranged for, asserts Universal, because of the widespread demand on the part of the public and exhibitors for more pictures like the first two series.

Christie's Satire Well Received

"Hazel from Hollywood" Earns Praise from Critics in Key Cities

ONE of the new series of Christie Comedies' special attractions released through Educational, "Hazel From Hollywood," has received unusually high praise from the daily papers reviewing the bills of many first-run theatres.

The Milwaukee Journal, reviewing the Strand theatre bill, commented that Dorothy Devore in this amusing travesty on the movies was worthy of a co-featured position.

Mae Tinee, in the Chicago Tribune, wrote a special comedy review after seeing "Hazel" at McVickers theatre, saying, "Miss Devore is as merry and irresponsible as a kitten. She is supported by a cast who know how and prove it. It should wring a laugh from you."

The Fort Wayne Journal-Gazette says: "So much has been said and done about Hollywood, so many pictures have been introduced of the lives and loves of the famous screen idols who live and work there, that without a travesty on the affairs, the score would not be complete. And leave it to the Christie Comedians to put the final touches to the hilarious side of the situation in 'Hazel From Hollywood,' the newest and greatest Christie comedy to date, which graces this sparkling Jefferson show."

"Hazel From Hollywood" is being given unusual notice in motion picture theatre advertising because of its timely appeal and general public interest in all things pertaining to Hollywood, and the famous motion picture folks.

Bookings Pile Up in F. B. O. Drive as Managers Swell Quotas.

WITH the closing date several weeks away, the First Anniversary Drive of the Film Booking Offices of America is declared to be assuming proportions in excess to even the hopes of the F. B. O. officials. This drive, which began late in February under the personal direction of P. A. Powers, managing director of F. B. O., is the "first birthday party" of F. B. Q., which in February, 1922, came under the control of the present management and which in July, 1922, abandoned the name of Robertson-Cole Distributing Corporation and became Film Booking Offices of America.

F. B. O. branch managers are reported to be swelling their quotas with the aid of "Fighting Blood," the series of two reel Witwer-Collier's stories, the first three of which have already been released. In every territory "Fighting Blood" is winning first run bookings and indications are that if the present rate of bookings is maintained, that they will be the most widely distributed short subjects in the recent history of the industry.

Among the other F. B. O. attractions offered during the current drive which are attracting the attention of exhibitors are "Can A Woman Love Twice," an Ethel Clayton production, and "Bishop of the Ozarks," a Finis Fox production with an all-star cast. Manager Fred Shafer of the Lafayette theatre, Buffalo, was one of the first to book the former, a powerful drama of post-war days.

The First Anniversary Drive will continue until the end of March, when the winning exchanges who will be awarded the cash prizes are to be announced. A silver loving cup will go to the exchange showing the best results during the drive.

Novel Stunts Presented in "The Artist"

CLYDE COOK'S latest two-reel comedy, "The Artist,' contains a novel "Shell" game, according to Fox Film Corporation. It is played with snail shells, the snails themselves taking the parts of the agile and elusive peas. The comedian and his director have worked out a lot of clever and amusing business from the incident.

Territories on Burr Features Sell Fast

TERRITORIAL sales on the three latest C. C. Burr features are being closed rapidly according to announcements from the Mastodon offices.

Sales for "You Are Guilty" have already been made to the Commonwealth Film Corporation of New York for Greater New York and Northern New Jersey; to De Luxe Feature Film Co., of Seattle for Oregon, Washington, Montana, Northern Idaho and Alaska; to Major Film Corp., of Boston for the New England States; to Metro Film Exchange of Philadelphia for Southern New Jersey and Eastern Pennsylvania; to Mountain States Film Attractions, Inc., of Denver for Colorado, Wyoming, New Mexico, Utah and Southern Idaho.

"The Last Hour" is sold to the following exchanges: Commonwealth Film Corporation of New York; De Luxe Feature Film Co., of Seattle; Metro Film Exchange of Philadelphia; Moscow Films, Inc., of Boston; Mountain States Film Attractions, Inc., of Denver and All-Star Feature Distributors of San Francisco for California, Nevada, Arizona and the Hawaiian Islands.

"Luck," Johnny Hines' latest feature comedy for C. C. Burr, has been sold to date to: De Luxe Film Co., of Seattle; Metro Film Exchange of Philadelphia; Moscow Films, Inc., of Boston; Mountain States Film Attractions, Inc., of Denver; All-Star Feature Distributors of San Francisco and F. & R. Film Co., of Minneapolis for North and South Dakota, Wisconsin and Northern Michigan. "Luck" should be ready for a premier showing within the next several days.

Schedule for Messinger Releases Changed

Stern Brothers announce a slight change in the Buddy Messinger releases. After the March release "Smarty," the second Buddy picture, will be "Dad's Boy" which was originally scheduled for August.

"The Bus Boy," which was to be Buddy's second, has been made his third release, the one for May. It is a story of life in a restaurant and bakery shop and its title has been changed to "All Over Twist." The cast consists of Eddie Barry, Merta Stirling, the feminine heavyweight, Ross "Tiny" Ward and Dick Smith supporting Buddy.

"Dad's Boy," which has been received at the New York office of Century, has Buddy cast in the role of the mischievious son of a widow who is beset by two suitors, neither of whom meets his approval.

Production-Distribution Activities

Raymond McKee Is Radio Orator

Prior to his departure for Florida Raymond McKee, who plays the important role of Thomas Elliot Dexter in Elmer Clifton's "Down to the Sea in Ships" released through the W. W. Hodkinson Corporation, spoke last week to a few hundred thousand people via the radio, speaking from station WHN at Ridgewood, L. I.

In his talk Mr. McKee went at length to explain all of the perils and hardships and some of the many amusing incidents that occurred during his two months' cruise on the whaler "Charles W. Morgan" at which time Mr. McKee harpooned a 90 ton bull whale.

Radio fans for a radius of thousands of miles "turned in" on the radio and heard Mr. McKee's interesting narrative. Two days later, according to Mr. McKee, hundreds of replies were received from Radio fans complimenting him on his little talk.

Vapor Used as Novelty Auxiliary in Film

Vapor has been used for aeroplane sky writing and for political argument around election times, but in the Metro-SL motion picture version of the Willard Mack play, "Your Friend and Mine," a screen of vapor makes an effective auxiliary to a striking "Dance of the Winds" in a big entertainment scene in an arist's studio.

This number was arranged by Frederick Ko'vert dance innovater. A wall of vapor separated the dancers from the spectators. Then, slowly, as if it were drawn up by invisible cords, the curtain of steam rose evenly toward the ceiling and evaporated, revealing the dancers. As they went through their spirited movements, it seemed truly like a dance of the winds dispelling the clouds.

"Safety Last" Promotes Get-Together Spirit

As a result of exhibitor previews of Harold Lloyd's "Safety Last" achievement, Pathe reports the blazing of a new trail uniting distributors and exhibitors in a mutually profitable and frank get-together spirit which has no precedent in the history of the picture industry.

In a word, it is declared that the new Lloyd feature comedy flashes upon all who see it, qualities which make the flat rental contract illogical, out of date and ill-adapted to foster the best interests of either party. This—according to the statement of E. A. Eschmann, Pathe General Sales Manager—is not only frankly admitted but urged by the biggest theatre and circuit owners on their first view of "Safety Last."

Lois Wilson in Popular Contest

Is Selected to Represent Industry in the New York Globe Competition

LOIS WILSON, who plays the leading role in James Cruze's Paramount production, "The Covered Wagon," has been nominated as the candidate of the motion picture industry for New York's Good Will Delegation to France. This delegation will be sent to France by Miss Anne Morgan's American Committee for Devastated France.

The nominations closed Thursday and Miss Wilson's nomination, which was made by lot under the auspices of the Film Mutual Benefit Bureau, was announced, along with those of representatives of almost every other important industry and business in the city, in Thursday's New York Globe, which is officially sponsoring the enterprise of Miss Morgan's committee.

The plan of membership in the delegation follows in general that under which the Rotary and Kiwanis Clubs operate. One nomination is made from each leading industry and business and several of the professions. The final selection is contingent upon the nominee's securing 100,000 ten cent contributions to the fund of the American Committee for Devastated France, and the first seventy-five candidates who succeed in filling their quotas of contributions will comprise the Good Will delegation.

National Drive on "Backbone"

Distinctive Plans Extensive Poster Campaign in Leading Cities

TO inaugurate the first of its twelve big 1923 features the Distinctive Pictures Corporaton on March 1 began a national advertising campaign of "Backbone," the photoplay which marks the screen debut of Alfred Lunt.

The campaign will comprise twenty-eight sheet stands in more than a score of the leading cities of the United States and Canada—some regular showings, some special illuminated signs and some more elaborate painted spaces. Posting of these began in New York City on March 1 and March 15 will see the commencement of posting in other first key cities.

These twenty-eight sheet stands comprise a twenty-four sheet lithograph, featuring the standardized nameplate for "Backbone," which will be used in all advertising matter from a one column teaser up, and a four sheet date. The standardized name is a wide block letter with colored shading against a solid black paneled background, the lines of which are broken half way by full semi-circles extending outward. The entire panel rises from left to right at an angle of fifteen degrees.

After the posting of the boards in all of the cities newspaper advertising will be inaugurated, tying up with the outdoor stands. Further matter will be prepared as a follow-up on this first phase of the national campaign.

"Backbone" is hailed in all of this advertising as the perfect audience picture." In addition to Alfred Lunt it has Edith Roberts and a distinctive cast, including William B. Mack, Frank Evans, George McQuarrie, Marion Abbott, James Doyle, L. E. La Croix and J. W. Johnson.

"Penrod" Story for First Nat'l

Wm. Beaudine to Direct "Penrod and Sam"; Benny Alexander in Title Role

ENCOURAGED by the reception accorded "Penrod," which was made by Marshall Neilan, Associated First National has decided to produce another American-boy story, "Penrod and Sam" from the pen of Booth Tarkington.

This announcement follows an agreement with Warner Brothers for the "loan" of the services of William Beaudine to direct the picture. The production will be presented by J. K. McDonald who has gained considerable fame as the guiding hand of "kid" productions.

The production of "Penrod and Sam" is part of the policy that has brought Edwin Carewe, Arthur Levee and Maurice Tourneur, Sam Rork and James Young, Richard Walton Tully under the First National banner as independent producers.

McDonald and Beaudine have selected Benny Alexander, protege of D. W. Griffith, for the role of Penrod.

The continuity for "Penrod and Sam" is being prepared by Hope Loring and Louis Leighton in collaboration with Director Beaudine.

First National, it is said, plans to make this picture an outstanding feature of the productions that will come to the screen in the autumn. The picture will be made in Hollywood.

Mary Pickford to Aid on Poor Farm

Convalescent patients in hospitals and the aged women at the Los Angeles County Poor Farm will no longer want for reading matter when Mary Pickford's library plan gets under way. All magazines and newspapers subscribed to by the Pickford-Fairbanks studios are now being read with the utmost despatch and then collected by Miss Pickford and straight away distributed to hospitals and the poor farm. Nearly every publication of any consequence goes to Miss Pickford's studio, and since only a few days are required to read them each month, as they arrive, they can be sent to hospitals while their contents are still current.

More "Teasers" Sent Out on "Temptation"

Two more novelty "teasers" were sent out this week by the C.B.C. Film Sales Corporation on their third Box Office Winner "Temptation."

In accordance with their policy of keeping exchanges "pepped" up they are taking the fullest advantage of the possibilities offered by the title "Temptation"—and this week's chief novelty took the form of a miniature roulette wheel sent out in a box to each territorial holder of the feature. On the top of the box was the inscription "This started the trouble in 'Temptation.'"

Warners Install Library at Coast Studios

In order to keep abreast of the times in the world of literature, and to adequately and efficiently carry on the production schedule of eighteen classics of the screen for the coming season, the Warner Brothers have installed a complete working library at the coast studios with Melvin Hudgins as librarian, according to Harry M. Warner.

Books of every description, especially those of particular interest to the directors and technical staff, will be added to the thousands of books already purchased by the Warner organization.

"Luck Club" Organized in New York School

AS JOHNNY HINES is a graduate of the public schools of New York, a number of pupils at P. S. 132 in the Washington Heights district of New York City have formed a "Luck Club" the name being taken from Hines latest melocomedy. The star has been elected honorary president, and it is proposed to form branches of the "Luck Club" in other public schools in New York, as well as other cities.

Carewe Starts Work on David Belasco Story

Within the shadow of Mark Twain's picturesque cabin, at Sonora, Calif., Edwin Carewe, First National director, has started filming the exterior scenes of the great California classic, "The Girl of the Golden West."

At the very foot of one of the greatest paying gold mines in the section, and on the same spot where stood the original village of Sonora, Carewe has built a replica of the town, with everything from the polka saloon to the school-ma'am's hut. Six wind machines are on hand and Carewe will make a terrific blizzard. Enough lighting equipment was brought from Hollywood to illuminate six city blocks.

Interior scenes for the picture will be filmed at the United Studios.

"Alice Adams" Follows Novel

Fidelity to Locale of Story Found in Adaptation of Tarkington Book

FIDELITY to the locale in which the scenes are set, as well as the novel from which it is adapted, mark the Associated Exhibitors feature, Florence Vidor in "Alice Adams," after Booth Tarkington's great prize-winning novel. The "certain small city of the Middle West," where "the social position depeneded largely upon how large a bank balance the head of the family possessed," is a picture to the very life of thousands of communities scattered not only about the Middle West, but also the Far West, the South and the East.

Persons who have been privileged to have previews have described this offering indeed as "the great American photoplay," the adjectives which also have been applied to Mr. Tarkington's novel, as reflecting life in a typical American town. The country has many thousands of Alice Adamses—girls who are only tolerated in the so-called exclusive circles because their fathers have lost step in the race for financial success, but who try to deceive themselves with false hopes. With her beauty and her essentially feminine charm Florence Vidor seems the ideal screen portrayer of this role which so many play in real life.

Rowland V. Lee directed this seven-part feature, which Associated Exhibitors has set for release April 8th. Mr. Lee is well known both as a player and a director, probably his most notable work with the megaphone heretofore having been "Shirley of the Circus," with Shirley Mason. Claude Gillingwater, who is said to give an admirable portrayel of Virgil Adams, the old-fashioned father, had important roles in such recent successes as "Little Lord Fauntleroy," with Mary Pickford; Marshall Neilan's "The Stranger's Banquet," and the Tourneur production of "The Christian."

Harold Goodwin, as Walter Adams, Alice's "low-brow brother," is appearing in his second picturized version of a Booth Tarkington novel, having been in "The Flirt." Margaret McWade, as the mother; Vernon Steele as Arthur Russell; Thomas Ricketts as "the great J. A. Lamb"; Gertrude Astor as Mildred Palmer, and Margaret Landis as Henrietta Lamb, also are players of wide popularity, and were selected for these particular roles in "Alice Adams" because of their fitness for them.

Jesse Weil Publicity Chief for Resolute

Jesse Weil has been engaged by Resolute Film Sales, Inc., as head of their publicity and exploitation department and is at present working on their new production "The Greatest Menace."

Weil is laying out an extensive campaign on this feature that includes endorsements from Federal, State and City officials.

$5,000 for Preventive of "Klieg Eyes"

A reward of $5,000 for the discovery of a preventive for "Klieg Eyes," terror of all players before the camera, was announced yesterday by the Goldwyn Pictures Corporation. The announcement followed discovery at the studio in Culver City, Cal., that during the past two weeks 113 actors and actresses had been on the hospital list from the affliction that not only incapacitates, but causes intense agony. It marks the first definite campaign to interest the scientific world in an organized effort to stamp out this disease.

In announcing the reward, Vice-President Abraham Lehr stated that should a preventive be discovered, it would be placed at the disposal of the entire motion picture industry.

Claire Windsor Wins Popularity Contest

Claire Windsor, the popular Goldwyn actress, has just been declared winner in a popularity contest held by George J. Wehner, a New York exhibitor with a string of twelve theatres in Brooklyn, Manhattan, the Bronx and Newark, N. J.

Manager Wehner decided to obtain attractions that were really what his patrons wanted. He therefore held a popularity contest in all of his theatres.

Claire Windsor has just finished her next Goldwyn release, Marshall Neilan's original story, "The Eternal Three."

A story of Restless Wives and Discontented Husbands that will tempt your patrons' dollars into your box office

With a Distinguished Cast Featuring

BRYANT WASHBURN—EVA NOVAK

June Elvidge, Phillips Smalley, Vernon Steele

Story by Lenore Coffee *Directed by Edward J. Le Saint*

YOU CAN'T RESIST

TEMPTATION

C.B.C.'s SEASON'S SMASH

Critics View "Darkness and Daylight"

ALBERT W. PLUMMER, president of Bancroft Pictures, Inc., arrived in New York with a print of the company's initial production, "Darkness and Daylight." A special showing was arranged, and a number of critics were present to view the picture and offer criticisms. Mr. Plummer, who also directed the production, was pleased when his audience expressed themselves favorably on the story and production. Several minor changes suggested will be made immediately. The cast includes Vera Alta, Harlan Knight, Audrey Berry, Wallace Ray, William Black and Jack O'Brien. Camera work by Frank Zucker.

Bennett Production on Postal Service

Whitman Bennett announces that he has completed plans for the immediate production of an important film with an all-star cast, based upon the lives and experiences of men in the United States Postal Service. This film, which will be issued with special exploitation features of every description, will be entitled "The U. S. Mail."

The production is to be made in Mr. Bennett's studio in Yonkers, and the intention of the producer is to make the film far more elaborate than any of the "exploitation productions" yet on the market.

Warner Float Near End of Long Trip

Warner Brothers transcontinental float has completed two-thirds of its scheduled trip to the Warner coast studios in Los Angeles, following its arrival last week at Fort Worth, Texas. The float thus far has encountered innumerable difficulties. It has weathered storms and the many hardships met by transcontinental tourists. Despite these drawbacks, the fact that it has proved an invaluable asset to not only the exchanges handling the Warner Brothers classics of the screen but also to thousands of theatre owners is said to be conclusive proof of its far-reaching advertising value.

"The Curse" Finally to Be Novelized

Frederick Butler Pierce has been commissioned to novelize the Weber & North state-right feature, "The Curse." The Martin Publications will release the fictionized version in a popular edition. The author and a representative of the publishing firm saw the melodrama in the projection-room of the distributors this week, and negotiated for the adaptation to novel form as a result.

The six-reel thriller has never yet had its appearance as a story. It has toured the country over for the past decade as one of Charls E. Blaney's most successful stage dramas.

Pathe Lists South Sea Picture

"Black Shadows" Depicts Life of Savages in the Solomon Islands

THE forthcoming release of something wholly new and distinctive in the way of feature pictures is Pathe's latest new product announcement. Authorized by General Manager Elmer Pearson, this is the fifth of a series of weekly announcements holding lively interest for all exhibitors—especially those, Pathe says, who shared in the profits and public estimation assured by bookings of "Nanook of the North."

Like that classic of the frozen regions, the new feature now first announced deals intimately with human life at once mysterious and the subject of universal curiosity, yet differs in the circumstance that its characters are wholly savage and live their precarious existence in conditions remaining the most primitive on earth.

The picture is in five reels and is called "Black Shadows." Its most important locations are in the Solomon Islands, that region in the South Pacific inhabited by the dread "Head Hunters" — several rival tribes of warlike, tattooed and grotesquely self-mutilated cannibals heretofore inadequately pictured and their savage ceremonies vaguely described in rare volumes and in sensational Sunday newspaper "features."

"Black Shadows" is produced by World Tours, Inc., whose schooner, "The Wisdom II," voyaged with its filming staff and outfit from Los Angeles to the southwestern antipodes touching at all the important island groups en route and thus making "a journey backward along the worn trail of time," with intimate camera revelations in the "Head Hunters" country its successful main object. On the return of the expedition a few months ago the many thousand feet of negative were edited and titled at the Hal Roach studios, and the finished picture promptly accepted by Pathe as measuring up to the standard of its policy to release only features of distinctive character and quality.

The human drama depicted in "Black Shadows" is said to be dramatic and thrilling in the extreme, the film itself demonstrating the actual presence of the director and camera staff in the thick of battles between tribes of these cannibal savages and guests at their strange, often gruesome ceremonies.

French Planes Exploit Fox Film

National Bombing Squadron Flies Over Paris Dropping Circulars

SO enthusiastic became Minister Ginesty of Beaux Arts of France during the private showing of "Over the Hill," which was tendered him and members of the French Government, that the services of the National Bombing Squadron were placed at the disposal of the Paris office of Fox Film Corporation for whatever publicity purposes it desired. This is the first time such an offer has been made to an individual corporation in that country.

As a result of this courtesy, an unusual exploitation campaign was devised by J. Viguier, the Fox representative in charge. It is in his report that an accurate description of the stunts is given. In part the report follows:

"The result of Minister Ginesty's enthusiasm made it possible for us to obtain the services of the army bombing flying machines from the military field of Villacoublay, and to secure, free of charge for the exploitation of our specials the services of such well-known aviators as Sadi Lecointe, lieutenant aviator, Knight of the Legion of Honor—war cross, 18 citations—wounded four times—record of speed; Haegelen—lieutenant aviator—Knight of the Legion of Honor—27 citations—wounded three times. With full squadrons, each in turn, flew over the city (Paris), dropping thousands of vari-colored circulars.

"Great masses of people were congregated at the Concords, on the Champs Elysses, and on the Boulevards, watching these circulars come down, and picking them up as they landed. We merely mentioned the names of the various theatres that were running the picture, and coupled up with a campaign of publicity in the daily papers, partly paid by the exhibitors, we succeeded in filling every one of these theatres that were running 'Over the Hill' the first, second, third and fourth weeks.

"It was, without a question, the greatest display of publicity that ever was witnessed by the Paris public.

"At least twelve fines were imposed on us from different police districts in the city of Paris; however, none of them, so far, have been collected, when they heard the true facts and were advised that it was done with the permission of the Ministry of the Beaux Arts, and with such people as Sadi Lecointe, bombarding Paris from the air, with this publicity."

Associated Photoplays Re-Enters the Field

The announcement of the reorganization of the Associated Photo-Plays, Inc., and especially the news of their reentry into the independent market with a series of Milton Sills productions, has created much interest in film circles.

"Milton Sills," states Mr. Canter, "is building a splendid reputation which will further be sustained by his work in the Associated Photo-Plays' production entitled 'Why Women Remarry.' This intensely moving and gripping production is bound to appeal and should prove to be a real attraction for the box office."

Louise Fazenda Cast in "The Fog" by Graf

LOUISE FAZENDA has been placed under contract by Max Graf to play an important role in his forthcoming production of "The Fog" for Metro.

In this role Miss Fazenda, instead of being surrounded with the usual merriment which accompanies the lighter things of the screen, will be called upon to appear in a number of tense dramatic situations amid an atmosphere of melodrama.

The picture will be directed by Paul Powell, under the personal supervision of Max Graf and will be released by Metro.

"The Fog" was written by William Dudley Pelley, and the adaptation was made by H. H. Van Loan. The notable cast includes Mildred Harris, Cullen Landis, Billie Dove, David Butler, Ralph Lewis and Frank Currier.

"Third Alarm" Wins Censorship Advocate

To win unstinted commendation from one who has been hostile to the motion picture interests is a difficult job for any producer, but such was the accomplishment of Emory Johnson, maker of "The Third Alarm," released through Film Booking Offices.

"The Third Alarm" played recently at the Grand theatre, Wilmington, North Carolina, a portion of the receipts going to the relief and pension fund of the local firemen. Immediately after the opening a donation was received by the fire chief from Dr. J. J. Hurt, of the First Baptist Church, and with it a letter of highest commendation of the picture. Dr. Hurt has often been active in the interests of censorship.

"It is a wonderful picture," wrote Dr. Hurt, "full of tender scenes, of thrilling heroics and of needed information concerning firemen who throw their lives in jeopardy at the ringing of every alarm. I would commend the picture unreservedly. It kept me either laughing or crying for delight every minute of the hour. More than that, every inch of the picture is manly and strong."

Joe Brandt Leaves on Extended Tour

JOE BRANDT, President of C. B. C. Film Sales Corporation, left this week on an extended trip to start the ball moving on a preliminary whirlwind campaign on "Temptation" and "Her Accidental Husband."

It is Mr. Brandt's opinion that these two features, "Temptation," the third of the C. B. C. series of Six Box Office Winners, and "Her Accidental Husband, the first of the Belasco Productions, which that company is distributing, are the biggest his organization has ever handled—and accordingly it is his intention to cover the major part of the territory himself.

It is his intention to swing the entire circuit, covering the key cities and seeing the big territorial holders in each.

Warner Declares for Fair Play

Tells of Clause in Contract with Exchanges Protecting Exhibitors

WITHOUT debating for or against the uniform exhibition contract which has been a subject much under discussion in the industry recently, Harry M. Warner, executive head of the firm of Warner Brothers, recently expressed himself in no uncertain manner on the matter of playing fair with the exhibitors.

"In all the talk about contracts that has been going on of late," said Mr. Warner, "there is one matter of the utmost importance, both to exhibitor and producer alike, that has not received the attention it deserves. I refer particularly to the practice of what is known as 'holding the club' over the exhibitor. The usual method of procedure is for the exchange man, who happens to have one or two pictures that the exhibitor really wants, to withhold these particular subjects or either place an exorbitant price on them. He then very kindly does the exhibitor a favor by saying, 'Well, Joe, tell you what I'll do. If you'll take these six pictures, which the exhibitor does not want, I'll let you have these two specials at such a price.' Thereby penalizing the producer of the good pictures, who secures a much lower rental than he would if his productions were sold alone on their own merits, and also loading up the exhibitor with more material than he can use and leaving room for future arguments, adjustments and a lot of other things that are absolutely unnecessary.

"I cannot speak for all the other producers, but as far as the productions of Warner Brothers are concerned I wish to state here and now that each and every one of our pictures are to be sold exclusively on their merits and exclusive of the productions of any other producer. To insure the performance of this fact we have a specific clause in all of our contracts with each territorial distributor which specifies:

"'That the booking and renting of all positive prints of each of said motion pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled by the exchange, and the booking or renting of any said prints of the producers (Warner Brothers) feature motion pictures shall not be made conditional or contingent upon the booking or renting of any other pictures, films or prints handled or controlled by the exchange.'"

"Luck" Given Special Showing

Screening of Hines' New Picture at Wilkesbarre, Pa., Wins Applause

JOHNNY HINES and the mayor of Wilkes-Barre, Pa., gave a party last week, and it was "some" party, according to all reports. Daniel L. Hart, the mayor, who wrote "The Parish Priest," is a Johnny and when the star wanted great friend and admirer of to shoot some mine scenes for his latest melo-comedy, "Luck," his honor was right on the job and made arrangements for the photographing of these scenes at one of the biggest of the Pennsylvania coal mines. Every facility was placed at Johnny's disposal to make the scenes with the result that some of the most realistic sequences ever seene in a motion picture will be seen in "Luck," it is declared.

Naturally, all the people of Wilkes-Barre who assisted Hines in filming the scenes were anxious to see the picture. When it was completed Johnny took a print down to the Pennsylvania city and then he and Mayor Hart staged their party. A special screening of "Luck" was put on at the Capitol theatre, where an invited audience witnessed the melo-comedy. Mayor Hart, as well as all the others who were lucky enough to see "Luck," were most enthusiastic in their praise. "It's positively the most entertaining motion picture I've ever had the pleasure of seeing," said the mayor. "It is clean, wholesome and just packed full of laughs with plenty of excitement to keep one at a high pitch all the time it is on the screen. Johnny Hines certainly knows how to produce the sort of screen stories that will please everyone."

At the showing of "Luck" at the Capitol theatre the heads of all city departments of Wilkes-Barre and their co-workers, as well as representative men and women in all walks of life, composed the audience. After the showing Johnny Hines was showered with congratulations.

One of the many big dramatic scenes in "Luck" shows the crash in of a mine shaft and it was this that Hines and his company journeyed to Wilkes-Barre to photograph. The Buttonwood mine was the location and it is one of the largest in the eastern district. Many of the miners took part in the scenes in and about the mine.

Greater N. Y. Rights on C. B. C. Film Sold

Greater New York and Northern New Jersey rights have been sold already on "Her Accidental Husband," first of the Belasco productions, and negotiations are already pending whereby a major percentage of the territories throughout the country will be disposed of almost immediately, declares C.B.C.

Bobby North of Apollo exchange, New York, requested a special screening of "Her Accidental Husband," and arrangements were completed at once for his immediate handling of it.

University to Utilize "Vanity Fair" Stills

AT the request of J. E. Goodwin, librarian of the University of Texas, in Austin, Goldwyn Pictures Corporation has supplied that institution with a set of stills of Hugo Ballin's production of Thackeray's masterpiece of fiction, "Vanity Fair," in which Mabel Ballin is starred.

Mr. Goodwyn's letter asking for the stills stated that the University library wished to make arrangements to obtain the stills of pictures of permanent literary or artistic interest such as 'Vanity Fair' and similar releases, the stills to be filed permanently in this library and to be used in class room work here."

Anti-Narcotic Film Is Started on Ince Lot

Production behind closed doors has begun on "The Living Dead," the dramatic screen lesson against narcotics being made by Mrs. Wallace Reid. Including Mrs. Reid, the cast presents Bessie Love, George Hackathorne, Claire McDowell, Victory Bateman and Eric Mayne. The male lead has not yet been selected.

The story is by C. Gardner Sullivan, and the production itself is under the direction of John Griffith Wray.

The picture is being sponsored by the Los Angeles Anti-Narcotic League, the head of which is Dr. Rufus Vonkleinsmidt, president of the University of Southern California. The members of the League represent the civic, Federal and social life of Los Angeles.

The picture is being made behind a screened-off set at the Thomas H. Ince studios at Culver City. The only persons admitted to the set are the technical, Government and police narcotic experts who are aiding in furnishing authenticity to the dramatic background of the picture.

Territories Sold on "Greatest Menace"

Resolute Film Sales report the following territories sold on Mayer & Quinn's new production "The Greatest Menace."

New England to Sam Moscow of Moscow Film Exchange, Boston, Mass.

Eastern Pennsylvania and Northern New Jersey to DeLuxe Film Exchange of Philadelphia, Pa.

Canada of Elly Marks of Toronto.

"The Greatest Menace" deals with the drug horror in a most dramatic and realistic manner, and was taken from an original story by Angelo C. Kaufman. The production is the work of J. G. Mayer and the adaptation and direction is the work of Albert Rogell.

The all star cast includes Ann Little, Wilfred Lucas, Robert Gordon, Harry Northrup, Rhea Mitchell, Mildred June and a host of others.

Arrow Special Given Premiere

"Lost in a Big City" Opens to Big Business in Paterson, N. J., House

WHEN the Arrow Film Corporation selected Paterson as the scene for the world's premiere presentation of the big new Arrow-Blazed Trail Special, "Lost in a Big City," they showed the confidence they had in the picture, for Paterson is recognized as a "tough" show town. It is largely a manufacturing centre, there being over seven hundred silk mills in the town and it also has a large number of theatres, furnishing stiff opposition.

The confidence W. E. Shallenberger, president of the Arrow Film Corporation, reposed in this picture was amply justified as was evidenced by the opening of the picture in Manager Adams' 1,700-seat U. S. thatre on Monday, February 26th, when this big house, in the face of the stiffest opposition Paterson has seen in years, was jammed to the doors from the opening to the close. On a cold, rainy day, with everything against it, "Lost in a Big City" did a tremendous business, and this in the face of such opposition as a first-run showing of Charlie Chaplin in "The Pilgrim," "The Strangers' Banquet" and "The Third Alarm," which, without exaggeration, may be classed as about as severe a test as could be asked of any picture. In spite of this opposition, in spite of tremendous adertising on the part of these three theatres, "Lost in a Big City" unquestionably did the business of the day. Not only that, but it gave one hundred per cent audience satisfaction, which is the test of any picture. It is often possible to crowd a house on the occasion of a premere showing on a picture which does not give audience satisfaction, but this was not the case with "Lost in a Big City," for they laughed and they cried and they shouted. Manager Adams told the writer that he had never had a picture in his house which gave such universal satisfaction. Inquiry among the ushers, cashier, ticket taker, and doormen elicited the fact that not one adverse comment was heard, but on the contrary the highest praise for the picture was expressed on all sides.

John Lowell, star and producer of the picture, with Baby Ivy Ward, who has a strong supporting role in this picture, appeared in person and were received with tremendous applause upon being introduced after the showing.

Scenes from Elmer Clifton's "Down to the Sea in Ships," distributed by W. W. Hodkinson.

United Studios to Be Improved

Joseph Schenck and Associates to Spend About Half-Million Dollars

JOSEPH M. SCHENCK and his associates in the purchase of the United studios at Hollywood are planning to spend a half million dollars on the improvement of the big 33 acre lot. They intend to make of the United an ideal studio for the production of independent pictures. With these improvements will come a vast saving in revenue for the companies working there and a consequent increased income for the owners of the United.

The improvements planned will not only give producers a wider range for big outdoor sets, but will tend to speed up production.

The United, it is claimed, will be the finest studio in the world.

All of the streets are to be paved, more stages built, a modern heating plant installed so that even cold winter nights will not interfere with the progress of producers' work.

A corps of expert technical men will be kept on the pay roll so that all work will progress without the least possible loss of time. In fact every move is being made with the idea in mind of helping to keep down negative cost and making the plant so attractive that it will be running at capacity during the entire year.

Of course, Mr. Schenck will produce all future First National releases with Norma and Constance Talmadge at the United. At the present time all the independent companies working on First National attractions are installed there. made.

Edwin Carewe is making "The Girl of the Golden West." Frank Borzage has begun "shooting" on his initial First National. "Terwilliger"; Allen Holubar has just finished and is cutting "Slander the Woman" with Dorothy Phillips as the star, Maurice Tourneur is getting ready for Anstey's story, "The Brass Bottle," having finished what is said to be his most artistic and thrilling production, "The Isle of Lost Ships"; James Young is making "Wandering Daughters."

Soon Richard Walton Tully will begin "Trilby," for First National release. Norma Talmadge's next is said to be "Ashes of Vengeance," while Constance will make "Dulcy."

Schenck's faith in the future of pictures is being backed by the fortune he has and intends to invest in making the United the finest of all motion picture studios.

Denver Shrine to Show Wm. Fox Special

El Jebel Shrine of Denver, Colorado, has leased the Isis theatre of that city and will run the William Fox feature picture, "The Town That Forgot God," for one week. According to a statement made by the illustrious Potentate of the Shrine: "Before this picture was selected by the committee, it was screened at a special showing, after which each and every member of the committee pronounced it to be a most remarkable motion picture.

"Mad Love" Opens at Capitol

New York Critics Give Pola Negri-Goldwyn Film Favorable Reception

GOLDWYN'S release starring Pola Negri, titled "Mad Love," opened this week at the New York Capitol, and, according to word from the Goldwyn headquarters, did a record business. The evident favorable reception accorded by the public was shared in by the press reviewers.

James O. Spearing in the Times wrote: "'Mad Love' is one of those Sappho stories. And the chances are you don't like that kind any more. But the odds are that you will like this one. Because whenever an actor or actress makes any character really come to life on the screen, you are bound to like his or her story. You see somebody alive, you see human emotions revealed, you get inside someone's heart and mind, and you can't help liking that."

Quinn L. Martin in the World: "The throngs which stood six deep swinging away a block and a half with their eyes upon the lobby of the Capitol theatre . . . resembled a kind of Pola expedition. Not since Rodolph Valentino's 'Blood and Sand' has a picture star effected so frenzied a first night as Miss Negri in 'Mad Love.'"

The Telegram: "In 'Mad Love' there may be found warm-blooded action, vibrant beauty and throbbing reality of character, the like of which the silver sheet has rarely seen. Pola Negri is unmatched in her field."

Beauvais Fox in the Tribune: "The perfect vehicle for Pola Negri. . . . The greatest non-stop vamping record ever filmed. And she did it all with that wonderful, bitter, crooked smile that seems to say she is wise in the ways of men, but not quite thoroughly disillusioned. Pola is just about the whole show. There are some splendidly directed carnival scenes."

Editor Lauds "Down to the Sea"

Dr. Frank Crane Terms Hodkinson's Film "Triumph of Photographic Art"

AMONG the many notables, authors, scientists, etc., who have witnessed the showing of Elmer Clifton's "Down to the Sea in Ships," distributed through the W. W. Hodkinson Corporation and now having an exceptional run at the Cameo theatre, New York, N. Y., there is none who has been more loud in his praise and more sincere in his compliments than Dr. Frank Crane, noted editor, author and lecturer.

The W. W. Hodkinson Corporation sent a special invitation to Dr. Crane to visit the Cameo and see this special production for himself. The next day Mr. Hodkinson received a letter from the eminent writer which read:

"I thank you for your invitation to witness 'Down to the Sea in Ships' at the Cameo theatre the other evening. It was certainly a wonderful triumph of the photographic art. How they ever got those pictures without having some man sit on the whale I do not understand.

Sh-Sh-
I'll give you the biggest thrill you ever had. I am
"BAVU"
Ever-last-ingly Exciting

Film Guild to Reproduce Puritan Town

IN order to give "The Scarecrow," by Percy MacKaye, the next Glenn Hunter production produced by the Film Guild, Inc., for release through the W. W. Hodkinson Corporation, a perfect background and artistic dressing, the entire Film Guild Company will spend next week in Deerfield, Mass., reproducing a town square of Puritan times with a group of the oldest houses in America as a background for Glenn Hunter's next picture. In addition to these houses, which were built in 1680, it is planned to construct pillories, sawyer's pits, a watch tower, and similar authentic though little known features of this period.

A train load of costumes and properties will accompany the staff which includes Frank Tuttle, director; Fred Waller, production manager; Junius Craven, art director; Dwight Wiman, Townsend Martin, and James Ashmore Creelman.

"The Curse" Disposed of in Indiana

The six-reel Blaney melodrama, "The Curse," presented by Export and Import and distributed in the United States by L. Lawrence Weber & Bobby North, was bought for the state of Indiana by H. Lieber, head of the exchange in Indianapolis that bears his name. Sam Sax, Sales Manager for the distributors, negotiated the sale.

Liber looked at "The Curse," appreciated the stars — Harry Morey, Edmund Breese, Marguerite Clayton, George Fawcett and Miriam Batista, and admired the action well enough to make the investment on the financial possibilities of the melodrama.

Additional Praise for "The Hero"

"The Hero," B. P. Schulberg's recent release through the Al Lichtman Corporation, which was chosen by the National Board of Review as an Exceptional Picture, has received an additional honor by Photoplay Magazine, which has ranked it as first in its "Six Best Pictures of the Month." This recommendation is carried through Photoplay's circulation of 450,000 to some two million readers of the publication.

In addition, this Gasnier production takes two places in Photoplay's "Six Best Performances of the Month"—John Sainpolis in "The Hero" ranking first and Barbara La Marr in "The Hero" ranking third.

Elaborate Sets For Nigh's Next

Feature For Weber and North Distribution One of Artistic Splendor

THE first independent production to be staged and furnished on the same scale as the "million-dollar" brand of costume specials will be Will Nigh's forthcoming feature to be distributed by L. Lawrence Weber and Bobby North. Heights of artistic splendor and spectacular staging never before known in the state-right field have been reached, it is claimed. Under the skillful hand of John D. Schulze, art director of many of the most beautifully mounted films of recent times, a new mark in screen embellishment has been attained.

Six different schools of architecture and decorative design are represented in Will Nigh's second feature. A gothic mansion built on the proportions of a cathedral and outfitted with stained glass windows, marble porticos and towering arches forms the largest set. It took four weeks to construct, and its equipment was more costly than the structure itself, the producers claim. Mediaeval furniture, hangings and utensils were used. The costumes of the characters appearing in the scene were also faithful to the period. French art and decoration is in evidence in the Parisian salon and modiste shop, where part of the action is staged. Its contents and construction rival the luxurious continental emporiums in finesse and richness.

A Spanish library of the Moor period forms a third section of the properties constructed. The trappings and furniture suites used here were built from art prints of the age. An Italian dining room suite of the Medici period is the fourth set. It is also a faithful reproduction of the brilliant school of sculpture and mural decoration then in vogue.

An Egyptian set, forming part of a cabaret scene, constitutes one of the most unique art achievements of screen staging. Weird, angular figures, representing ancient Egyptian architecture and reproducing a number of the historic statues of oriental civilization, appear here. Finally, there is a modern studio setting in the futuristic style, brilliantly colored and grotesquely shaped. Tht effect is bizarre in the extreme.

Ince Criticises "Desk Reviews"

Says Too Hasty Comment Is Injustice To Producers of Good Pictures

THE advance of the motion picture industry and the making of "bigger and better" pictures have a serious menace, in the opinion of Thomas H. Ince, in the so-called "swivel-chair" critics and the "desk-reviews" they write.

Ince has just issued a heated statement in reply to a recent trade-journal review of "What a Wife Learned." In the review is a reference to an incident which was incorporated in the working synopsis of the story before the picture entered into production. In the making of the picture, this particular part was discarded. The critic, however, worked this circumstance into his review and wrote at great length about a film which he conclusively proved he had never seen.

Ince says in part:

"One of the greatest injustices faced by producers of motion pictures is that of careless criticism. No amount of unjust criticism ever did permanent injury to a good picture any more than boasting can make a success of a poor one. Pictures are made for the people and it is public opinion that makes or breaks a production. Nevertheless, the success of many a big picture has been delayed by the hasty, careless verdict of critics who have not troubled to see a picture or who have viewed it in a cold projection room."

Ince comments on the importance of the pre-view:

"Nothing in the world is more deceptive than a picture in the process of production. The producer of a hundred knock-out successes cannot be sure of the effect of his hundred and first picture until he looks at it with an audience. For this reason, the pre-view has come to be one of the most important steps in production. Before half a dozen audiences, the producer studies his product, works over scenes, changes titles and often re-cuts whole sequences. Through the pre-view he gets the reaction of the audience which enables him to strengthen any weak places in the production."

Ince concludes with a final fling at the casual critic.

"If the man who devotes all his time to the making of pictures is unable to gauge the results he has obtained until he looks at the picture with an audience, certainly this is doubly true of the casual critic."

F.B.O. Heeds Call for Fred Stone Westerns

A REACTION to the publicity recently given Fred Stone in the newspapers throughout the country is reported from all exchanges of the Film Booking Offices of America, where inquiries are being made by exhibitors on the two Fred Stone Westerns, "Billy Jim" and "The Duke of Chimney Butte."

Stone recently startled the theatrical world and the public in general by announcing that he had "gotten religion" in Butte, Montana. The press made much of the story, and many of the metropolitan dailies carried it on the front page. The famous actor was converted to the Methodist church in Butte while on tour, stating that he intended to live up to his religion and donate a tenth of his income to church charities.

The two F. B. O. pictures are Western dramas in which Stone is given cowboy roles, allowing for a plentiful display of his comedy ability. They were released eighteen months ago and won immediate popularity.

Deal Closed on "Has World Gone Mad"

Activities during the past week at the office of Equity Pictures disclose the fact that two more big deals are about to be announced to the trade on "Has the World Gone Mad?" the latest Daniel Carson Goodman "Special" and the actual closing of another foreign sale on this same production.

The latest buyer to be attracted by this Equity "Special" is Millard Johnson, representative of Australasian Film, Ltd. Mr. Johnson has secured the picture for the territories of Australia and New Zealand, the Dutch East Indies and Strait Settlements.

Equity Pictures and Daniel Carson Goodman are elated over this reception of their latest "Special."

Songs Use Title of "If Winter Comes"

An excellent indication of the popularity of A. S. M. Hutchinson's story "If Winter Comes" is the number of songs using that title now being put out by the different music publishers in New York, declares a statement from the Fox home office. The screen version of the English novelist's work that Fox Film Corporation has completed with Percy Marmont and Ann Forest as Mark Sabre and Lady Tybar will soon be released.

Empire PRINTS EMPIRE LABORATORIES, Inc. Empire PRINTS
723 SEVENTH AVENUE BRYANT 5437 5738 NEW YORK
DEVELOPING AND PRINTING MOTION PICTURE FILM

"Jazzmania" Opens in Boston

Well Received by Press Critics Showing atL oew's State Theatre

BOSTON has given a royal welcome to the "Queen of Motion Picture Jazz," Mae Murray, in her new photoplay, "Jazzmania."

After the showing of "Jazzmania" at Loew's State theatre, George C. MacKinnon wrote in The Boston Advertiser:

" 'Jazzmania,' now rejoicing State theatre patrons, is the most shining example of the peculiar Mae Murray type of cinema exhibit loosed upon a fortunate world within our recollection. Mae's irresistible dance-tapestry weaving seems just a bit more gratifying than ever. The usual optic-satisfying Murray backgrounds seem just a trifle more glittering and artfully designed than ever. . . . The film is, generally speaking, on the well-loved Murray plan. But it departs from the beaten, or rather, danced-on path to a considerable extent."

The Boston Globe calls the screen play "amusing as well as thrilling."

The Boston Post praises Miss Murray's ability as a dancer, and draws attention to tht good supporting cast.

The Boston Transcript points out the lavish manner in which the production is done. "She stints not in wardrobe," it says of Miss Murray.

"Jazzmania," presented and directed by Robert Z. Leonard, is released by Metro. It was produced by Tiffany Productions, of which Robert Z. Leonard is director-general and M. H. Hoffman, general manager. Cedric Gibbon executed the settings. The photography was done by Oliver T. Marsh. "Jazzmania" was written by Edmund Goulding, and titled by Al Cohn.

Edward Belasco to Enter Field

Brother of Stage Impressario Will Start Series of Film Productions

AN EVENT unique in the annals of the motion picture industry has become public, following upon the heels of the recent announcement which told of the part which David Belasco was to play in the film field. Directly as the result of that story, it has been discovered that in entering the motion picture business, a friendly rivalry had been established between brother and brother.

According to the story which has leaked out, Edward Belasco, younger brother of David Belasco, formed a producing organization some months ago to which he gave his name.

The younger brother has for years been a powerful factor as regards the spoken drama on the West Coast, where his chief activity was with the Alcazar theatre, which is located in San Francisco. This theatre enjoys a unique reputation inasmuch as it has given the original impetus to the careers of the majority of stars which have graced and are now gracing the stage.

Located so near to the center of motion picture producing activities, Edward Belasco had long desired to enter the newer branch of the theatrical field. The opportunity to gratify this ambition came in September of last year and the result was the organization known as Belasco Productions, Inc.

An inkling of this event was obtained when copies of an illustrated periodical published in San Francisco reached the East. This periodical, "The Photoplay News," carried a story in its December issue in which was outlined the formation of the company and the progress which it had made on its first production. This was tentatively titled "Her Price." Other productions planned and for which continuities were then being prepared were "Dancing Feet" and "Baldy of Nome." The names of the original *Mayflower*. One, made by Admiral Paris and Captain Colthe writers responsible for these continuities were given as Anna Blake Mezquida and Esther Birdsall Darling.

It was not until some time later that the industry was informed through the medium of the daily press of David Belasco's entry as a factor in motion picture affairs. It is said that the elder brother's reversal of his decision to confine himself solely to the older form of dramatic expression came as much of a surprise to Edward Belasco as to the rest of the world. However, this announcement in no way affected the plans of Belasco Productions, Inc., save to cause that organization to speed up its producing activities.

An arrangement had already been made with the C. B. C. Film Corporation of 1600 Broadway, New York City, one of the livest of the independents, whereby that company was awarded the distribution rights of the six Belasco pictures.

E. K. Lincoln in "Right of the Strongest"

Announcement was made early this week that E. K. Lincoln, who recently left for the Pacific Coast, will be starred in an elaborate screen version of "The Right of the Strongest," the novel by Francis Nimmo Greene, author of "One Clear Call."

According to the statement issued Mr. Lincoln will be supported by an all-star cast, every member of which has a name of established box office value. Work on the production is already under way, and it is stated that the screen edition of "The Right of the Strongest" will rival in colorful qualities and highly dramatic effects the vivid word pictures from Mr. Greene's pen which originally made the novel one of "the best sellers" of recent years.

$1,000,000.00
TO LOAN
against completed motion picture negatives - - -
release prints financed - - - -
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128 WEST 52nd ST. NEW YORK

Unique Set in New Ray Picture

Precise Replica of Historic Mayflower Is Made for "Courtship"

A PRECISE replica, save in a single respect, of the doughty *Mayflower*, which bore the Pilgrim argonauts of 1620 to America, has been constructed at the Charles Ray studios in Hollywood, and is now being used in that star's production of "The Courtship of Myles Standish." The one respect in which the 1923 craft differs from its forebear is in the fact that its framework is of metal, marking the advent of the first all-steel motion picture set ever constructed.

This steel framework, a trussed hull 102 feet long, with a width of 24 feet and depth of 14 feet from deck to keel, has been so equipped with mechanical contrivances as to make possible a re-enactment of the terrific storms which buffeted the original frail craft in its epoch-making voyage across the Atlantic. Not all the details of the ingenious mechanism devised by Robert Ellis, Mr. Ray's art director, have been revealed. It is declared, though, that the resourcefulness of the studio technicians in producing the illusion of the angry sea lashing the *Mayflower's* sides and sweeping tons of foaming water over her decks will afford an interesting demonstration of up-to-date motion picture cleverness.

In existence at the present time are only four accepted designs of lins froom the meager information which they were able to assemble, is in the National Museum in Washington; another in the Philadelphia Commercial Museum, and a third in the possession of the Plymouth Society of Boston. The fourth, a representation in silver, is owned by the heirs of Walter Hines Page, late ambassador to the Court of St. James's, having been presented to him, with the freedom of the city of Plymouth, England, a few years ago. Fortunately, these few designs agree even to the less important details of construction, so that the *Mayflower* to be shown in the picture may be accepted as absolutely faithful to the original.

Strauss' "Salome" Press Book Approved

The appearance of the campaign service book on Malcolm Strauss' "Salome," the spectacular photoplay distributed through independent exchanges by George H. Wiley, Inc., has resulted in much favorable comment.

The press book has met with enthusiastic praise from exhibitors because of the fact that every cut, story and idea in it can be used by showmen. From the front cover, which is a four-column newspaper ad, to the last, there is no waste motion.

The pages devoted to publicity stories have been made up in newspaper style, with a newspaper "mast head," weather "ears," and all the other features of an eight-column newspaper. The news stories used are of varying length, and are designed to hit every department of a paper—film, sports, features, women's pages, etc. Cuts and advertisements are inserted and grouped as they would be in a regular daily newspaper.

Striking Campaign Book for "Tents of Allah"

Copies of a strikingly handsome campaign book on "The Tents of Allah," the melodrama of desert romance and adventure which is the current Associated Exhibitors release, are now being sent to the branch sales offices of that organization throughout the country. This publication, one of the most complete and comprehensive of the kind ever made in connection with a picture, is of twenty-four pages, and is the work of Miss Gertrude K. Smith, of Associated's publicity and exploitation department.

A collection of posters, one, three, six and twenty-four sheets ,is illustrated. Though each of the posters shows scenes from the feature, the six-sheet, picturing the sword fight on horseback for possession of a girl, is possibly the most effective. Illustrations are given also of specimens of photographs in black and white, material for colored lobby displays, and scene and star cuts, and there is a full assortment of prepared ads ready to clip and paste.

Gasnier Starts New Production

"Daughters of the Rich" Put Under Way at Mayer-Schulberg Studios

B. P. SCHULBERG has announced that work has been started by Gasnier on "Daughters of the Rich," Edgar Saltus, famous novel in which Gaston Glass and Ethel Shannon will be featured. The production is now under way at the Mayer-Schulberg Studios in Los Angeles.

It is somewhat of a coincidence that just as Schulberg was negotiating for the screen rights to this successful book, his neighbor, Louis B. Mayer, was considering a title change for his forthcoming screen production of the stage play "Climbing." Almost simultaneous with Schulberg's announcement of the aquisition of the Saltus story came word from Mayer that he had decided on "Daughters of the Rich" as the new name of "Climbing." It is likely, however, that in view of Schulberg's purchase of novel known by this title, Mayer will rechristen his contemplated production once more.

This is the second time within a comparatively short while that these two neighbor producers were almost engaged in making pictures of the same title. Last fall, Louis B. Mayer bought the rights to a magazine story by Albert Payson Terhune, "A Hero," while concurrently Schulberg was in the act of purchasing Gilbert Emery's play, "The Hero." The last picture has already been produced and circulated while the Mayer "A Hero" has not yet reached the screen.

"Daughters of the Rich," it was learned from the Al Lichtman Corporation, will be released as one of their first eight Preferred Pictures.

Equity Chief on Key-City Tour

Vice-President Louis Baum Leaves on Extensive Trip Around Country

ON last Sunday, Louis Baum, vice-president for Equity Pictures Corporation, left for his contemplated trip around the various key centers of the film industry, taking with him a great number of inquiries received from the Independent exchange-men on the purchase of Equity's latest "Special," "Has The World Gone Mad?" His first mail to the Home office included a signed contract for the sale of this picture to one of these interested state-right buyers, Lee Goldberg, president of Big Features Rights Corporation, 221 So. Third Street, Louisville, Ky.

Mr. Goldberg has purchased "Has The World Gone Mad?" for his territory which comprises the states of Kentucky and Tennessee. Mr. Baum writes, "It didn't take Mr. Goldberg and me very long to get down to business on the sale of this picture. As soon as he saw it, he realized the intrinsic value of the production, the box-office drawing power of the title and the all-around class and excellence of the picture, and to be absolutely truthful about the whole thing, the picture sold itself. Mr. Goldberg told me that I have a fine box-office attraction in 'Has The World Gone Mad?' and backed up his statement by buying it for his exhibitors, and also stated that I might use his name as a booster for the picture in every way. You'll hear from me very shortly again, because I think that 'Has The World Gone Mad?' will receive the same greeting from all my prospective buyers."

Equity considers this sale to be the first one of a very successful trip for Mr. Baum and hopes to sell the entire country within the next six weeks. Mr. Baum will touch Cleveland, Pittsburgh, Chicago, Minneapolis, Denver, San Francisco, Seattle, St. Louis, Dallas and Atlanta on this trip and Equity believes that the various inquiries from each territory will make his extensive trip a flying one and a successful one.

Gottschalk Does Music Score for Ray Film

Everything is being done by Charles Ray on a big scale. Under his contract with United Artists Corporation he was to make but two pictures a year. His second United Artists release, "The Girl I Loved," in eight reels, is going out to exhibitors this month with an elaborate musical score, made to intensify its highly dramatic nature. For this work Mr. Ray chose Louis Gottschalk, who has assembled for "The Girl I Loved," a fine symphonic accompaniment, which includes a song of original composition which is made the theme of the picture. This theme is also the melody of lyrics written by Harvey Thew, one of the best known verse writers in the west. Mr. Gottschalk is responsible for the musical scores for many photoplays of note.

"Is Divorce a Failure?" Set for March 18th

"Is Divorce a Failure?" the first of the Leah Baird 1923 Specials, which Associated Exhibitors is releasing March 18th, Miss Baird, who is featured, is supported by a strong cast. It is a photoplay in which heavy emotions—maturing love interest and vital passions, play an essential part, and Arthur F. Beck, producer of his wife's big features, believes that he assembled an ideal aggregation of players for the various parts.

Circus Life Features "Souls For Sale"

A feature of Rupert Hughes' "Souls for Sale," which he now is directing at the Goldwyn studio, will be scenes showing life in a circus followed by the burning up of the "big top" at night. A wire received from the coast is to the effect that rain, which was not in the original script, had added unexpected excitement by weighing down the canvas so heavily with water that the entire company, numbering about 200, and the technical workers, had to give up motion picture making in favor of tent holding up.

LUDWIG G.B. ERB,
PRESIDENT

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CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Behind the Scenes with E. L. Hyman, Mark Strand, Brooklyn

Equipment Employed to Secure Proper Stage Presentation of Picture

Articles by Lee S. Ferguson

IN our article last week we covered a prologue in which lighting played a most important, if not THE most important part, and in the belief that exhibitors are more interested in lighting effects now than formerly, we will go into detail concerning Managing Director Edward L. Hyman's equipment.

The exhibitor who builds a theatre today is making a great mistake, in our opinion, if he does not include in his investment appropriation money for proper lighting equipment. Naturally, the houses which have been operating on short equipment or none at all have been "getting by," but even they could no doubt do better at the box office by modernizing a little bit. The presentation specialty that has to be given with all the stage end house lights up is slipping into the discard faster than last year's straw hat, especially if there is no color mingled with the lights. In this type of presentation scenery must have such an enormous amount of detail that nothing is left to the imagination, and no scenic artist has yet been able to paint a set that can stand up under the white lights as well as a set with less detail stands up under a combination of colored lights. The development of color presentations belongs to the motion picture theatre, as the stage, with but few exceptions, clings to the old methods. Thus the motion picture house which is content with the stage tricks of brown and white painted scenes is neglecting its opportunity to be individual that is the progressive right of the picture theatre.

Soft Focus Light

We all know that soft focus lighting in filming pictures created a sensation and marked a milestone in the advancement of the motion picture industry and art. The soft focus eliminated detail, just as combination color lighting eliminates detail in presentation of specialties. The soft focus soothed the spectators and gave their tired eyes a feast and rest at the same time. It was more artistic, appealed to the greater number, and made the background secondary to the chief point of interest. Therefore soft focus stayed with us and now every director uses it in as many scenes as possible. It means the same to filming as lighting does to specialty presentation, and that's the reason no exhibitor should be content to follow the parade while there's a chance for him to lead it or at least ride in one of the band wagons.

I know of no one who fully appreciates the value of good lighting more than Edward L. Hyman. As well as he understands it there is always something new to fascinate him, and this understanding and fascination he has passed on to patrons of the Brooklyn Mark Strand. Hyman rehearses his lighting effects each week just the same as he rehearses his dance numbers or vocal turns. He goes over the combinations time after time, changing here and improving there, and then finally the lights are rehearsed with the completed program and probably more changes are made.

Equipment Used by Ed. Hyman

Now to enumerate the equipment which Hyman uses:

In the projection booth there are two Mestrum lights of 150 amperes each, which can be used either as flood lights or spots. The colored gelatins used on these work automatically, dissolving from one to another without noticeably changing. The colors may be kept stationary at will. There is also a Kliegel flood light of 100 amperes, and there is a spot lamp of 70 amperes for soloists.

There are two stages, the smaller one being built upon the larger one and further back stage, thus giving room in front for the thirty-five piece orchestra. The smaller stage is the one upon which most of the specialties are presented, but ofttimes the larger one is used in part.

On the stages there are twenty-two 1,000-watt lens lamps and eleven 1,000-watt box lamps for flooding. Above the smaller stage and just back of the center arch is a strip of thirty-two X-ray reflectors in which are two colors—magenta (reddish purple) and light blue. There are two strips of border lights and two strips of footlights for both the small and large stage, and in these are green, blue, amber, white and red globes.

There are four 2,000-watt spot lights over the orchestra which are concentrated on the musicians, and these are likewise changeable when desired. The colors are worked out to harmonize with the other colors being used the same week.

Lights Worked on Themes

There is a ceiling set of cove lights, with red, blue and canary yellow globes. In the auditorium and lobby are pink, blue and canary yellow lights also used in combinations.

All this lighting named is for presentation specialties and does not include the regular lighting equipment in auditorium, lobby and marquee. The lights are worked on themes the same as a music score is arranged to synchronize with the picture. During a presentation each light must do its duty. Regular equipment and specials are worked on dimmers, and any light or a full combination may be dimmed up or down, dissolved or switched on or off. While some are being dimmed down, others may be dimming up.

As this series of articles advances we shall attempt to show how the exhibitor who is not equipped for elaborate presentation may take the pretentious idea and moderate it to suit his theatre.

Last week we wrote of a prologue with mechanical and novelty effects very easily obtained, thus we shall be content this week to tell of a specially staged overture which Managing Director Edward L. Hyman used with merely a drop as background, with no effects other than lights.

Composition of Overture

The overture comprises four vocal and one instrumental numbers from "Cavalleria Rusticana," selected for the striking contrast between the opera and the feature picture "The Hottentot." The back drop, 30 x 40 feet in size, was painted after the set used at the Metropolitan Opera for "Cavalleria." It is a street scene with a cathedral at the side, the church itself casting a shadow over a great part of the scene. Thus, the only thing standing out except the church was a villa at the left, pure white. A deep blue Mestrum light was thrown over the whole, and the magenta X-rays were on full. Blue foots on small and large stages; entrance sopts deep blue, and Kliegel flood on orchestra deep blue. Transparent windows light green. The X-rays dimmed off as the curtains parted, revealing the scene. The opening number of "Cavalleria" was "Siciliana," by tenor singer, followed by a duet, "O Il Signore vi Manda," by soprano and baritone. Then the orchestra alone, with lights changed from blue to white, played the "Intermezzo," following which came a soprano solo, "Voi lo Sapete," and then "Regina Coeli," by soprano and mixed quartette. The latter with organ accompaniment.

This overture suggests many things for the exhibitor who wishes to use it in full or merely one number. The drop is simple, and may be used with merely border lights and foots. As the number progresses the lights may be dimmed out or switched off and the singer appear only in spot. If smaller space is used a transparent church window would be the thing, with which the organ would fit nicely.

CONVENTION HEADQUARTERS
Spring Meeting of 1923
SOCIETY OF MOTION PICTURE ENGINEERS
Atlantic City, N. J., May 7-8-9-10, 1923
HOTEL TRAYMORE
ATLANTIC CITY, N. J.

Convention headquarters for the Spring Convention of the Society of Motion Picture Engineers to be held May 7-8-9-10, 1923

Immense Theatre and Hotel to Be Built in Boston

NEXT month will see the start of work on an immense theatre and hotel project in the heart of Boston, the structure alone to cost $8,500,000. The financing of the enterprise is in the hands of the Tremont Street Realty Company, and the theatre will be run by the Olympia Theatres, Inc., which operates and owns the Gordon chain.

The site to be covered by the building will contain more than 55,000 square feet, and is bounded by Tremont, Hollis, Dillaway and Dore streets, just a block from the busiest corner in Boston. The Wilbur Theatre occupies part of the site, and the new structure will be built around it. The theatre will have a seating capacity of 4,200 and the hotel will have 500 rooms, each with private bath.

Nathan H. Gordon, president of the Olympia Theatres, Inc., has stated that the entertainment to be provided will be the equal if not the superior of that shown in the foremost houses in New York and Chicago. A feature will be a symphony orchestra of 50 pieces, which at times will give concerts in the lobby, supplemented by a large organ and an echo organ in the lobby. This lobby alone, it has been estimated, will accomodate more than 2,000 people. Another feature is that separate lobbies are to be provided, one for entering and the other for leaving the theatre, so that the crowds will not get in each other's way.

Motion pictures and musical entertainment will be the principal entertainment, although the stage, 125 by 42 feet, will be adequately equipped for any stage production, no matter how pretentious the spectacle.

There will be a tower over the entrance rising for 275 feet, and containing a full set of chimes on which it is planned to give popular concerts thrice daily. The hotel will be 12 stories in height.

San Francisco Gets Another House

Alex E. Levin, former manager of the Coliseum and attorney J. L. Levin, have announced the purchase from Jacob Weissbein of property at Geary and Eighteenth Streets and that plans have been drawn for the immediate erection of a magnificent theatre to seat 2400 persons. The house will cost approximately $230,000. This new theatre, the builders say, will be one of the finest residential theatres in America, involving the latest construction features, lighting and ornamentation and every known comfort. The general scheme of architecture is dignified Egyptian. No name has yet been chosen for this theatre, which is to be a ground floor house with a raised section.—Gross.

"Clinton Square" To Install Organ

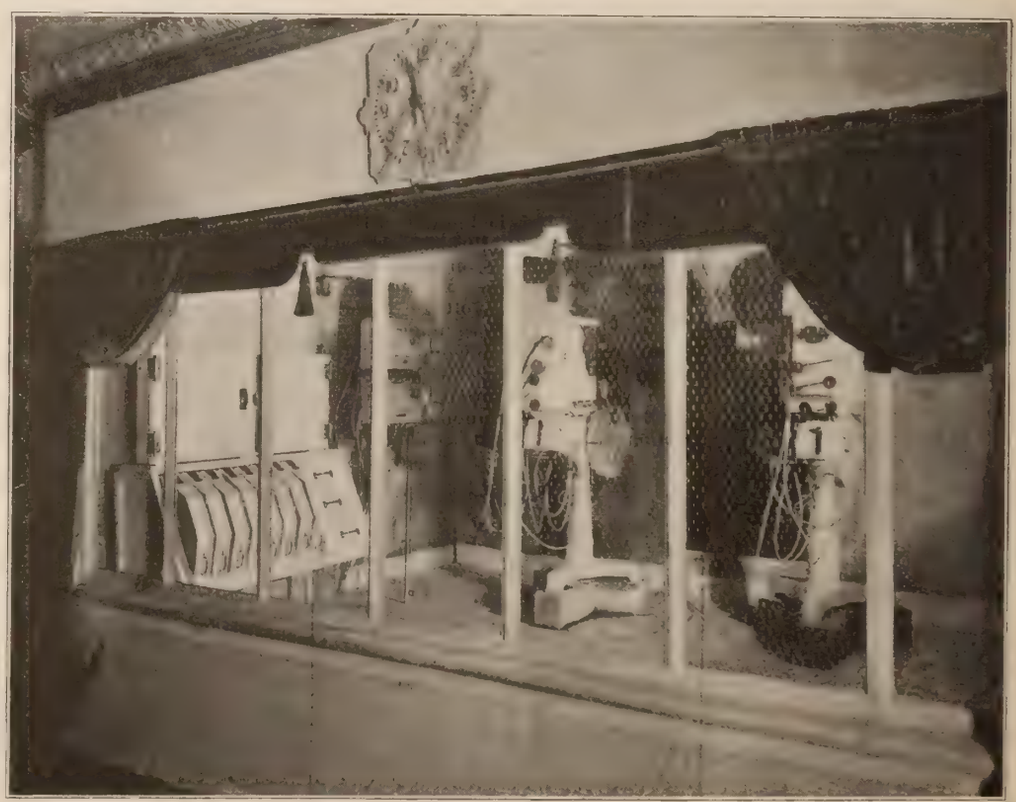
A Robert Morton organ will be installed at the Clinton Square theatre in this city within the next twenty-eight days. The new lessees of the house are spending much money these days in improvements. The seating arrangement has been changed, while the interior of the house has also been redecorated. The exterior will be painted as soon as the weather permits. A split-week program will prevail at the house from now on.—Grant.

Carr & Schad Remodel Lyric

Carr & Schad, Inc., purchased outright the Reading Amusement Co.'s interests in the Lyric theatre, Reading, Pa. The Lyric was the first large combination theatre constructed in this city and is today one of the few Penn Street motion picture theatres fully equipped for vaudeville. The Lyric will be renovated, one of the big features being the installation of a new ventilating system. The booths will be fully equipped with the latest projection machines. A new electric sign with changeable letters will add materially to the exterior and a pipe organ will also be installed. The Lyric is the seventh link in the Carr & Schad chain.

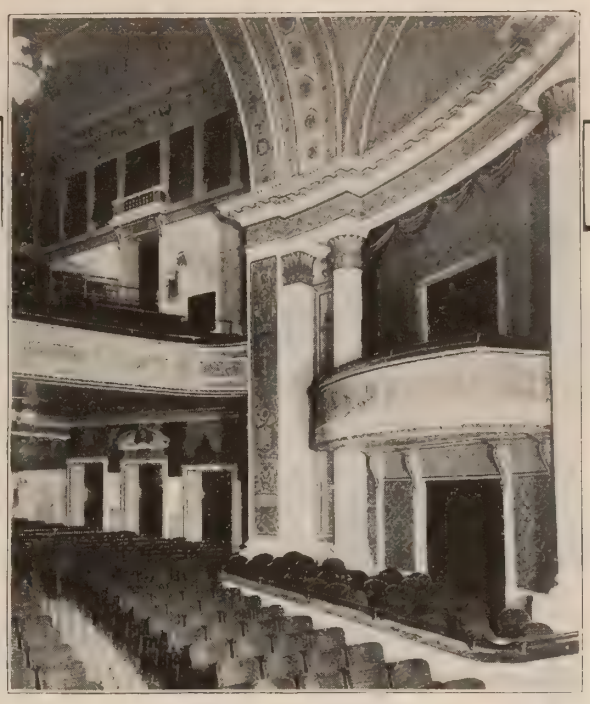
Green Island Suitable For Theatres

With the Henry Ford plant at Green Island about to open, several persons have secured options during the last few days on buildings and sites there which would be suitable for motion picture theatres. Green Island is without any motion picture theatre at the present time. The island itself is located about six miles from Albany.—Grant.



Photograph of the projection room of John Hamrick's Blue Mouse theatre in Seattle, Wash., featuring the two new 1923 type "S" Capitol model Simplex projection machines just bought by House Manager Hal Degler. Sale and installation of the machines was made by the B. F. Shearer theatre Equipment Co. of Seattle. The Blue Mouse projection room is conceded to be one of the finest in every detail of any house on the Pacific Coast

THEATRE CHAIRS



Capitol Theatre, Union Hill, N. J.

Does Your Theatre Need Re-Seating?

THIS question should be decided upon early, before this year's refurbishing season is upon you. Theatre patrons' comfort and the competitive value of good seating should be thoroughly considered.

The American Seating Company Theatre Engineering Department with its fifty years of practical experience in theatre planning and construction stands ready to solve your seating problems no matter how large or small.

A recent installation, covering an entire city lot, is the State-Capitol Twin Theatres, Union Hill, N. J. These two theatres are equipped with American Seating Company chairs.

This was the second largest order for theatre chairs in the world.

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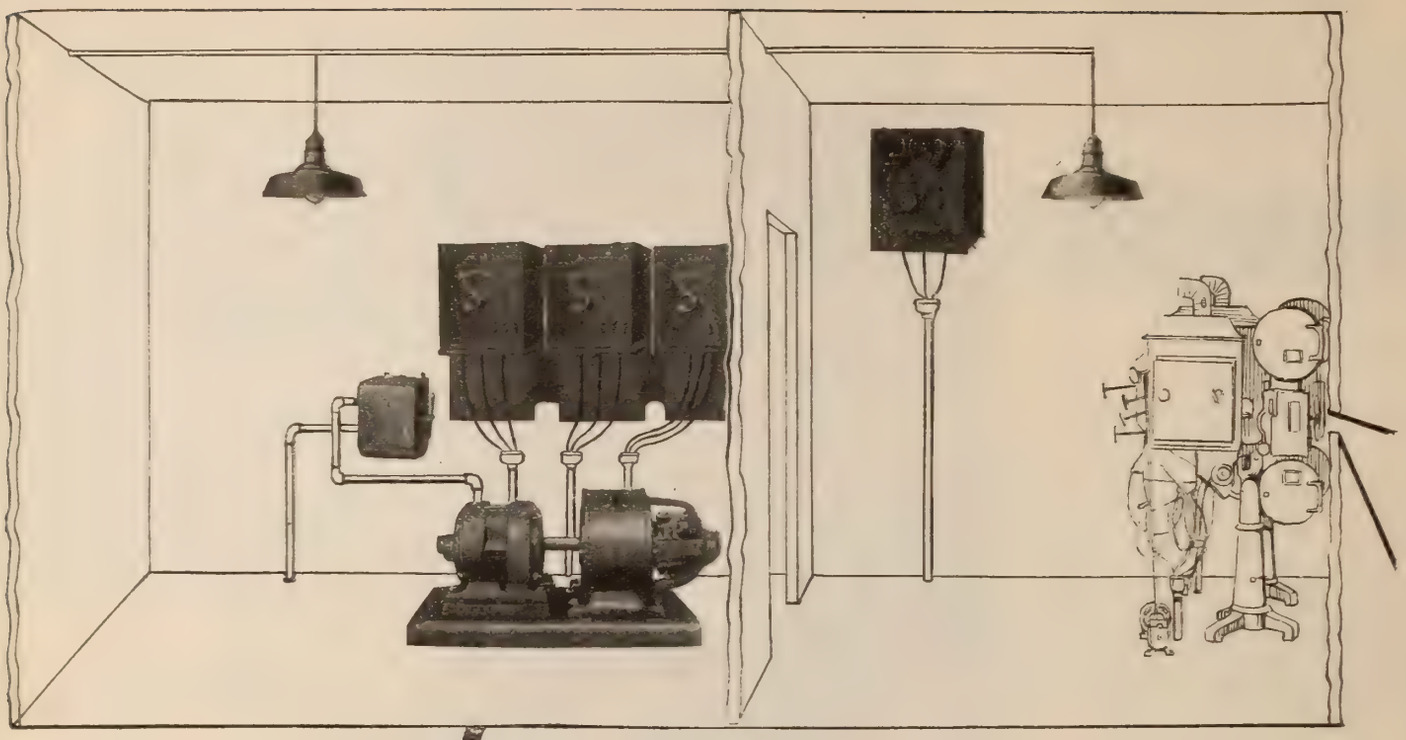

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Los Angeles, Cal.—Pacific Amusement Supply Co.
Portland, Ore.—Service Film & Supply Co., 78 W. Park St.
Seattle, Wash.—The Theatre Equipment Co.
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Minneapolis, Minn. — The Rialto Co.
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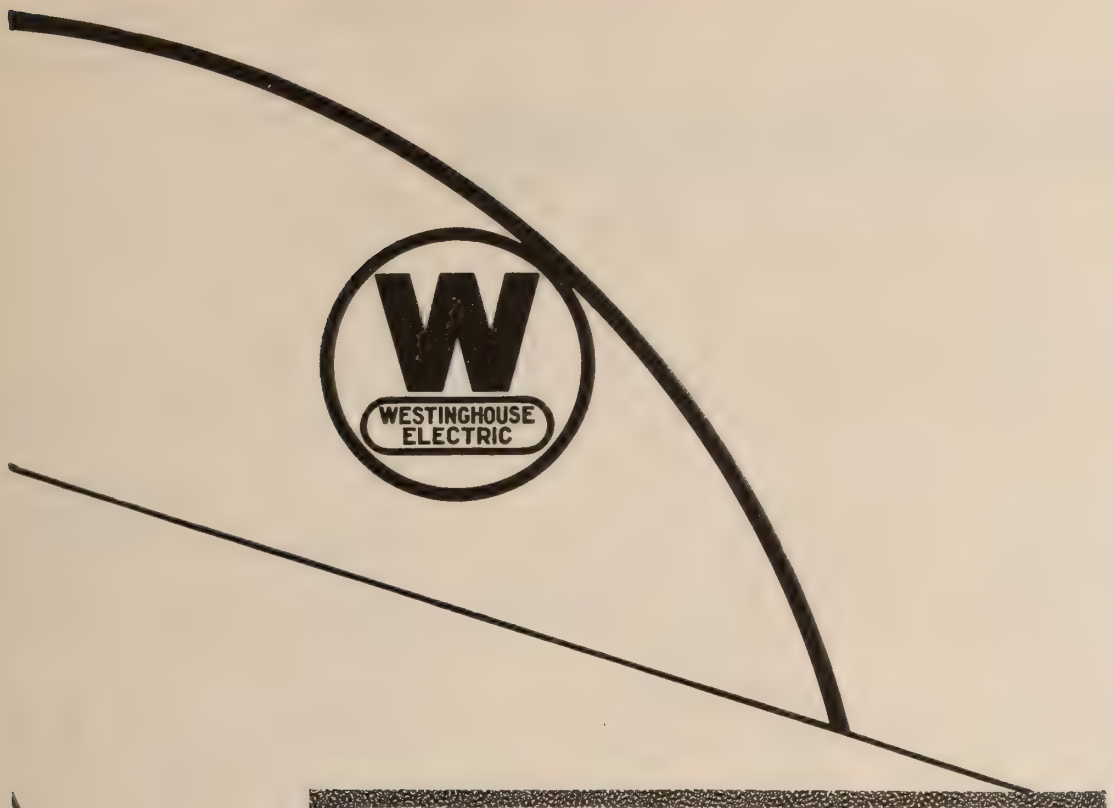
San Francisco, Cal.—Theatre Equipment Supply Co.
Boston, Mass.—Eastern Theatre Equipment Co., 43 Winchester St.

These distributors are dealers in equipment for the motion picture theatre.

Westinghouse



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SIMPLIFIED ELECTRICITY for PROJECTIONISTS

The Laws of Magnetism

Lesson II—Part I—(Continued)

The Horseshoe Magnet

MAGNETS do not necessarily have to be straight, as in the bar type. Indeed, if the full strength is to be obtained both ends should be used in repelling or attracting objects. Such a type is the "Horseshoe" magnet shown in Fig. 6. It will be seen from a study of this figure that the lines of force flow through or thread the magnet from south to north pole. Leaving the north pole, they cross the air gap between magnet and soft iron bar, inducing or creating a south pole in that end of the bar. Hence these two unlike poles will attract each other. The lines of force then pass through the iron bar and in order to re-enter the south pole of magnet they must jump the second air gap shown. Now the point where the lines of force leave the iron bar to enter the south pole of the magnet becomes a north pole. A north pole is said to be induced in that end of the bar. Thus on the left side are two unlike poles and on right also. The result is that the drawing power of the magnet is practically doubled by bending it in shape of a "U" or "Horseshoe."

This type of magnet is much used in magnetos (which supply current for the ignition of gasoline engines), motors, generators and other types of electrical machinery.

The Power of Magnets

It is known that if a piece of iron is placed near the pole of a magnet it will be drawn into contact with the pole. There is a definite limit, however, to the distances at which a given magnetic pole will do this. In other words, if the iron bar is placed too far from the pole it will not be drawn to it. Careful experiments have shown that there is a definite relation between the force and distance separating the two objects. It is expressed as follows:

$$F = \frac{M}{d^2}$$

which means that the Force (F) exerted by a magnet (M) varies inversely as the square of the distance (d). This is illustrated in Fig. 7. Thus if the distance between the iron marble and magnetic pole is changed from 4 inches to 8 inches, doubled in other words, the force of magnet on the iron marble is only one-fourth what it was. If the distance is trebled, it is only one-ninth.

Suppose, however, we double the strength of the magnet itself or replace it with one which is twice as powerful, the force on the ball is also doubled. Hence we can also write

$$F = \frac{MM'}{d^2}$$

which means that the force exerted between two poles (the other pole, M′, in this case is the induced pole in the iron ball) varies directly as the strength of the poles and inversely as the square of their distance apart.

Magnetic Elements

Not many metals or elements, however, are attracted by magnets. Indeed, those which are attracted are described as Paramagnetic (Par-a-mag-net-ic) and those which are repelled, Diamagnetic (Di-a-mag-net-ic).

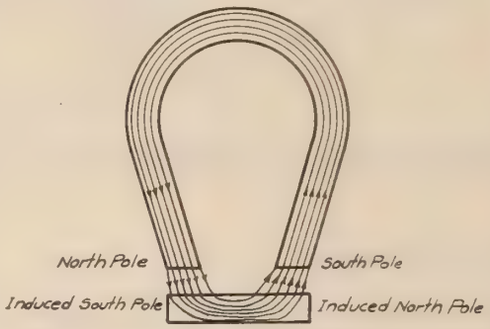

Figure 6

A list of each in the order of their attraction or repulsion is given below.

TABLE II

Paramagnetic Elements	
Iron	
Nickel	
Cobalt	
Manganese	
Chromin	
Diamagnetic Elements	
Tungsten	Lead
Iridim	Mercury
Rhodin	Cadmim
Uraniun	Tin
Arsenic	Zinc
Gold	Antimony
Copper	Bismuth
Silver	

Lesson II—Part II

Professor Oersted, of the University of Copenhagen, Denmark, in 1819, happened to bring a magnetic compass near a wire through which a current of electricity was flowing, and was surprised to see the compass needle swing around quite sharply. Upon reversing the direction of the current through the wire the needle swung around in the opposite direction. It was also noted that it took a position at right angles to the wire in each case.

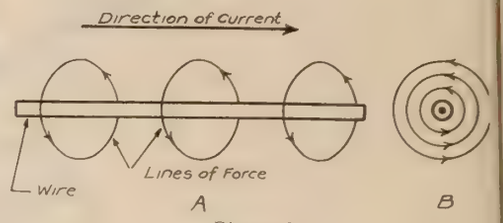

Figure 8

Thus, by accident, was discovered the relation between electricity and magnetism. The relation is simply this: A conductor, when carrying current, sets up a magnetic field and the plane of this magnetic field is at right angles to the current carrying conductor. This is illustrated in Fig. 8-A, which shows a conductor, through which a current of electricity is flowing, surrounded by a magnetic field. Fig. 8-B is an end view of the same wire, looking at it from the right side of the page, showing the circular lines of force around the wire. The black dot in the center of the wire indicates that the current is coming out of the wire toward the reader. A cross is used to show that the current is going in the opposite direction, or, into the wire and hence away from the reader.

When referring to a large number of lines of force the term *Flux* is used. Thus, in the case of Fig. 8, we would say that the wire was *surrounded by magnetic flux.* Now the circles representing this flux are drawn for the purpose of showing that such a flux exists about the wire and also to show its direction of rotation. Just as in the case of the bar type magnet similar lines were used to show the path of the flux.

As a matter of fact, this flux surrounds every part of the wire; indeed, every current-carrying conductor creates such a magnetic field, which extends over the entire circuit. The use of the word *flux* implies *volume,* and that is the sense in which it is used here. It is a *volume* composed of many, many lines of magnetic force reaching from the wire itself, where it is strongest, and extending far out into space, growing weaker and weaker as it leaves the wire. Indeed the law of the strength of a magnetic field, described in another article, applies, i.e., the strength at any point varies inversely as the square of the distance of that point from the wire.

It may be noted, from reference to Fig. 8, that arrows are marked on the lines of force which show the direction in which these lines are moving. The direction in which the magnetic flux moves is determined by the direction of the current through the wire. The method of finding it when that of the current is known is as follows: Grasp the wire with the *right* hand in such a manner that the *thumb* points in the direction in which the current is flowing. The *four fingers* will then point in the direction the flux is moving around the wire. This should be done in your *mind,* of course, and not by actually picking up the wire.

How Other Wires Affect the Flux

Suppose we place two wires parallel to each other (side by side) but a certain distance apart and pass current in the same

(*Continued on page* 1322)

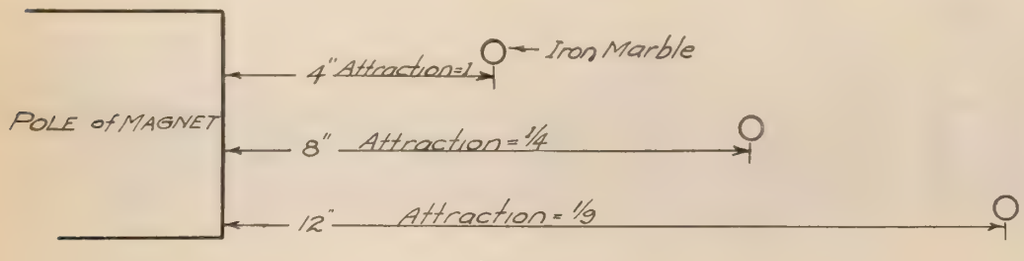

Figure 7

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Simplified Electricity for Projectionists

(*Continued from page* 1320)

direction through both of them. Each wire will be surrounded by a magnetic field, the direction of which can be determined by the

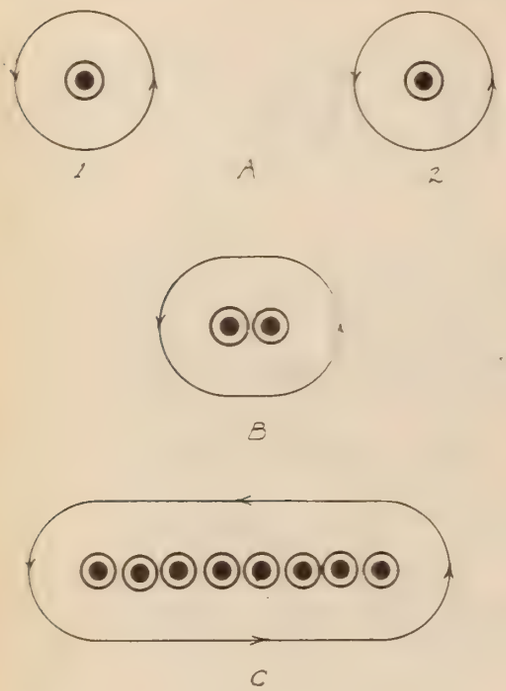

FIG. 9

rule of thumb method described above. Fig. 9-A shows these two wires encircled by their magnetic fields. Remember that the black dot in the center of the wire means that the current is leaving the wire and hence coming toward the reader, and a cross means that the current is going in the opposite direction.

Now suppose these two wires are moved closer and closer until they nearly touch each other. What happens to the flux? Simply this: referring again to Fig. 9-A we see that the flux on the *right* side of wire No. 1 is going *up*, and on the *left* side of wire No. 2 it is going *down*. Hence, when these two wires are brought very close together the flux of one wire is *bucking* that of the other. As a matter of fact, these two fluxes destroy or neutralize each other, and the result is as shown in Fig. 9-B. The flux now goes around both as if only one wire were there. If more wires are placed very close to these two, the flux will encircle all of them, as shown in Fig. 9-C. This only applies, however, where the current is going in the same direction through all of the wires.

Flux Surrounding a Coil

Suppose we wind a layer of covered, or insulated, wire on a tube in the same manner that an induction coil is wound. If, now, we remove the tube, a coil of wire will be left. The insulation will serve to keep the wires separated from each other by a small distance. Let us further assume that current is passing through the coil and that we cut the coil in half, showing a cross section. It will then appear as in Fig. 10. The black circles at the top show that the current is coming out of the wires at those points and the crosses at the bottom show that it is going into the wires.

Since the top row of circles is exactly the same as is Fig. 9-C, the flux will move in the same direction also. At the bottom, however, since the current is going in the opposite direction, the flux will also go in the opposite direction as shown. A study of this figure will show that on the top of the coil and outside of it, the flux is moving to the left, while on the bottom and outside of it, it is also moving to the left. The lines of force then curve in toward the center and pass *through* the coil to the right in the direction of the long arrow. The direction of the flux, of course, will depend upon that of the current, but in any case these two flux directions will be opposite.

By comparing this figure with the diagram of a bar magnet, shown in another article, it will be seen that they are the same. Hence this coil is a magnet. That it acts as one can be proved by placing a piece of iron near it. The iron will be sucked up into the center of the coil and held there. If the north pole of a bar magnet is placed near the right end of the coil it will be repelled. This coil, while carrying current, is an *electro-magnet*. Another name for it is *solenoid* (sol-e-noid).

Send in Your Questions on these Articles

Permeability

In a preceding article the statement was made that iron offers an easier path for the passage of magnetic flux than does air. Certain other metals, such as nickel and cobalt, also possess this property in varying degrees. This is called permeability (per-me-a-bil-i-ty) and it is the ratio of the magnetic conductivity of the metal to the magnetic conductivity of the air path. It is quite similar to electrical resistance. Thus the permeability of iron is roughly two (2), that is, twice as much flux will pass through iron as through air. This, of course, assumes that the cross-

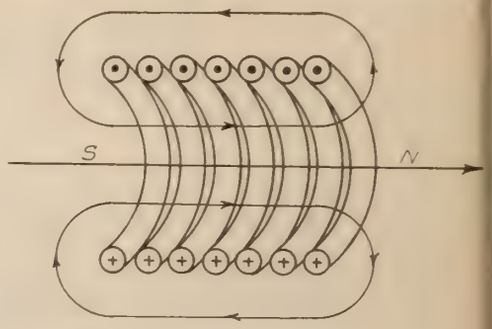

Figure 10

(*Continued on page* 1324)

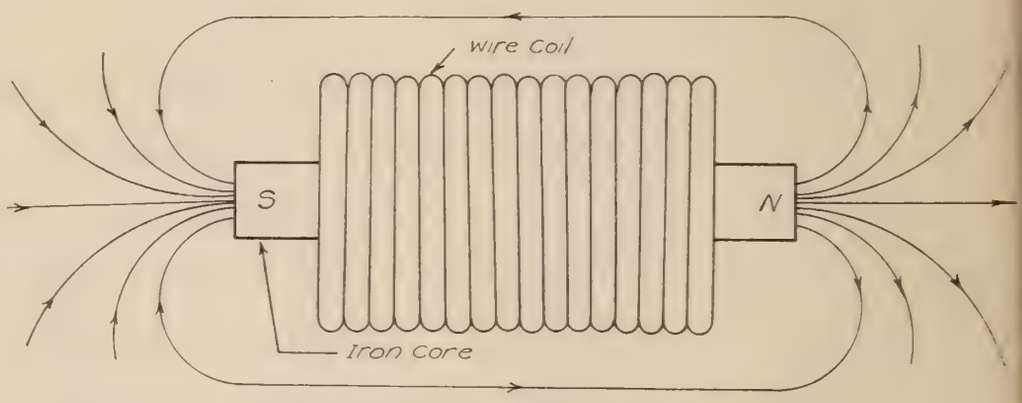

Figure 11

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Simplified Electricity for Projectionists

(*Continued from page* 1322)

section, or diameter, of the paths is the same for both.

It is for this reason that iron cores are used in electro-magnets, transformers, motors, etc. If an iron rod be placed in the center of the coil, as shown in Fig. 11, more lines of force will pass through it, the flux will be more concentrated, and so the magnet will have a greater lifting power, it can do more work.

The lifting power could also be increased in other ways. As the current through the coil is increased, the flux through it is also increased, and hence the lifting power, too. If more turns of wire were added, as for instance, by winding another layer on top of the first one, the flux would again be increased, as would also the lifting power. The flux, by the way, would increase as the current was raised until a certain point was reached and then it would increase *more slowly*. That is, a greater and greater current would be required in order to obtain the same increase in flux until, at last, apparently no additional flux could be passed through the coil by raising the current. The iron is then said to be *saturated;* that is, it can hold no more, just as a sponge dipped into a pail of water becomes saturated.

From what has been said above it can be seen that, for any given set of conditions, the strength of an electro-magnet depends upon the number of turns a wire used in its construction and upon the current flowing through the wire, or the lifting power depends upon the number of *ampere turns* (amperes X turns).

Officers Elected for 306

On Thursday evening, December 28th, 1922, at the meeting rooms of the Bronx Electrical Contractors' Association, the annual election of officers took place. The following is the result: Morris J. Rotker, former secretary of Local 306, was again re-elected as President for another year. The installation of officers was held on the 11th of January, and some of the most prominent lights of the electrical industry attended to see the man who is looked up to to do things for the electrical men in the Bronx, New York City, and wish him success.

At the annual election of the Motion Picture Machine Operators' Local 306, Morris J. Rotker was also elected to serve as Executive Board member for the year 1923.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 8
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Ellie Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	5 reels	Sept. 9
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Offices	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 9
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A.	Agnes Ayres	Paramount	5 reels	Dec.	16
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct.	7
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Firebrand, The	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan.	13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Just a Mother	Isobel Elsom	Norca Pictures-S. R.	5 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov.	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket $10	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan. 27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels	
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels	
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	E. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The	Special Cast	I. A. Levinson-S. R.	6 reels	Oct. 21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 30
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert	Wm. Fairbanks	Arrow-S. R.	5 reels	
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Valley of Lost Souls	Kinegt'n-Sutherland	Independent Pict.	4 reels	Jan. 20
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Western Justice	Caldwell-Hill	Arrow-S. R.	4 reels	
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Birth of a Nation	Special Cast	United Artists	12 reels	
Bihsop of the Ozarks, The	Special Cast	Film Book Offices	6 reels	
Brass	Monte Blue	Warner Bros.	8 reels	
Buster, The	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance	Viola Dana	Metro	6 reels	Feb. 3
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Doorvard, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Drums of Fate	Mary M. Minter	Paramount	6 reels	Jan. 20
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan. 20
Front Page Story, A	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
High Speed Lee	Reed Howes	Arrow-S. R.	5 reels	
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania	Mae Murray	Metro	6 reels	Feb. 17
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb. 24
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Ninety and Nine, The	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
One Stolen Night	Alice Calhoun	Vitagraph	5 reels	Feb. 3
Passionate Friends, The	Special Cast	C. B. C.-S. R.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels	
Romance Land	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Stormswept	Special Cast	Film Book Offices	5 reels	Feb. 24
Suzanna	Mabel Normand	United Artists	8 reels	
Town That Forgot God, The	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox	6 reels	Feb. 17
Vanity Fair	Mabel Ballin	Goldwyn		
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze	Clara K. Young	Metro	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	8 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.		
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon	Bebe Daniels	Paramount		
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Lamp in the Desert, The	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount		
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found	Special Cast	Goldwyn		
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	
Nth Commandment, The	Special Cast	Paramount		
Noise in Newboro, A	Viola Dana	Metro		
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Rupert of Hentzau	Special Cast	Selznick		
Single Handed	Hoot Gibson	Universal	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro		
White Flower, The	Betty Compson	Paramount		
Your Friend and Mine	Special Cast	Metro	6 reels	

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Artist, The	Clyde Cook	Fox	2 reels	Mar. 3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	Feb. 24
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Big Show, The	Children	Pathe	2 reels	Mar. 3
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	Feb. 24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 7
Broke	Jimmy Adams	Educational	1 reel	Mar. 3
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec.	30
City Chap, The	Al. St. John	Fox	2 reels		
Coal Dust Twins	Neely Edwards	Universal	1 reel		
Cobbler, The	Children	Pathe	2 reels	Feb.	17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
Crash	Jimmie Adams	Educational	1 reel	Nov.	18
Cupid's Elephant		Fox	2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov.	4
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan		Fox	2 reels		
Day by Day in Every Way		C. B. C.-S. R.	2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut		Lee-Bradford-S. R.	1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan.	20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan.	13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar.	3
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Easy Terms	Neely Edwards	Universal	1 reel		
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec.	30
Egg, The	Stan Laurel	Metro	2 reels	Feb.	3
Electric House, The	Buster Keaton	First National	2 reels	Nov.	4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov.	4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel		
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan.	20
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb.	24
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Faint Hearts	Murray - Anderson-McKee	Hodkinson	2 reels		
Fair Week	Paul Parrott	Pathe	1 reel	Dec.	23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel		
Farm Follies		Universal	2 reels		
Fearless Fido	Aesop's Fables	Pathe	2/3 reel		
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels		
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov.	11
Fire Fighters	Children	Pathe	2 reels		
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent—Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
Four Orphans, The	Murray - Anderson-McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct.	7
Fresh Heir, The		Fox	2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
Good Scout, A		Educational	2 reels	Dec.	30
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb.	24
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
Haunted Castle, The		Educational	1 reel		
Haunted House, The		Fox	2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
Hee Haw!	Trimble & Maud	Universal	2 reels		
Heeza Liar and Ghost		Hodkinson	1 reel		
Heeza Liar's Treasure Island		Hodkinson	1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec.	2
His First Job	Lewis Sargent	Universal	1 reel	Oct.	14
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Hold Tight		Educational	2 reels	Mar.	3
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
Hula Honeymoon, A	Henry Murdock	Educational	2 reels	Feb.	17
Hurry Up		Educational	1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
In Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
Jungle Romeo, A	Snooky	Hodkinson	2 reels		
Just a Little Late Club, The		Second National	1 reel	Dec.	30
Just Dogs		Universal	2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
Look Out Below	Lige Conley	Educational	2 reels	Aug.	19
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb.	17
Love Drops	Neely Edwards	Universal	1 reel	Dec.	9
Maid to Order	Lewis Sargent	Universal	1 reel		
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb.	10
Nuisance, The	Murray - Anderson-McKee	Hodkinson	2 reels	Feb.	17
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar.	3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept.	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm Country	Louise Fazenda	Educational	2 reels	Feb.	10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Pleasant Journey, A	Children	Pathe	2 reels		
Please Be Careful		Fox	2 reels	Sept.	30
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detective	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels		
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	3
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb.	3
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Shoot Straight	Paul Parrott	Pathe	1 reel		
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messinger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray - Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A		Universal	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb.	24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Tweedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Three O'Clock in the Morning	Tweedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb.	24
Tin Bronco, The		Fox	2 reels		
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Traveling Salesman, The	Aesop's Fables	Pathe			

Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Vamped	Jack Cooper	Universal	2	reels	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Knights Were Cold	Stan Laurel	Metro	2	reels	Feb. 3
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
Whiskers	Lewis Sargent	Universal	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)	Vitagraph	1	reel		
Alligator Hunting and Farming	Fox	½	reel		
Alphabetical Zoo, The (Urban Classics)	Vitagraph	1	reel		
Ancient Rome	Fox	1	reel	Sept. 23	
Around the World in 18 Days (Serial)	Universal	12	episodes		
Bar Cross War, The (Drama), Leo Maloney	Pathe	2	reels	Oct. 28	
Bare Facts Concerning Bears (Urban)	Vitagraph	1	reel		
Beersheba (Holy Land Series)	Amer. Releasing	1	reel		
Bending the Twig (Urban Classics)	Vitagraph	1	reel		
Benjamin Franklin (Urban Classics)	Vitagraph	1	reel		
Better Milk (Urban Classics)	Vitagraph	1	reel		
Beyond the Jordan (Holy Land Series)	Amer. Releasing	1	reel	Nov. 25	
Bird Life	Fox	1	reel		
Bits of Europe	Fox	1	reel		
Blanket Stiff, The (Wilderness Tales)	Educational	1	reel		
Blue Blood and Red (Drama), Roy Stewart	Universal	2	reels		
Bobbie's Ark (Urban Classics)	Vitagraph	1	reel		
Border Law (Drama), Leo Maloney	Pathe	2	reels	Jan. 20	
Bucking the Bucket Shop (Tenement Tales)	Clark-Cornelius	2	reels		
By Lantern Light (Robt. Bruce)	Educational	1	reel		
By the Still Waters (Travelogue)	Lee-Bradford-S. R.	1	reel		
Camphor	Fox	½	reel		
Castaway, The (Bruce Scenic)	Educational	1	reel	Oct. 7	
Cavy and the Rat, The (Urban Classics)	Vitagraph	1	reel		
Channel Raiders (Drama), Jack Mulhall	Universal	2	reels		
Chickasha Bone Crusher (Leather Pushers)	Universal	2	reels	Dec. 16	
Come and Get Me (Drama), Leo Maloney	Pathe	2	reels		
Committee on Credentials (Drama), H. Carey	Universal	2	reels		
Copper Beeches, The, Eille Norwood	Educational	2	reels		
Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2	reels		
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1	reel		
Dangerous Waters (Drama), Jack Mulhall	Universal	2	reels		
Deputized (Drama), Leo Maloney	Pathe	2	reels		
Doomed Sentinels (Drama), Roy Stewart	Universal	2	reels		
Double Cinched (Drama), Leo Maloney	Pathe	2	reels	Mar. 3	
Drifter, The (Drama), Leo Maloney	Pathe	2	reels	Nov. 11	
Drifter, The (Tenement Tales)	Clark-Cornelius	2	reels		
Drifters, The (Wilderness Tales)	Educational	1	reel		
Duty First (Tenement Tales)	Clark-Cornelius	2	reels		
Dwellers of the Deep (Urban Classics)	Vitagraph	1	reel		
Empty House, The (Drama), Eille Norwood	Educational	2	reels		
Enchanted City, The	Educational	1	reel	Oct. 14	
Ex-Kaiser in Exile, The	Hodkinson	2	reels	Mar. 3	
Famous Northwest Mounted (Sport Review)	Goldwyn	1	reel		
Fighting Blood (Drama), Geo. O.Hara	Film Book. Offices	2	reels	Feb. 3	
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2	reels		
Fleeced For Gold (Artfilm)	Pathe	1	reel	Dec. 23	
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2	reels		
Fruits of Faith (Drama), Will Rogers	Pathe	3	reels	Dec. 23	
Fun From the Press	Hodkinson	1	reel		
Gambling With Gulf Stream	Hodkinson	1	reel	Feb. 17	
Game of Graft, A (Drama), Edmund Lowe	Independent Pict.	2	reels	Nov. 11	
Giants of the Open (Drama), Roy Stewart	Universal	2	reels		
Gibeah (Holy Land Series)	Amer. Releasing	1	reel		
God's Law (Drama), Roy Stewart	Universal	2	reels		
Golden Bullet, The (Drama), Harry Carey	Universal	2	reels		
Goose Safari on Lower Mississippi	Hodkinson	1	reel		
Grandfather's Clock (Urban Classics)	Vitagraph	1	reel		
Guilty Hand (Drama), Roy Stewart	Universal	2	reels		
Gypsy Trail, The (Drama), Art Acord	Universal	2	reels		
Hair Trigger Burke (Drama), Harry Carey	Universal	2	reels		
Hansel and Gretel. Baby Peggy	Universal	2	reels		
Haunted Valley (Serial)	Pathe				
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1	reel		
Hearts of Oak (Drama), Roy Stewart	Universal	2	reels		
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1	reel		
He Raised Kane (Leather Pushers)	Universal	2	reels		
Here's Your Men (Drama), Leo Maloney	Pathe	2	reels	Dec. 23	
His Enemy's Friend, Leo Maloney	Pathe	2	reels	Nov. 25	
His Last Case (Tenement Tales)	Clark-Cornelius	2	reels		
His Own Law (Drama), Leo Maloney	Pathe	2	reels		
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1	reel		
Hot Shots (Lyman H. Howe)	Educational	1	reel		
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1	reel		
In the Days of Buffalo Bill (Serial)	Universal	15	epis.	Sept. 16	
Jack and the Beanstalk, Babby Peggy	Universal	2	reels		
Jenkins and the Mutt (Robt. Bruce)	Educational	1	reel		
Joan of Newark (Leather Pushers)	Universal	2	reels		
Kings of the Forest (Drama), Roy Stewart	Universal	2	reels		
King Winter (Lyman Howe)	Educational	1	reel		
Knight in Gale, The (Drama), Geo. O.Hara	Film Book. Offices	2	reels	Feb. 3	
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1	reel		
Last Call, The (Drama), Edmund Lowe	Independent Pict.	2	reels		
Law of the Sea (Drama), Jack Mulhall	Universal	2	reels		
Little Knight, The, Arthur Trimble	Anchor-S. R.	2	reels		
Little Red Riding Hood, Baby Peggy	Universal	2	reels		
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1	reel		
Lost, Strayed or Stolen, Leo Maloney	Pathe	2	reels	Feb. 17	
Love Charm, The, Arthur Trimble	Anchor-S. R.	2	reels		
Madonna of the Chair (Novelty)	Clark-Cornelius	1	reel		
Man vs. Beast	Educational	2	reels	Oct. 21	
Mass Play (Sport Review)	Goldwyn	1	reel		
Message of Emile Coue, The	Educational	2	reels	Mar. 3	
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1	reel		
Mirror, The	Universal	1	reel		
Moon Blind (Robt. Bruce)	Educational	1	reel		
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1	reel		
Mural Decorations of Sistine Chapel	Clark-Cornelius	1	reel		
Mystery Box, The	Hodkinson	1	reel	Nov. 25	
Natural Born Liar, The (Robt. Bruce)	Educational	2	reels	Dec. 16	
Nature and Poet (Urban Classic)	Vitagraph	1	reel		
Nature Lovers' Rambles (Urban Classics)	Vitagraph	1	reel		
Nature's Handiwork (Urban Classics)	Vitagraph	1	reel		
Nature's Wild Babies (Urban Classic)	Vitagraph	2	reels		
Night Riders, The (Drama), Harry Carey	Universal	2	reels		
Old Spain	Fox	1	reel		
One of Three (Drama), Roy Stewart	Universal	2	reels		
One Jump Ahead (Drama), Leo Maloney	Pathe	2	reels	Dec. 16	
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2	reels		
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1	reel		
Oregon Trail, The (Serial)	Universal	18	epis'ds.	Feb. 10	
O'Kyan of Headquarters (Tenement Tales)	Clark-Cornelius	2	reels		
Outlaw and the Lady (Drama), Harry Carey	Universal	2	reels		
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2	reels		
Partners Three (Drama), Leo Maloney	Pathe	2	reels		
Pekin Ducks	Fox	½	reel		
Perils of the Yukon (Serial)	Universal	15	epis.	July 8	
Phantom Fortune, The (Serial)	Universal				
Pirates of the Air (Urban Classic)	Vitagraph	1	reel		
Pirates of the Deep (Drama), Jack Mulhall	Universal	2	reels		
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1	reel		
Plunder (Serial)	Pathe	15	epis'd's.	Dec. 16	
Price of Progress, The	Pathe	2	reels	Nov. 18	
Prickly Conscience (Robt. Bruce)	Educational	1	reel	Jan. 13	
Priory School, The (Drama) Eille Norwood	Educational	2	Reels	Oct. 14	
Quail, The	Hodkinson	1	reel		
Radio King, The (Serial)	Universal	10	epis.	Sept. 30	
Redheaded League, The, Eille Norwood	Educational	2	reels		
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1	reel		
Resident Patient, The, Eille Norwood	Educational	2	reels	Nov. 25	
Road to Jericho (Holy Land Series)	Amer. Releasing	1	reel		
Ropin' Fool, A	Pathe	2	reels		
Rough Going (Drama), Leo Maloney	Pathe	2	reels	Feb. 3	
Roving Thomas in Nova Scotia	Vitagraph	1	reel		
Roving Thomas on an Aeroplane	Vitagraph	1	reel		
Roving Thomas on Fishing Trip	Vitagraph	1	reel		
Royal Chinook, The (Artfilm)	Pathe	1	reel	Jan. 20	
Runaway Dog, The	Fox	1	reel		
Rustlers of the Redwoods, Roy Stewart	Universal	2	reels		
Samaria (Holy Land Series)	Amer. Releasing	1	reel		
Science At Home (Urban Classic)	Vitagraph	1	reel		
Sea Elephants (Lyman Howe)	Educational	1	reel		
Shechem (Holy Land Series)	Amer. Releasing	1	reel		
Shiloh (Holy Land Series)	Amer. Releasing	1	reel		
Siege of Lancashire Queen, Jack Mulhall	Universal	2	reels		
Six Second Smith (Drama), Geo. O'Hara	Film Book. Offices	2	reels	Feb. 3	
Six Shooter Justice, Harry Carey	Universal	2	reels		
Sky Splitter, The	Hodkinson	1	reel	Dec. 9	
Smoked Out (Drama), Leo Maloney	Pathe	2	reels	Feb. 3	
Social Buccaneer, The (Serial)	Universal	10	episodes		
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2	reels	Oct. 28	
Soul Herder, The (Drama), Harry Carey	Universal	2	reels		
Speed (Serial)	Pathe	15	eps'ds.	Sept. 23	
Spending Six Million a Day (Urban)	Vitagraph	1	reel		
Spirit of Evil, The (Drama), Edmund Lowe	Independent Pict.	2	reels	Nov. 11	
Split Outfit, The (Wilderness Tales)	Educational	1	reel	Nov. 18	
Staff of Life, The (Urban Classic)	Vitagraph	1	reel		
Starland Revue	Film Book. Offices	1	reel		
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2	reels		
Story of Ice, The	Fox	½	reel		
Strike Father, Strike Son (Leather Pushers)	Universal	2	reels		
Such Is Life Among Idlers of Paris	Film Book. Offices	1	reel	Sept. 30	
Such Is Life in Busy London	Film Book. Offices	1	reel		
Such is Life in a Dutch County Fair	Film Book. Offices	1	reel		
Such Is Life in the Riviera	Film Book. Offices	1	reel	Sept. 30	
Such Is Life Near London	Film Book. Offices	1	reel	Sept. 30	
Sure Shot Morgan (Drama), Harry Carey	Universal	2	reels		
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1	reel		
Texas Sphinx, The (Drama), Harry Carey	Universal	2	reels		
This Wife Business	Alexander Film	2	reels		
Thrills and Spills	Fox	½	reel	Sept. 23	
Tiger of San Pedro (Drama), Eille Norwood	Educational	2	reels	Sept. 30	
Timberland Treachery (Drama), Roy Stewart	Universal	2	reels		
Timber Queen, The (Serial)	Pathe	15	ep'ads.	June 24	
Towering Wonders of Utah (Urban Classic)	Vitagraph	1	reel		
Tracked Down (Drama), Art Acord	Universal	2	reels		
Trail and Stirrup (Sport Review)	Goldwyn	1	reel		
Under Suspicion, Leo Maloney	Pathe	2	reels	Jan. 13	
Unseen Foes (Drama), Edmund Lowe	Independent Pict.	2	reels	Nov. 11	
Vacation Cocktail, A (Sport Review)	Goldwyn	1	reel		
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1	reel		
Via Radio	Educational	1	reel	Dec. 23	
Volcanoes of the World	Fox	1	reel		
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1	reel		
Water Sports	Fox	½	reel	Sept. 23	
When Kane Met Abel (Leather Pushers)	Universal	2	reels		
White and Yellow (Drama), Jack Mulhall	Universal	2	reels		
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1	reel		
William Tell (Urban Classic)	Vitagraph	1	reel		
Without Evidence (Tenement Tales)	Clark-Cornelius	2	reels		
Wolves of the Water Front, Jack Mulhall	Universal	2	reels		
Wrong Man, The (Drama), Harry Carey	Universal	2	reels		
Yellow Handkerchief, The, Jack Mulhall	Universal	2	reels		
Young King Cole (Leather Pushers)	Universal	2	reels		

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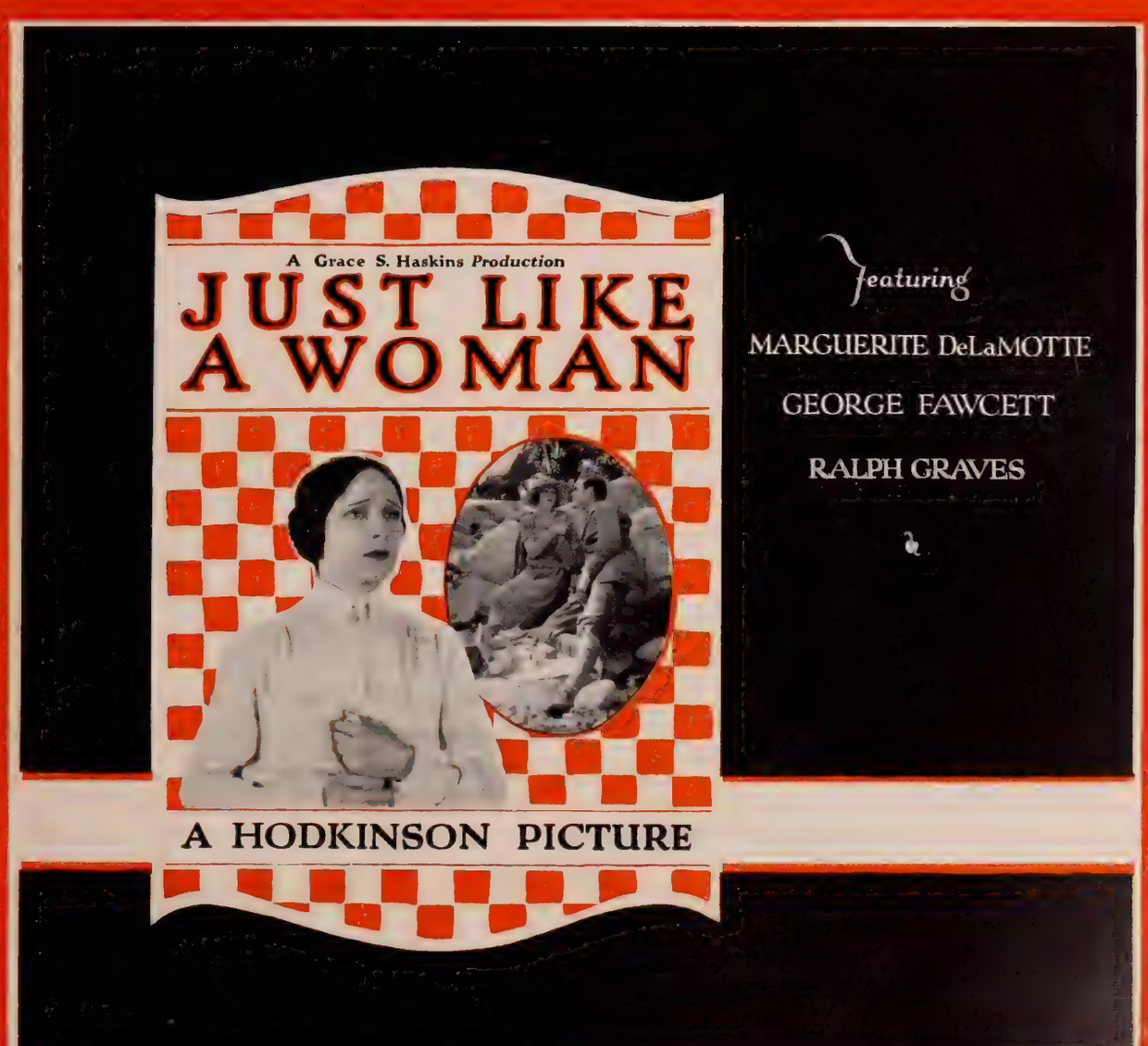

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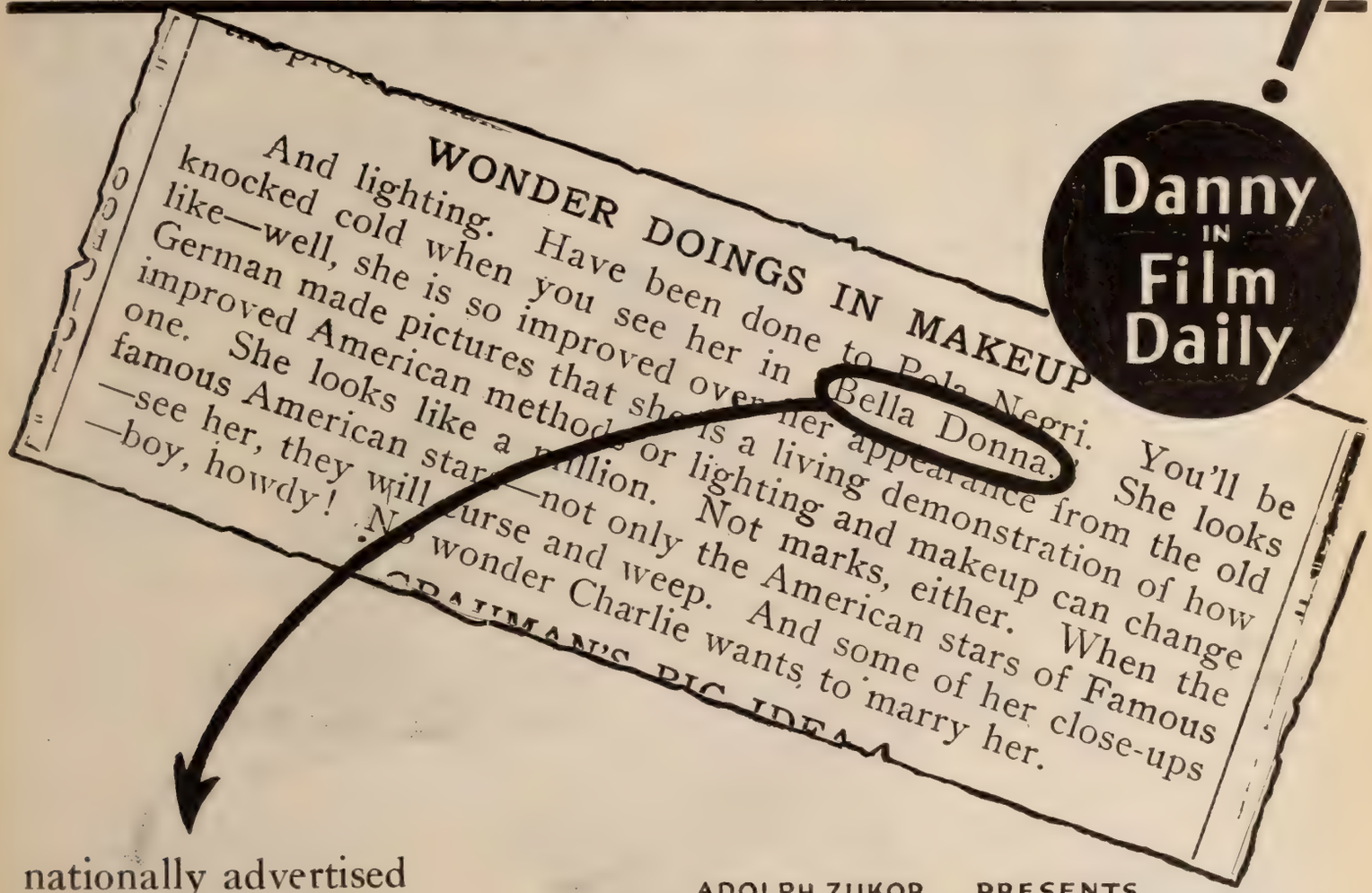
-and then Danny saw "Bella Donna"—!


WONDER DOINGS IN MAKEUP
And lighting. Have been done to Pola Negri. You'll be knocked cold when you see her in "Bella Donna." She looks like—well, she is so improved over her appearance from the old German made pictures that she is a living demonstration of how improved American methods or lighting and makeup can change one. She looks like a million. Not marks, either. When the famous American stars—not only the American stars of Famous —see her, they will curse and weep. And some of her close-ups —boy, howdy! No wonder Charlie wants to marry her.
Danny IN Film Daily

nationally advertised as her

First American Picture

Adapted by Ouida Bergere from the novel by Robert Hichens

TELEGRAM

Los Angeles, Cal., March 13

Famous Players-Lasky Corp.,
New York

Pola Negri in "Bella Donna" opened today to the biggest crowds in the history of the Rialto. I doubt if any picture ever attracted the tremendous attendance that this production did. Fully 15,000 people blocked the streets, it being totally impossible to control crowds. "Bella Donna" is a picture Famous Players can be proud of. "Bella Donna" has all Los Angeles talking.

SID GRAUMAN

ADOLPH ZUKOR PRESENTS

POLA NEGRI

IN A

George Fitzmaurice PRODUCTION

"BELLA DONNA"

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CONWAY TEARLE,
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A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Cecil B. DeMille's

PRODUCTION

"Adam's Rib"

WITH

MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON,
and PAULINE GARON

PRESENTED BY JESSE L. LASKY

A

Paramount Picture

TELEGRAM

"In face of rain and snow Tuesday and cold weather Wednesday, 'Adam's Rib' for first three days of week exceeded 'Manslaughter' figures by $1,107 at Olympic Theatre, Pittsburgh. Also exceeding 'Manslaughter' figures at Capitol Theatre, Altoona, and in Erie, Pa."

"Adam's Rib" was written by Jeanie Macpherson

Every DeMILLE PICTURE is a Record Breaker

"ADAM'S RIB" is no exception

Above is the 3-column Advertising Cut from the Paramount Press Sheet on "Adam's Rib."

We use this cut to advertise "Adam's Rib" here because it is attractive, flashy, eye-catching.

You can use it too.

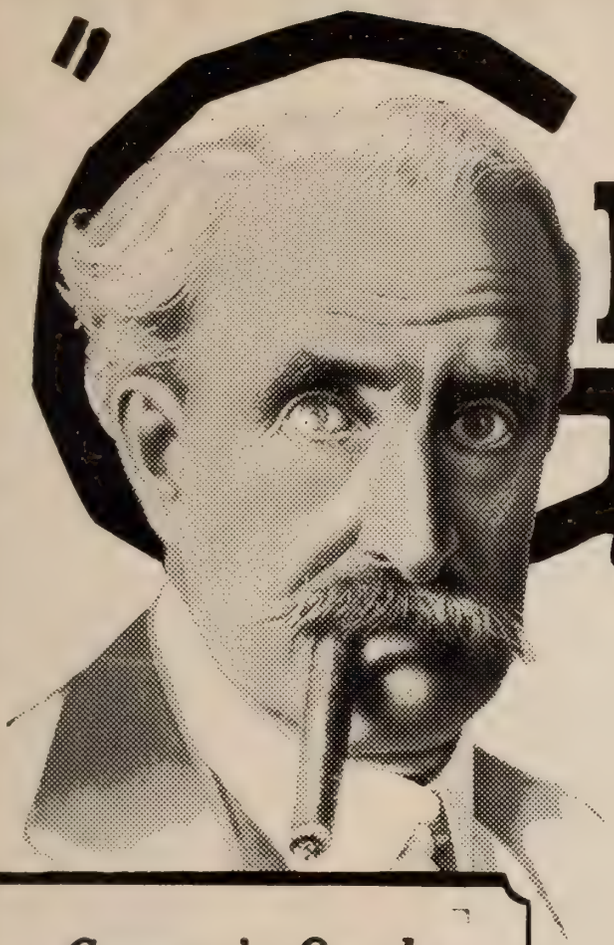
Just ask your exchange for Electro or Mat 3A on "Adam's Rib." Working for your theatre in your newspaper, it will mean real money at the box-office.

Hundreds of successful theatres, large and small, tell us they are using Paramount Press Sheet Ads regularly with excellent results.

TRADE MARK

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR—PRESIDENT
NEW YORK CITY



Adolph Zukor . . . presents

"Grumpy"

A WILLIAM de MILLE PRODUCTION

WITH

THEODORE ROBERTS, MAY McAVOY and CONRAD NAGEL

Grumpy's On the Screen At Last

GRUMPY—the lovable grouch with the heart of gold—in the famous New York and London comedy success.

What a great role for Theodore Roberts!

All the shivery thrills of a baffling mystery play. All the delightful charm of youthful romance.

With Grumpy saving a pair of reckless young lovers from disgrace.

William de Mille's richest entertainment treat.

From the play by Horace Hodges and T. Wigney Percyval

Screen play by Clara Beranger

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

A Paramount Picture

This is 4-column Press Sheet Ad. ***Mats or electros at your Paramount exchange***

Charles Chaplin in the New Edition of "Dough and Dynamite"

One of the most absurdly funny of all the masterpieces of fun, this picture has been made funnier than ever by the reconstruction just completed by

Syd Chaplin

New Publicity—posters—lobby display

The revival of Keystone Comedies, of which this is the first, is being carried through on a business basis that means money to the Exhibitor.

They are not *cheap*. Everything from film to three sheets new, fresh, unique, *attractive*. But, there is no half million dollar overhead to eat up the profit!

This is one of the pictures that made Chaplin famous!

Especially big profits for the largest houses.

TRI-STONE PICTURES, Inc.

H. E. Aitken
Oscar A. Price

565 Fifth Avenue **New York**

The Greatest Screen Attraction of the Age!

The Cast

LON CHANEY
as Quasimodo

Supported by

Patsy Ruth Miller
Norman Kerry
Ernest Torrance
Tully Marshall
Raymond Hatton
Brandon Hurst
Winifred Bryson
Kate Lester
Harry Van Meter
Nick de Ruiz
Eulalie Jensen
Roy Laidlaw
W. Ray Meyers
Wm. Parke
Edwin Wallack
John Cossar

Do You Know—

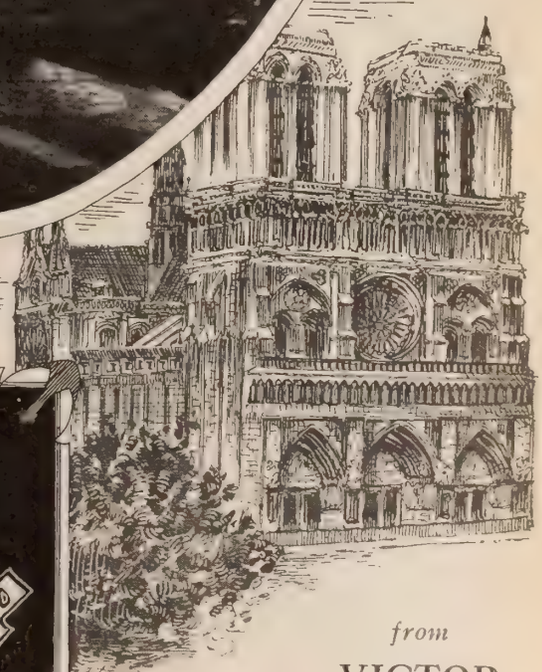
—that it is estimated this stupendous spectacular production will cost over $1,000,000.00?

* * *

—that more than 300 carpenters and masons are engaged in reproducing just one of the sets—the famous Cathedral of Notre Dame de Paris?

* * *

—that in addition to the Cathedral, other famous sets being built include the Court of Miracles, Place du Parvis, 8 unnamed streets each 200 feet long, several Parisian mansions, 35 statues, the Palace of Justice and the interior of the Bastile?



The Hunchback of Notre Dame

To be presented by CARL LAEMMLE
Directed by Wallace Worsley

from
VICTOR HUGO'S
immortal masterpiece

UNIVERSAL SUPER JEWEL

Get ready to play these

JEWELS

Presented by
Carl Laemmle

A forceful, dramatic love story

DRIVEN

with a brilliant cast headed by
Chas. Mack (COURTESY D.W. GRIFFITH)
Elinor Fair,
Geo. Bancroft,
Emily Fitzroy,
and Burr McIntosh

A CHARLES BRABIN PRODUCTION

"The Pleasure Is All Yours"

UNIVERSAL PICT

What's Worth Having Is Worth Saving For!

Save dates for these big Universal Jewel pictures. Every one of them is a real dramatic gem. Every one of them is a sure, bona-fide box office attraction—a real patron pleaser and money maker. Big stars—excellent casts—proven directors—popular stories—lavish settings—everything that you and your patrons look for in a big picture. Backed by a National advertising campaign in the Saturday Evening Post every week in the year. And you get these remarkable profit-and-please pictures at the rate of one a month. Think it over: *Are they worth saving dates for?*

Nationally Advertised in The Saturday Evening Post

URES CORPORATION

More Leather Pushers Coming!
HERE THEY ARE!
HOORAY!
GREAT!
LET'S HAVE 'EM!
AAH!
THAT'S THE STUFF!
Great News
To accede to an unheard-of demand from exhibitors and public for additional Leather Pushers, Universal has decided to make and release a third series of six pictures. The original stories will appear in Collier's Weekly beginning the 12th of May and Universal will release this third series simultaneously with their production.
REGINALD DENNY
The star who is famous for his splendid acting and handsome appearance, and who, in a large measure, is responsible for the big coming Jewel, "The Abysmal Brute," will again play the role made famous by him. A wonderful actor—a tremendous drawing card.
HAYDEN STEVENSON
The actor who smiled his way into the hearts of millions by his rare personality and exceptional acting, will again play the genial manager of "Kid Roberts" in this series. Another sure-fire winning bet!
HARRY POLLARD
The brilliant director who has made all the Leather Pushers hitherto, will again be the man behind the megaphone for these six two-reelers. What he has done in the past with the Leather Pushers stories is a guarantee of what you can expect in this coming series.
H. C. WITWER
The internationally famous humorist who wrote all the other Leather Pushers, is also responsible for this series of stories and you can stake your all that for plot, action and comedy each of this series is as original and clever as any of the preceding twelve. They will appear in Collier's Weekly beginning May 12th and will be read by millions. A ready made audience awaits you!
Millions Are Waiting for the Third Series of "The Leather Pushers"
Presented by CARL LAEMMLE
UNIVERSAL JEWEL
COLLIER'S SERIES

To-day's Best Bets

Read them and Reap

Comedy Winners

BABY PEGGY

ENTERED IN:
PEG O' THE MOVIES
The KID REPORTER ◆ TIPS
TAKING ORDERS
CARMEN JR.
SWEETIE

BUDDY MESSINGER

ENTERED IN:
SMARTY
THE BUS BOY
SISTER'S BEAU
SO LONG BUDDY
DAD'S BOY
DON'T GET FRESH

Released thru Universal

Century COMEDIES

Consistently good!

SOLD IN SERIES OF SIX EACH

B. P. SCHULBERG
Presents

A GASNIER
Production

DAUGHTERS OF THE RICH

Based upon Edgar Saltus' Famous Novel

Adapted by Olga Printzlau and Josephine Quirk

Photographed by Karl Struss

Now in completion

Released April 10

IT'S A PREFERRED PICTURE

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Your Box Office is Paging You, Mr. Exhibitor

IT may be that you have signed for a series of 103 Super-Specials.

When is a Super-Special a bum picture? *Answer:* 102 times out of 103.

Three elements make up greatness in a picture so far as *you* are concerned.

FIRST is ***quality,*** that arouses tributes from even the hardest-boiled critics.

SECOND is ***human appeal,*** that sends your audience out satisfied.

THIRD is ***profit.*** No matter how much of the other two elements the picture has, if ***you*** cannot make a profit, the picture is poor so far as ***you*** are concerned.

PREFERRED PICTURES have captured the critics and pleased the public.

AND they are sold at a fair price.

B. P. SCHULBERG

presents

RICH MEN'S WIVES
SHADOWS
THORNS AND ORANGE BLOSSOMS
THE HERO
POOR MEN'S WIVES
ARE YOU A FAILURE?
DAUGHTERS OF THE RICH
THE GIRL WHO CAME BACK

"We'll pay for our mistakes, if you'll pay for our successes!"

Produced by
PREFERRED PICTURES-Inc.
B.P. Schulberg - Pres. - J.G. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

The entire cou

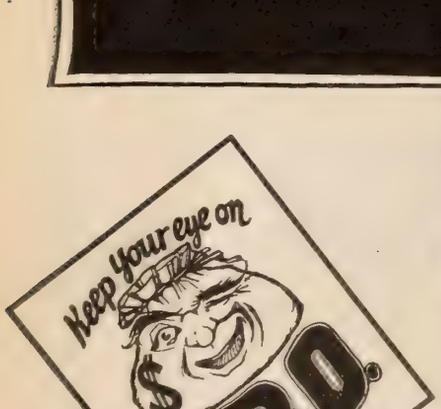
H.C. Witwer's Great Cosm

Oh, Boy—

what a picture this one is—

It has EVERYTHING in it but the kitchen sink—and that was cut only because it was subway-jammed right out of the picture by the mass of marvelously entertaining material that just had to stay in. Man, oh, Man!—the laughs pile up on each other like players in a football game; the thrills follow each other with the speed and rapidity of machine-gun bullets; dramatic punches pyramid their power; romantic incidents arise as often as and much more powerful even than in a flapper's imagination.
WHAT A PICTURE!

The 4TH MUS



starring JOHN

Distri

FILM BOOKING OFFICES of AME

EXCHANGES EVERYWHERE—SALES OFFICE UNITED KINGDOM: R-C PICTURE

ntry applauds
opolitan Magazine Story

As Witwer says—
"It's the cat's pajamas"

You'll say so, too, when you see this one screened—

t will make you laugh with its brilliant humor as ou thrill with its breakneck speed—and when it loes that to YOU you can imagine what it will do o the record crowds it's bound to pull. For down-ight ENTERTAINMENT you'll not be offered a etter picture this season, and for certainteed PULL-NG POWER you'd go a long way to find a ombination of story, author, star and PICTURE hat could even touch this one! Mr. Showman, if ou love to make money grab this beauty TODAY nd make your rivals feel like O with the circle rased! ACTION!—ATTABOY!

KETEER

NIE WALKER

ted by

RICA, Inc., 723 Seventh Ave., New York, N. Y.

CORPORATION, 26-27 D'ARBLAY ST., WARDOUR ST., LONDON, W. 1, ENGLAND

Soon—IF WINTER COMES

FOX FILM CORPORATION

Soon—IF WINTER COMES

WARNING!

TO PIRATE PRODUCERS WHO WOULD TAKE ADVANTAGE OF THE TRIUMPH OF "THE FOOL"

I BELIEVE "The Fool" to be the greatest play ever written by an American.

It is certainly the most successful.

Besides being a great play, "The Fool" is a unique play, an utter novelty, a play wholly unlike any other ever produced. This fortunate fact makes it easy to brand the present mania for presenting more plays of the same type, and, I think, will make it easy to protect our rights.

Piracy cannot be disguised by slight alterations, or by claiming that some one scene has been used before. It is idea, theme, purpose, and combination of ideas that establish theft.

William Fox paid an unheard-of price for the motion picture rights of "The Fool." With seven productions built or building, and seven companies engaged, our investment, combined with Mr. Fox's, runs close to half a million. Our joint rights are worth many times that. ***It seems unnecessary to say that we will protect those rights by every means known to law,*** and that we will throw our utmost resources into any fight to punish persons who attempt to rob us of them.

SELWYN & COMPANY.

NEWSPAPER reports and rumors emanating from Los Angeles, California, indicate that plans are being made for the production of several motion pictures based upon the theme of Channing Pollock's stage triumph,

"THE FOOL"

IT is gratifying to learn that both the author and the stage producer of this exceptional play will take every possible precaution to protect the photoplay rights of this production controlled by Fox Film Corporation.

Fox Film Corporation

FOR ten years I worked on "The Fool." For ten months I tried to find a producer. Nobody believed in the play. At last I found a managemen —the Selwyns—with courag enough to venture and t fight. ***William Fox has ha the vision and enterpris to pay for the motion pic ture rights the largest sun ever paid for those right in any play.***

And now, when success i assured, when other manager and picture producers hav done the work and taken th risk, men of the type tha was offered the play, are pre pared to steal what they re fused to buy.

Everywhere I read an nouncements and adver tisements of colorable imi tations of "The Fool." This seems to me more thar ordinary dishonesty. It seems to me, too, a sort of tes whether literary property car be protected in America. Ir simply keeping faith with the Selwyns and William Fox, and for the future protection of the American Author and Dramatist, ***I have instructed my attorneys to cooperate to their utmost in prosecuting any and all persons who produce or present any imitation of my play,*** or any combination of its scenes and characters. There is no limit and there will be no let-up in this fight.

CHANNING POLLOCK.

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

ASSOCIATED EXHIBITORS
ARTHUR S. KANE · PRESIDENT

The Feature with Four Griffith-like Punches
ARTHUR F. BECK
presents
Is Divorce a Failure?
By and With
Leah Baird
Adaptation and Story from the Play
"ALL MINE" By DORIAN HEVE
Here is a gripping story of the modern butterfly wife at her best—and worst. It begins in Reno, dips to the depths of remorse, and ends in a triumph of love. You will get four blood exciting thrills in the ocean disaster, the devastating hurricane, the battle under water with man-eating sharks and the flight from a bursting volcano.
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ASSOCIATED EXHIBITORS
ARTHUR S. KANE · PRESIDENT

The picture with the most sweeping nation-wide publicity any feature ever had, because

Presented by Arthur F. Beck

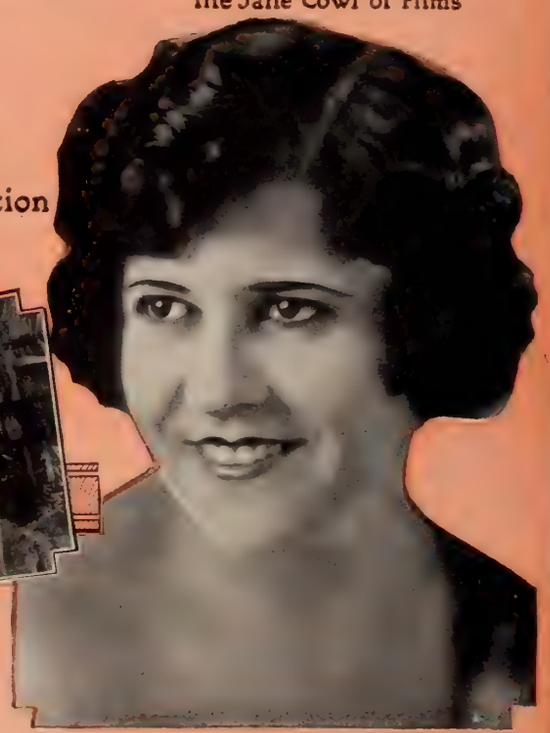
IS DIVORCE A FAILURE

LEAH BAIRD'S First 1923 Special

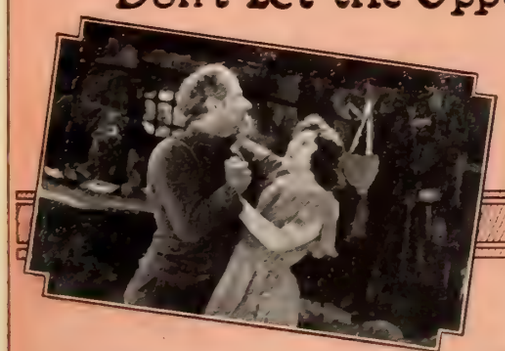
A Supreme Achievement by "One of the Greatest .... Actresses of the Screen."
Grace Kingsley in Los Angeles Times

4,000 Daily Papers
10,000 Judges on the Bench
3,000,000 Jewish Picture Patrons
5,000,000 American Club Women
20,000,000 Protestants and Catholics
20,000,000 American Homes
Are talking about the Divorce Question

Leah Baird
The Jane Cowl of Films



Don't Let the Opposition Beat You to it!



FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

The Cast Includes
Leah Baird
Richard Tucker Tom Santchi
Alec B. Francis Walter McGrail

"DOUGLAS FAIRBANKS *in* ROBIN HOOD"

"Douglas Fairbanks In Robin Hood" a Sensation In Ohio

Read this wire from Fred Desberg to Hiram Abrams, president of United Artists Corporation.

"'Douglas Fairbanks in Robin Hood,' a sensation. Absolute capacity for past two weeks in spite of zero weather and blizzards.

"Now in third week with no let-up in business.

"Am wondering what to do with other pictures I have booked for Stillman theatre, Cleveland."

An Unbroken Record Of Broken Records

Distribution by
UNITED ARTISTS CORPORATION
Direction by Allan Dwan
Photography by Arthur Edeson

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

"Entrancing In Beauty, Fascinating In Action"

"Nazimova's 'Salome' marks a distinct departure from the conventional pictures which pour from American studios," said the Philadelphia Public Ledger, as this feature played a second big week at the Aldine Theatre more than doubling the expected box-office gross.

"The Nazimova 'Salome' is entrancing in its curious beauty and fascinating in its action throughout."

" 'Salome' refutes those who claim that the screen cannot do original and creative things," said the Evening Public Ledger. "It is sensational, remarkable, brilliant, artistic, and was cheered to the echo by thousands."

The Title Itself Is a Box-Office Guarantee.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—12 Branch Offices located in each United Artists Corporation Exchange—

A Tonic for the Box-Office,
A Stimulant for the Audience

That's just what exhibitors are getting with D. W. Griffith's great mystery picture.

"One Exciting Night"

Here's a report from the Palace theatre in Philadelphia—"Although 'One Exciting Night' had a four weeks' run at the Stanton, only seven blocks away, it played to a landslide business here without any exploitation."

Big Exploitation Possibilities
If You Want to Use Them.

"The title draws and when they have seen the picture, it causes a lot of argument, hence mouth to mouth advertising. Did well with it," says another report in M. P. World.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

They're All In
"One Exciting Night"
Mystery
Secret Panels
Stealthy Figures
Tender Love
Roaring Comedy

MACK SENNETT

presents

BEN TURPIN *and*
KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Five Reels of Roars

The inimitable Mack Sennett comedy situations and the only Ben Turpin in a screamingly farcical feature length burlesque.

Still Going Strong

After four weeks of capacity business at the Symphony theatre, Los Angeles, with thousands turned away.

5,000 Feet of Laughs! Don't Let It Get Away!

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

All the Necessaries for Box-Office and Audience

MELODRAMA—That grips and holds and makes your patrons talk to their friends and neighbors so that your business builds during the run.

ROMANCE—That thrills and delights and makes your people remember their own love affairs, and brings them back to see the picture again.

ADVENTURE—That stirs and excites and makes their hearts race and then almost stop, and sends your public away sorry it's all over.

COMEDY—That eases and relieves when needful and makes your spectators go out with praise for Mack Sennett, Mabel Normand and your theatre.

Producer and Star Both Call It Their Best Picture

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Exchange—

Howard Hawks
presents

Helene Chadwick & Richard Dix
in

QUICKSANDS

Directed by Jack Conway

With

Alan Hale, Walter Long, Tom Wilson, Jack Curtis, Frank Campeau, J. Farrell McDonald, Dick Sutherland, Edwin Stevens, Noah Beery, George Cooper, Wm. Dyer, Jean Hersholt.

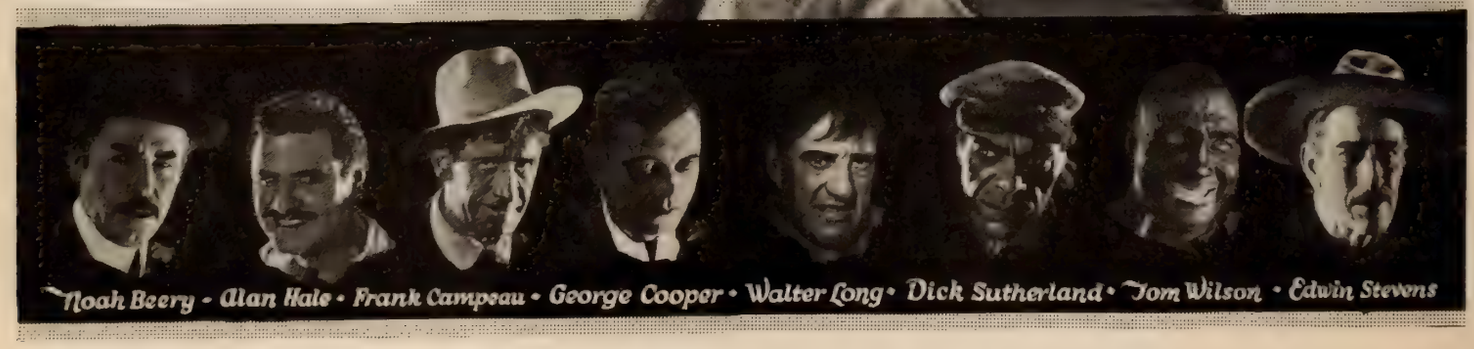
We are pleased to announce the instant booking of this powerful 18-star special production by Mr. Arthur G. Whyte for the entire Keith-U. B. O. Circuit.

Early spring play dates will follow a widely exploited first-run engagement in one of the biggest Broadway picture theatres.

" QUICKSANDS " is a showman's picture. It has, first of all, story. It has " names." It has punch. It has romance, action, adventure, rush and dramatics. We don't know any showman anywhere who would fail to book it on sight.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

Helene Chadwick
Richard Dix



"Drew Hundreds Who Had Not Attended a Show in Years, Some Traveling Fifty Miles to See It."

"THE MESSAGE OF EMILE COUÉ"

YOU Can Pack YOUR House by Exploiting this

Educational Pictures SPECIAL

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT MADISON WIS 6

AUB12 112 3 EXTRA NL

E W HAMMONS PRESIDENT EDUCATIONAL FILM EXCHANGE PENN TERMINAL BLDG NEWYORK NY

JUST CLOSED A SUCCESSFUL THREE DAY ENGAGEMENT ON EMILE COUE STOP BUSINESS ON MONDAY AND TUESDAY INCREASED FROM FIFTY TO SEVENTY FIVE PERCENT OVER OUR AVERAGE STOP I CONSIDER THIS A MOST UNUSUAL AND TIMELY FILM NOVELTY AND CONGRATULATE YOU UPON SECURING THIS SCOOP STOP IT MAY INTEREST YOU TO KNOW THAT THIS PICTURE DREW HUNDREDS OF PEOPLE INTO THEATRE WHO HAD NOT ATTENDED A SHOW IN YEARS SOME OF THEM TRAVELING AS FAR AS FIFTY MILES TO SEE IT AND ANY NUMBER OF PEOPLE CAME WHO HAD NOT SEEN A MOVIE IN THEIR LIFE STOP THIS DATA WAS THE RESULT OF A PERSONAL INVESTIGATION WHILE PATRONS LEFT

ARTHUR P. DESORMEAUX MANAGER STRAND THEATRE.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

(COPY)

Hutchinson Kansas

Midwest Educational Film Co.
1712 Wyandotte St.
Kansas City Missouri

sults on the Message of Emile Coue very satisfactory stop
ibitors who wish to cash in on publicity Doctor Coue
is receiving should show this subject very interesting and
worth while picture.

(Signed) Midland Theatre

Mr. Lee L. Goldberg, Sec'y.,
Educational Film Exchange,
Louisville, Ky.

Dear Mr. Goldberg:

In reply to your letter of March 2nd in reference to the picture "MESSAGE OF EMILE COUE", this picture pleased the majority of our patrons. In fact, so much so that a number of them came back the second time to see it. Also had a number of people to see this picture who had not been in this Theatre since I came here one year ago.

I also appreciate the fact that the Savoy Theatre, Princeton, Ky. had the privilege of showing this extraordinary picture first in Kentucky and Tennessee.

Very truly yours,

(Signed) TOM L. WHEELIS

EXCHANGES
ew York, N. Y.
.Hammons,
Mr. Hammons:-

Louisville, Ky., Mar. 7, 1

Replying to yours of

I have your personal letter regarding COUE. closed you will find a write-up on the picture from the Louisville "Courier Journal," which is a very conservative paper.

I also want to add that the manager or the Mary Anderson theater is very much pleased with the reception of the picture there, this week. He tells me that as a rule, there follows at least one or two minutes applause, after the Coue picture.

Yours sincerely,

LLC/FB

From Omaha, March 5th:

"Coue special opened yesterday at Rialto, Omaha, big success. Doing capacity at every performance Stop Princess Theatre Sioux City wired they are playing to standing room only Stop Lyric Theatre, Lincoln, Nebraska, advised he is compelled to coupon his house for balance of run and may hold picture for another week."

Very truly yours,

Lowell V. Calvert.

and as to
take at this end.

I might add that Mr. Moore at the Rialto Theatre, Washington, D. C., is enjoying a very good business and is very well pleased with this subject.

Yours very truly,

EDUCATIONAL FILMS COMPANY OF EASTERN PENNA., Inc.,

JAB:MB By J. A. Bachman, Branch Manager.

Produced by Motion Picture Arts Inc.

Directed by JOHN L. McCUTCHEON

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES INC.

E.W. HAMMONS, President

BROADCAST THROUGHOUT THE LAND

DIRECTED BY

Albert Rogell

With a cast of exceptional merit, including

ROBERT GORDON
MILDRED JUNE

ANN LITTLE
HARRY NORTHRUP

WILFRED LUCAS
RHEA MITCHELL

PRINTS — PAPER — ACCESSORIES
NOW READY

Territorial Buyers Communicate

MAYER & QUINN

DISTRIBUTORS

Suite 509 — 1493 BROADWAY — Bryant 2389

Film Booking Offices of America presents

Ethel Clayton

in

"CAN A WOMAN LOVE TWICE?"

The most brilliant picture of her career

Story by Wyndham Gittens Directed by James W. Horne

LIKE a rare piece of exquisite tapestry that leaves its impression forever in the memory of lovers of the beautiful, so will this wondrous photo-dramatic masterpiece be remembered for years to come.

It is a production for people who appreciate the finer things of life. It is bigger, better, finer in every sense and particular than any motion picture of its kind.

Here is the rare jewel of magnificent drama that will make YOUR theatre the mecca of thousands who will be given a new enthusiasm for picture-going. Gentlemen, this is one of the finest productions you've ever been offered. You owe it to the prestige of your theatre, as well as to your certain profits, to book it and boost it to the limit. Proudly distributed by FILM BOOKING OFFICES of America, Inc.

723 Seventh Ave.

New York City Exchanges Everywhere

Get Ready!

The sensational drama of the rise of a film star in Hollywood IS HERE!

RUPERT HUGHES

has made his Red Book Magazine serial novel into a wonderful photoplay—

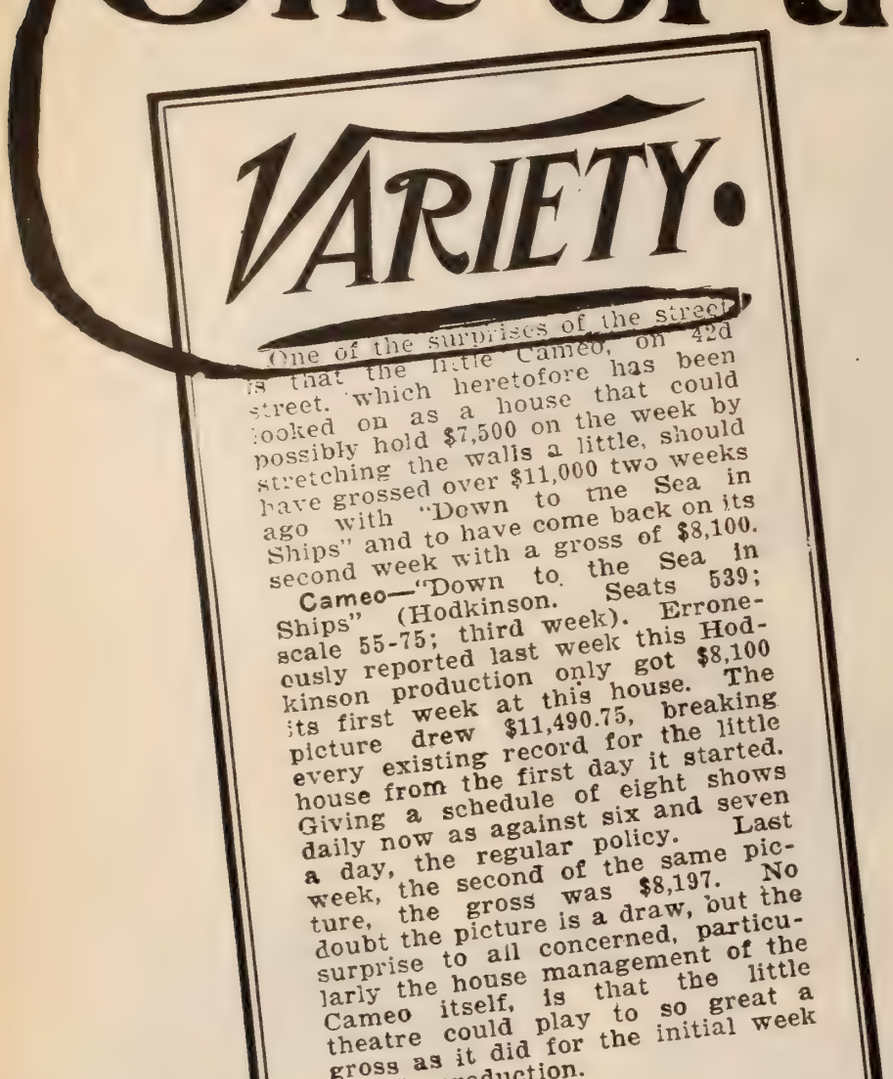
SOU

35 famous stars of the screen—every celebrity you've heard about—appears in "Souls for Sale"

A Goldwyn Picture

YOU SEE STARS IN "SOULS FOR SALE"

"One of the surpri



VARIETY.

One of the surprises of the street is that the little Cameo, on 42d street, which heretofore has been looked on as a house that could possibly hold $7,500 on the week by stretching the walls a little, should have grossed over $11,000 two weeks ago with "Down to the Sea in Ships" and to have come back on its second week with a gross of $8,100.

Cameo—"Down to the Sea in Ships" (Hodkinson. Seats 539; scale 55-75; third week). Erroneously reported last week this Hodkinson production only got $8,100 its first week at this house. The picture drew $11,490.75, breaking every existing record for the little house from the first day it started. Giving a schedule of eight shows daily now as against six and seven a day, the regular policy. Last week, the second of the same picture, the gross was $8,197. No doubt the picture is a draw, but the surprise to all concerned, particularly the house management of the Cameo itself, is that the little theatre could play to so great a gross as it did for the initial week of this production.

The CAMEO engagement of "DOWN TO THE SEA IN SHIPS" has been one of the outstanding picture sensations of the New York season.

Not only did it smash all records at the outset, but it has consistently forged ahead in public approval since the hour it opened.

On the Wednesday of its fourth week, as these pages go to press it registered one of the largest mid-week records of receipts ever known since the CAMEO opened.

"Now in it's fourth

ELMER CLIFTON'S

DOWN TO

SEA IN S

ses of the Street"

And well might "the street" be amazed at this record!

During the first week of the CAMEO engagement, more than 16,000 spectators witnessed Elmer Clifton's super-special.

While it was breaking all records for the house in New York, down in Baltimore during the same week, 33,367 admissions were paid into the CENTURY THEATRE in six days.

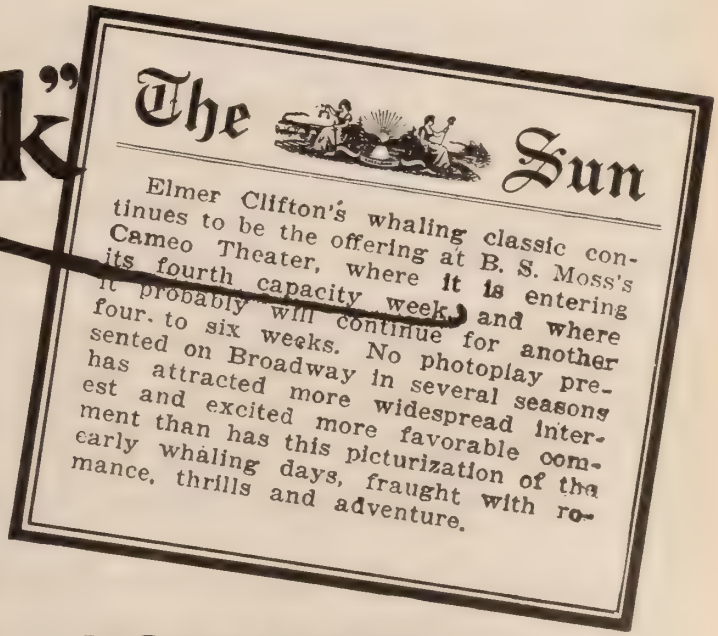
At the GARRICK, St. Paul, and the GARRICK, Minneapolis, "Down To The Sea In Ships" opened to greater business than "Tess Of The Storm Country" and held the pace throughout the week.

At the ACADEMY of MUSIC, Haverhill, Mass., and at GORDAN'S, Brockton, Mass, it smashed house records against the stiffest sort of competition, including "Robin Hood."

Within two weeks, TOM MOORE'S RIALTO, Washington; the GRAND THEATRE, Cincinnati; the PERSHING THEATRE, St. Louis, and other representative houses throughout the country will know the tremendous box-office pull exerted by "DOWN TO THE SEA IN SHIPS."

capacity week"

THE HIPS


The Sun
Elmer Clifton's whaling classic continues to be the offering at B. S. Moss's Cameo Theater, where it is entering its fourth capacity week, and where it probably will continue for another four to six weeks. No photoplay presented on Broadway in several seasons has attracted more widespread interest and excited more favorable comment than has this picturization of the early whaling days, fraught with romance, thrills and adventure.

HODKINSON PICTURES

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

"MASTERS OF MEN"

by

MORGAN ROBERTSON

The greatest story of the sea ever written!

A thrilling story of he-men, men who wear hair on their chests, whose veins run hot with red fighting blood!

A blunt, vigorous yarn of a boy's fight upward against overwhelming odds, where fight means a hard fist and prime muscle, high courage and a ready wallop!

Shanghaied! Drugged by crimps and flung insensible into the hell hole forward, where sweating, brow-beaten men live like beasts scourged to their tasks with curses and belaying pin.

The sea! The flavor of salt in the nostrils; the odor of pitch in the air, the snapping of wind-swept canvas crackling like a machine gun; the creaking, singing wood straining as she rides the high waves! All the magic and lure of adventure, the Spanish Main and sailormen!

Love! A timid boy's unspoken dream of his heart's desire; a girl too old fashioned to offer love unbidden; a lad's sacrifice of youth's dearest possession---honor---to protect her from the shame of another's crime; the confusion of bitter misunderstandings that threaten life-long broken hearts!

Uncle Sam's bluejackets! The fighting men of the greatest nation in the world, and what they think and how they live; their loyalty and cheer and youth, eternal, living, fighting youth! The careless devil-may-care "gob," incorrigible, loyal; impudent and loveable!

Romance! The sea spells romance. Red sunsets turn green waves to crashing mountains of blood; noon suns spread gold upon the bosom of the sea, gold that beckons and calls to youth to gather its riches; never-ending mirages of golden bowls at rainbows' ends. And, the sea gives no riches; only character and manhood, bitterly squeezed out of its cold, hard business.

Wholesome, clean, healthy! A boy's life of adventure, free from tawdry conflicts and sex illusions, based on fact gathered by one who served among men, who loved men, who admired men and who wished young America to so live that he might become a man! The trash of silly, social temptations has no place in this story of a boy who became the master of the man.

The Yankee ever has been master of the sea! Decatur, John Paul Jones---history has written the feats of great American seamen into all time. Here is a story of the making of such men; men who acted and argued later; men out of whom Dewey and Schley and Sampson and "Fighting Bob" Evans were chosen, each for his day's work for the Stars and Stripes. Shifty-footed men, with a right and left punch and a keen eye and a high sense of honor and guts to go the limit!

Dick Halpin is the lad you wanted to be; and I wanted to be! He's the fellow we dreamed of, whose fighting courage we envied. He's the boy that assumed another's petty crime and ran away to sea to live it down, that the girl he loved might not be shamed and humiliated by the revelation of her brother's weakness. He's the fellow you and I used to talk about; that lad of strength and honor we built with boyish imaginations up in the haymow, or while idling with a home-made fishin' rod down by the creek. He's your kind and my kind and because we had fathers and mothers to make our way easier we never managed to be him; but we wanted to and we'll live our dreams again with Dick Halpin in this vivid, living story, "Masters of Men."

A master of men wrote this great sea tale. A man whose life was as hard as the diamonds he cut and who never wrote a line until he had lived beyond an average man's age; a man who took a beating at the hands of a brutal second mate with a smile, and who administered a beating with equal cheerfulness; a man who knew the sea and a sailorman's life; who criticized rightfully Kipling and who wrote his first sea tale to prove that a man who knew the sea could write a better story of the sea; a man who earned little by his pen and who starved while he wrote; the greatest writer of sea stories in all literature.

Morgan Robertson, a master of men, wrote the last word in thrilling sea stories when he wrote

"MASTERS OF MEN."

A GREAT PUBLIC ATTRACTION

"THE CRICKET ON THE HEARTH"

Charles Dickens' Masterpiece—Directed by Lorimer Johnston

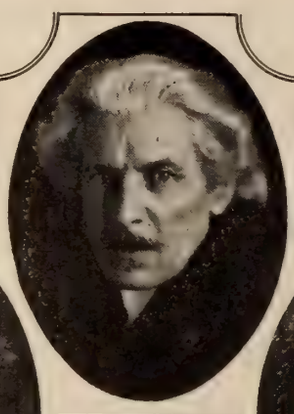
A GREAT NOVEL--A GREAT STAGE PLAY--A GREATER PICTURE

Length
5 Full Reels

Produced in
January, 1923

PAUL GERSON

FRITZI RIDGEWAY



JOSEF SWICKARD

VIRGINIA BROWN FAIRE

PAUL MOORE

ALL-STAR CAST

MR. EXHIBITOR: Look over these names and faces—what have they done for you in the past

JOSEF SWICKARD—of "Four Horsemen" Fame. ***America's Greatest Character Star***
VIRGINIA BROWN FAIRE—***Leading Woman*** "Omar the Tentmaker'
FRITZI RIDGEWAY—***The Sensation*** of "The Old Homestead'
PAUL GERSON—The screen's ***Newest Leading Man.*** A Charming Personality
PAUL MOORE—***A Clever Juvenile Lead***

AND A HOST OF OTHERS

Tried and **True Stars** that **Never Disappoint** in a picture that suits **All Classes— Young** and **Old—Everybody**—It is **Clean**—The **Sweetest Story Ever Told. Brimful** of **Action—Romance** and **Melodrama** of **Convincing Character.**

A marvelous exploitation campaign will be explained to you by mail upon receipt of your wire or letter This has been arranged so the cost to the exhibitor is practically nothing You can determine its merit before you book the picture

DO IT NOW **Send us the following wire immediately** ***DO IT NOW***

"Mail all information exploitation CRICKET ON THE HEARTH"

(Sign your name and address)

PAUL GERSON PICTURES CORP.

Address: SAN FRANCISCO OFFICE
1974 PAGE STREET

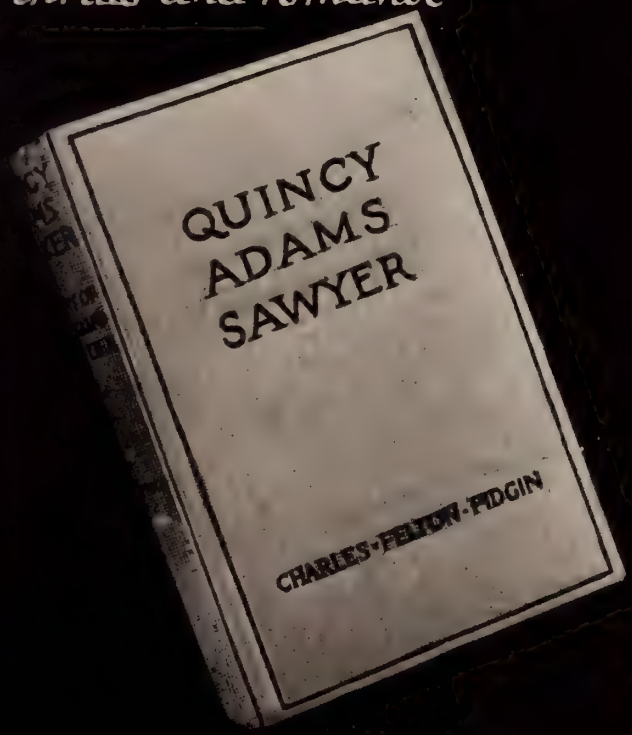
NEW YORK OFFICE
2011 PARK ROW BUILDING

Smashing Records Everywhere!

QUINCY ADAMS SAWYER

A METRO
ARTHUR SAWYER HERBERT LUBIN-
PRODUCTION
of
ASSOCIATED PICTURES CORPORATION

An audience of a million readers is waiting to see the picturization of a story rich in humor thrills and romance



Nothing can stop the tremendous rush of Quincy Adams Sawyer toward its record breaking goal. Rain, snow, zero weather, unfavorable conditions all fade before the tremendous drawing power of a million reader story and a million dollar cast. Wherever it plays the story is the same— records smashed and engagements extended. If you have not played it, you have missed that most pleasant of all pastimes— counting up a record breaking gross

REG US PAT OFF
A METRO PICTURE

Distributed by
METRO
PICTURES CORPORATION

Chicago Theatre
Chicago
Broke records
against zero
weather

QUINCY ADAMS
& a record

BALABAN & KATZ
CHICAGO-RIVIERA-[illegible]-TIVOLI-CENTRAL PK.
THEATRES
EXECUTIVE OFFICES CHICAGO THEATRE BUILDING CHICAGO RANDOLPH 8300

February 7,1923.

Mr. S. A. Shirley,
Metro Pictures Corporation,
831 South Wabash Ave.,
Chicago, Illinois.

Dear Mr. Shirley:-

Wish to advise that the run of "Quincy Adams Sawyer" at the Chicago Theatre last week was one of the most successful engagements we have ever played at the Chicago Theatre. Our box office receipts were big and the public were highly entertained by this picture.

The run at the Chicago Theatre demonstrated to us that the public were very desirous of seeing "Quincy Adams Sawyer" and we have, as you know therefore, booked this picture into the balance of our theatres.

Thanking you for past courtesies, we are

Yours very truly,
BALABAN & KATZ.
By Samuel Katz

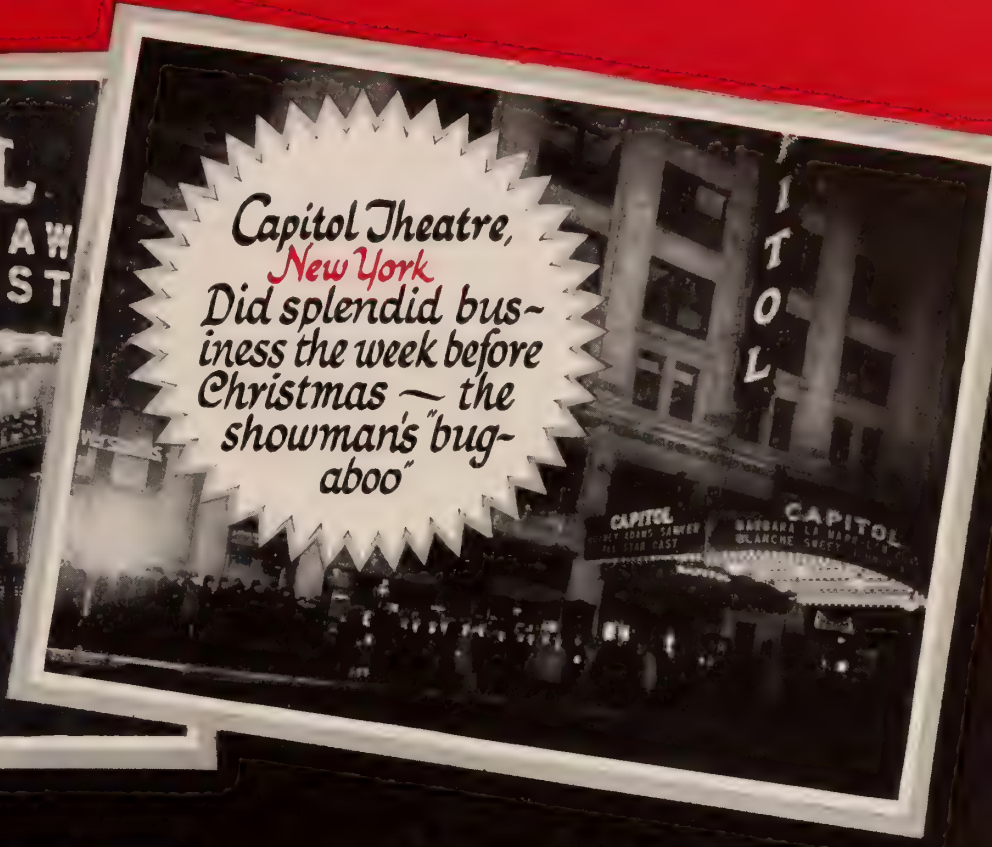
SK/P

Warfield Theatre
San Francisco, Cal.
Hold over for two weeks

State Theatre,
Los Angeles, Cal.
Smashed all previous week-day records in face of rainy weather

Adapted by BERNARD McCONVILLE
from the story by
CHARLES FELTON PIDGIN

Distributed by
METRO PICTURES CORPORATION



SAWYER—a hold over smasher!

State Theatre, Pittsburg, Penna.
Held over for two record breaking weeks

ALL FIRST RUNS TELL THE SAME STORY!

Directed by CLARENCE G. BADGER
Photographed by
RUDOLPH BERGQUIST

NEW YORK AMERICAN

"Quincy Adams Sawyer is well worth an hour of any one's precious time"

NEW YORK GLOBE

"If D. W. Griffith's name was placed on Quincy Adams Sawyer, the picture could run for one year in New York"

CHICAGO HERALD-EXAMINER

"There is so much in Quincy Adams Sawyer, you feel you are getting about six pictures for one admission price"

CHICAGO DAILY JOURNAL

"What a cast! Billed as costing a million dollars and worth it!"

METRO PICTURES CORPORATION

Lon Chaney

Blanche Sweet

John Bowers

Louise Fazenda

Barbara LaMarr

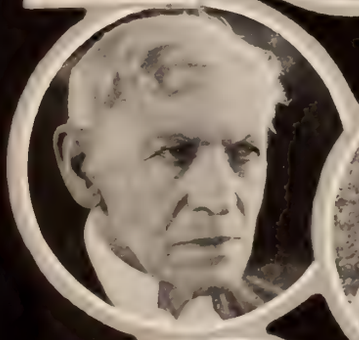
Elmo Lincoln

Claire MacDowell

Hank Mann

Joseph Dowling

Gale Henry



Victor Potel

Billy Franey

Edward Connelly

Lines from the Press that mean Lines at the Box Office

Put this over ~ It's a cinch ~ or quit!
~ The Film Daily

Nothing better has ever been brought into one picture
~ Exhibitors' Herald

The picture holds every needed requirement for a big box-office attraction
~ Exhibitors' Trade Review

Quincy Adams Sawyer is thoroughly enjoyable
~ Motion Picture News

Quincy Adams Sawyer should prove an unusually big box office bet
~ Moving Picture World

Even the most jaded must sit with clenched hands
~ New York Journal

One of the greatest screen offerings of the year
~ Los Angeles Herald

There was a waiting line nearly a block long for the evening show
~ Los Angeles Daily Times

QUINCY ADAMS SAWYER

The Initial
ARTHUR SAWYER HERBERT LUBIN
Special of
ASSOCIATED PICTURES CORPORATION

Distributed by
METRO PICTURES CORPORATION

NOW READY

A Vivid Picturization of Charles K. Harris' Greatest Story

"THE TIE THAT BINDS"

A Tense Drama of Checkered Lives and Mixed Emotions — a Heart-Interest Play Replete With Pathos and Suspense and a High Dramatic Climax.

Cast Features:-

BARBARA BEDFORD
WALTER MILLER
RAYMOND HATTON
ROBERT EDESON
WM. P. CARLETON
JULIA SWAYNE GORDON

Directed by Joseph Levering

For Particulars Communicate With

JACOB WILK
ROOM 825 LONGACRE BLDG.
1476 BROADWAY NEW YORK

8012—In **1920** when the first audit of circulation of motion picture trade papers was made MOTION PICTURE NEWS was certified for **8012 exhibitor circulation** and the only other paper submitting to an audit was given **less than half this exhibitor circulation.**

8374—In **1921** MOTION PICTURE NEWS' audit was 8374 **exhibitor** circulation and the only other paper submitting to an audit this year, had **less than half this exhibitor circulation.**

8132—The **1922** audit of MOTION PICTURE NEWS just completed shows 8132 **exhibitor** circulation. Watch for the audits of other papers which have been building for three years to this end!

The noteworthy thing is that MOTION PICTURE NEWS' **super-circulation** has been a **sustained** one—due to **renewals**—plain, **indisputable** proof that the reader wants, continues to pay for, reads and relies upon this one paper.

Note: These 8132 theatre owner subscribers own, manage and book (by our records) little less than 12,000 theatres.

Big Booking Bulletin No. 10

"I have looked over my entire list of superlatives and cannot find a word suitable to describe it. I'll bet, now, it heads all the lists for real comedies for the year 1923. Oh, Tommy, please give us more like it. Great business for a week."—Frank L. Browne, Liberty theatre, Long Beach, Cal.

"Best comedy drama I have played for a year."—H. E. Yost, West End theatre, Santa Ana, Cal.

"Splendid comedy. Proved good box office attraction. Patrons well pleased."—Glenn A. Cross, Regent theatre, Battle Creek, Mich.

"This is the greatest racing comedy feature we had for months. Book it. It will make you some money."—A. I. Latts, Royal theatre, Ashland, Wis.

"You can't go wrong in boosting this one to your patrons. Very good comedy with a spilling steeplechase. Our patrons enjoyed it."—Chas. H. Ryan, Garfield theatre, Chicago, Ill.

From the Exhibitors' Herald
"What the Picture Did for Me"

"It's a winner"

Thos H. Ince

presents

The HOTTENTOT

Starring

DOUGLAS MacLEAN and MADGE BELLAMY

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince

DISTRIBUTED BY ASSOCIATED FIRST NATIONAL PICTURES, INC.

"Big Box Office Bus

"You lay a hand on her and I'll croak you!"

"Be at the joint tonight. They're going to whack up the swag."

"I like you, but my love belongs to Jimmy."

When a fellow loves a girl well enough to do 3 years in jail for her and then high society takes her away from him.

HERE'S A WIRE FROM ONE EXHIBITOR!

A. G. Clapp, manager of The Sonora Theatre, Sonora, Calif., after showing "Mighty Lak a Rose" wired First National as follows:

"Through the kindness of Edwin Carewe I had the pleasure of showing his latest picture to the people of Sonora Tuesday evening. I have had more good comments on this picture than any other I have ever shown. Most people say it is the best I have ever had while some say it is the best they have ever seen. All agree that it is a wonderful picture and wonderful entertainment. My personal opinion is that here is a picture that will make every exhibitor more friends than any picture he has shown in a long time for it is real entertainment in every sense of the word. I want you to give me a date on it as soon as possible as every one here is talking about it and wants to see it again."

Edwin Carewes

MIGHTY LAK

...ness—100% Satisfaction!"

AND HERE'S WORD FROM ANOTHER!

R. H. Marsden, Jr., Noble theatre, Marshfield, Ore., writes as follows after showing the picture.

"I played this to a mighty fine business and it gave one hundred per cent satisfaction."

A Symphony of Life in the High and Low Places

By Curtis Benton.

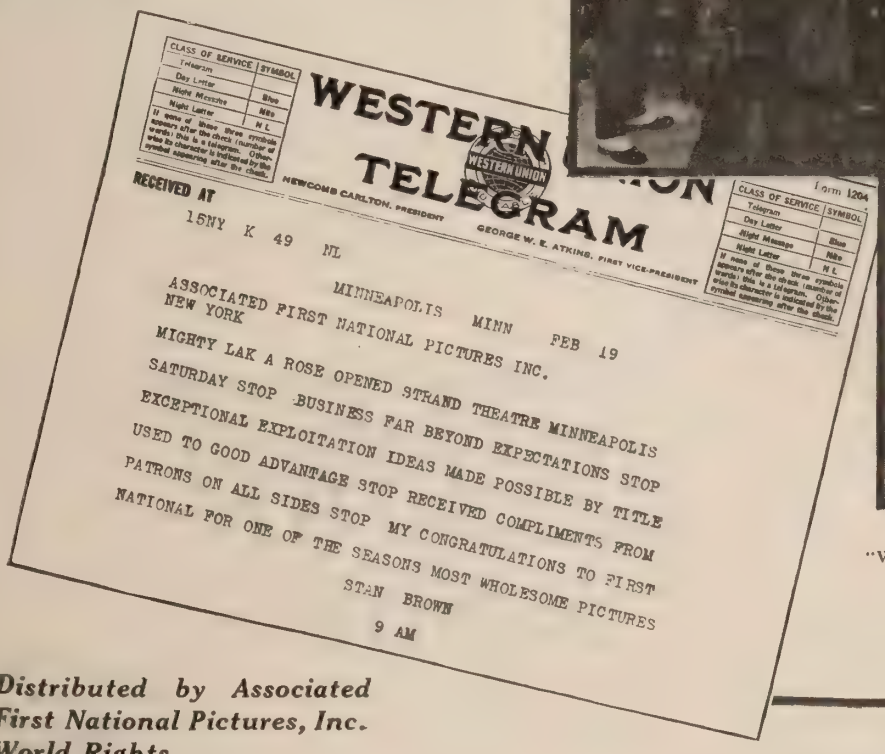
Directed by Edwin Carewe.

Scenario by Adelaide Heilbron; Sol Polito, Cameraman; John D. Schulze, Art Director; Philip Masi, Assistant Director. :: :: :: ::

And she played him, "Mighty Lak a Rose."

We found her in the slums and she's the biggest hit of the year.

"What's the matter? Is the skirt getting you, too?"



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MINNEAPOLIS MINN FEB 19

ASSOCIATED FIRST NATIONAL PICTURES INC.
NEW YORK

MIGHTY LAK A ROSE OPENED STRAND THEATRE MINNEAPOLIS SATURDAY STOP BUSINESS FAR BEYOND EXPECTATIONS STOP EXCEPTIONAL EXPLOITATION IDEAS MADE POSSIBLE BY TITLE USED TO GOOD ADVANTAGE STOP RECEIVED COMPLIMENTS FROM PATRONS ON ALL SIDES STOP MY CONGRATULATIONS TO FIRST NATIONAL FOR ONE OF THE SEASONS MOST WHOLESOME PICTURES

STAN BROWN

9 AM

Distributed by Associated First National Pictures, Inc. World Rights.

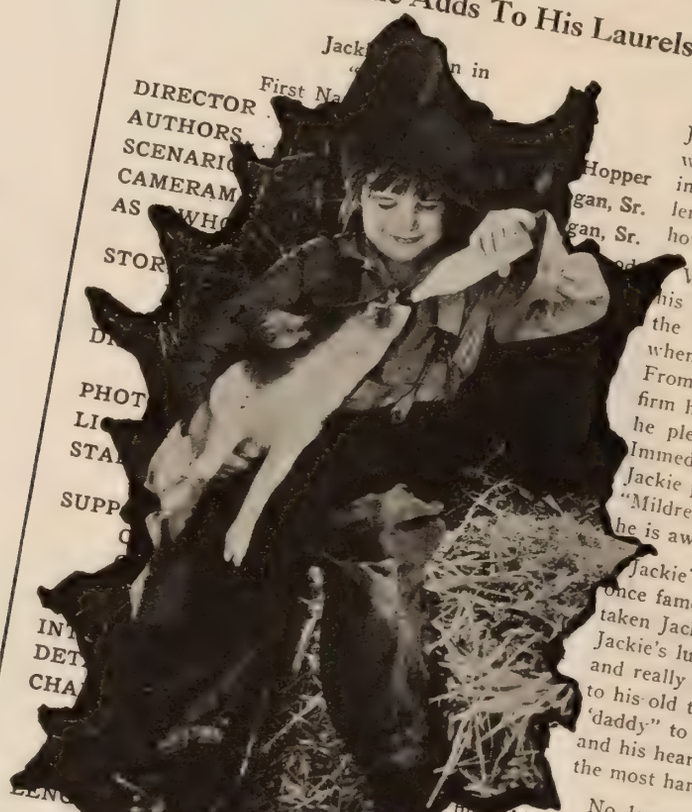
FIRST NATIONAL PICTURES

A ROSE

"You'll hang out the S.R.O. Sign!"

6 THE Film DAILY Sunday, March 11, 1923

Jackie Adds To His Laurels In Role Of Homeless Kid



Jack… in
"…"
First Na…

DIRECTOR …
AUTHORS …
SCENARIO … Hopper
CAMERAM… gan, Sr.
AS …WHO… gan, Sr.
STOR…
D…
PHOT…
LI…
STA…
SUPP…
C…
IN…
DET…
CHA…

…his

Jackie Coo… ers … 5,768 feet
…ed with his w… Daddy," …ore than delight-
…of the money … spent on it that was used in
making "Oliver …st." Coming, as it does, after that
classic, they may be a bit surprised at the simplicity
of the production but they'll soon forget that part of
it once Jackie gets his stride.

For approximately the first seven hundred feet Jackie is conspicuous by his absence, the story dealing with the life of his father and mother when he is an infant. Incidentally, the baby used is adorable and lends much to this portion of the film. This prologue, however, could have been shortened considerably.

With the end of the first reel, however, Jackie makes his appearance as the now motherless boy, living at the Holden farm where his mother fled for refuge when she unjustly believed her husband faithless. From the beginning Jackie holds his audience with a firm hand and when the farm is being auctioned and he pleads for his violin—it's pathos with a wallop. Immediately after comes the humorous scene in which Jackie pleads with a neighbor's boy to let his pet pig "Mildred" stay with the latter's pig "Napoleon" while he is away.

Jackie's big scene comes, however, when Gallo, the once famous violinist, now a street musician who has taken Jackie in, goes to "sleep" forever to the tune of Jackie's lullaby. Heedless of Ganelli, the great artist and really his unknown father, whom he has brought to his old teacher's bedside, Jackie cries aloud for his "daddy" to wake up. Tears stream down his cheeks and his heart-break will bring a lump to the throat of the most hardened.

No less wonderful to behold … being in the … glee at … the hotel and the … turning on the … unexpectedly … neous la… party and … of spagh… Jack…'s m… tion … have been hack- … the misunderstood husband … being done … the more than … to death, but Jackie … satisfies.

Another Coogan Success That Promises Big Business

Box Office Analysis for the Exhibitor

You should not have the slightest trouble in getting them in for this one, and they'll be satisfied with it after they've seen it. It's decidedly different from "Oliver Twist" and you can promise plenty of humor and a good deal of pathos, in a story that while it may be convenient, is warranted to bring out all of Jackie's talents.

A trailer of Jackie in the bathtub or cutting spaghetti with a scissor should bring them back for the whole thing, and the box office receipts will in all probability be big. It's sure fire audience stuff and you can count on Jackie to help you hang out the S. R. O. sign.

Directed by
E. Mason Hopper
Photographed by Frank Good and Robert Martin; Continuity by Julian Josephson; Edited by Irene Morra. Produced under the personal supervision of Jack Coogan, Sr.

Sol Lesser presents
JACKIE COOGAN
in
"DADDY"

FIRST NATIONAL PICTURES

A First National Picture

Motion Picture News

Freedom

DR. NEWELL DWIGHT HILLIS with two square blows knocked all arguments for censorship into smithereens at Albany last week.

We have filed many anti-censorship statements in this publication during the past ten years; and facts to dispute the principle and practice of censorship are plentiful enough.

But it has remained for a leader in thought, impartial and speaking as an American citizen, to put his feet solidly upon the two master planks of this whole question.

And these are: American liberty and the American home.

We give gratefully Dr. Hillis' arguments to the exhibitor and newspaper.

No more than these two should ever be needed by loyal Americans; and no counter argument should ever confuse the mind of a loyal American.

* * *

Number one: Dr. Hillis says that censorship violates the principle of individual liberty upon which this country was founded, namely, the right of every individual to make as decent a job of his or her life as can be made by freedom of effort.

Now, there can't be much argument over this principle.

It was announced very clearly, very simply by the great emancipator, Abraham Lincoln, and the greatest of all civil wars was fought on this as one of two principles. The other was the union of the states.

If Lincoln was wrong, if this is *not* the principle of American liberty then the Civil War was godless and useless and criminal carnage.

John Drinkwater says of this same principle in his book on Lincoln: "The only natural right of the individual worth bothering about is his right freely and completely to realize himself. The only real progress in the world comes when a man, for good or ill, is allowed wholly to be himself. You cannot make him really better than he is by legislation; all you can do by legislation is, when he has been stunted in his growth and not allowed to become fully himself, to prevent the truncated vision of himself from being a nuisance to his fellows."

And again: "When an educational system engages itself, as it too often does, in training a child to a preconceived end instead of letting him frame a purpose of his own or when a universal and equal franchise is used by a majority to deprive a minority of self-determination in some purely personal affair, you have the seeds of tyranny bearing their rank fruit in systems established in the name of liberty."

These are eternal truths!

The Chases and the Bowlbys are too ignorant or hysterical to know them or knowing them not honest enough to admit them.

* * *

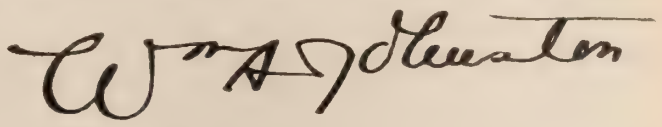
Dr. Hillis' second plank concerns the home —*our* homes, all homes.

The protection of children rests with their parents not with official bureaus to censor pictures, newspapers, books, etc. The obligation rests with the home not with the theatre. Laziness alone can prompt a parent to leave the home to the state.

And Dr. Hillis is right, by every honest and sensible reason.

* * *

We write this editorial not to relieve our own feelings, but to give in a nutshell to the exhibitor for his use the simple truth about censorship.



PICTURES AND PEOPLE

AND so it came to pass that the Paramount Pep Club gave its third annual ball at the Commodore Hotel last Friday night. Everybody connected with Famous Players in the East was present and the list of guests included divers and sundry persons associated with other film companies. The dancing began at nine o'clock and was interrupted at midnight by large groups of entertainers who occupied the stage for two hours.

The choruses of several Broadway shows, "The Gingham Girl," "Wildflower," "Lady Butterfly," "Sun Showers," and the Tiller girls from the "Follies," went through their evolutions in putting over the song hits. Various interpolated numbers were introduced by comedians and comediennes from current attractions. And then on with the dance until four in the morning, at which hour the girls from several cabaret shows put over their stuff. If we had any vote in the matter we would hand the ensemble from the Boardwalk the grand prize for executing their steps with oodles of pep and ginger. The cold gray dawn found hundreds still parked in the big ballroom.

Among the screen and stage celebrities who attended were Dorothy Dalton, Tom Meighan, Glenn Hunter, Ann Forrest, James Rennie, Dorothy Gish, Texas Guinan, Mahlon Hamilton, Hope Hampton, Lew Cody, Johnny Hines, Sheldon Lewis, Virginia Pearson, Edward Earle, Olin Howland, Duncan sisters, Arthur Housman, Allan Dwan, Victor Herbert, George MacQuarrie, Mabel Withee, Reine Riano, Andrew Tombes, Carl Randall, Penrhyn Stanlaws, Mary Carr, May Collins, Shannon Day, Joe King, Zena Keefe, Ben Hendricks, Mary Thurman, Nita Naldi, Johnny Dooley, Ed. Gallagher, Benny Leonard, Evelyn Law and several others—not forgetting film executives, publicity experts and ladies and gentlemen of the press.

* * *

WORD reaches us that the Hollywood Studio Club is making a Drive this week for a one hundred and fifty thousand dollar building fund, thirty thousand to be secured from citizens of Hollywood and Los Angeles and the balance from people and firms of the film industry.

The club is under the supervision of the Y. W. C. A. and serves as a home for girls working in pictures. The present buildings accommodate thirty and the proposed enlargement will increase accommodations to one hundred. Mrs. Cecil De Mille is chairman of the Drive Committee.

* * *

WATTERSON R. ROTHACKER, accompanied by a rare coat of tan and golf paraphernalia, etc.,—the tan having been picked up at Palm Beach and the golf stuff at various sporting goods stores on his own Mich. Boul.—has left Chicago for Los Angeles. He plans to spend two weeks on the Coast and will confer with Joe Aller, resident head of the Hollywood laboratory, besides visiting several western studios. Mr. Rothacker has disposed of his stock in United Studios, following its sale to Joe Schenck, and has resigned from the United board of directors.

* * *

THE many friends of Robert Brunton are shocked to learn of his death in London on the fourth of this month after two weeks' illness of cerebral hemorrhage. Mr. Brunton came to the United States from Scotland several years ago, having served as a scenic artist for Sir Henry Irving—with whom he continued after the English tragedian visited America on one of his tours. He then became associated with the Shuberts as a scenic artist and later acted in a similar capacity for Oliver Morosco.

During the days of Ince-Triangle he began his screen career, serving as art director and production manager. Of late Mr. Brunton has been executive head of Robert Brunton studios, Los Angeles. The film industry mourns the loss of such an energetic leader of the screen.

* * *

THE NATIONAL BOARD OF REVIEW gave its asterisks last week to "Daddy," the Jackie Coogan picture, released by First National, "Where the Pavement Ends," produced by Rex Ingram for Metro, and "The Covered Wagon," Paramount's big special.

* * *

JAMES CRUZE, who will henceforth be pointed out as the man who directed "The Covered Wagon," has arrived in New York to be present at the theatre premiere of the big feature when it is launched at the Criterion this Friday night. While in the metropolitan sector Mr. Cruze will film a large number of scenes at the Long Island studio for his production, "Hollywood," which he started several weeks ago in the West.

* * *

SPEAKING of "The Covered Wagon," we are keeping our ears to the ground and the rumblings which we have caught indicate that Paramount has its biggest and best production in this vital record of the pioneer days of '49. Certainly the company has been justified in putting over an expensive advertising campaign, exploiting 24 sheets, fillers on the programs of their theatres, and a telegram campaign in which the United States Senators have co-operated with enthusiastic messages.

Just now John C. Flinn is speeding cross-country from Los Angeles, traveling the very route of the pioneers—with safety and comfort. His telegrams to Jesse Lasky which are featured in a two-column box among the theatrical advertisements of the New York dailies, point a strong contrast between the sure and swift journey of today and the hazardous journey of the pioneers—when ten miles a day was considered good speed. Mr. Flinn is bringing back a print of the rich and vital epic.

* * *

ARTHUR H. SAWYER, who has returned to Los Angeles from New York, announces the formation of Associated Pictures, capitalized at two million dollars—with Marcus Jacobowsky as president. The company will make eight features during the year—the first production to start work upon the completion of "The Shooting of Dan McGrew" for Metro.

* * *

OTHER transcontinental travelers include F. M. Sanford of Sanford Productions, who is journeying to New York with a print of his special, "Follow Me," and James R. Grainger, who has returned to New York from Los Angeles where he has been for a few weeks in connection with Goldwyn and Neilan productions.

* * *

THE FILM RENTER and Moving Picture News, over its editor's signature pleads for a Will Hays to preside over the destinies of the British film industry. Ernest W. Fredman, the editor, after showing what Mr. Hays has accomplished in America, states that the time is ripe to appoint a Will Hays as the head of affairs in the trade—a man who would command the confidence of the Government, the Press and Lombard Street. Mr. Fredman argues that such a man could be the arbitrator between exhibitor and renter, and there would never be the slightest recourse to law suits. The censorship board would come under his control, and both sides of the industry would know where they stood.

To quote the editor: "If we had a similar personality over

here, could not the same idea (the uniform contract) be employed without the ceaseless bickering and fruitless disputes that have arisen during the past two years? Where could we obtain such a man? Is it not possible to induce Lloyd George or Sir Eric Geddes? Either one of these men would prove a bulwark against the attacks that are increasingly evident each day, and would proclaim to the world that if it was good enough for him to take on such a post, then there must be serious business in such an industry.

"The time is ripe for a Will Hays. Let us look to the future, and if we can secure the services of a great personality such as I have outlined to take command of this industry, it will be the greatest thing that has ever been done in its history."

* * *

THE *Kinematograph Weekly*, on the other hand, contributes a full-page article on the uniform contract which is not so enthusiastic. This British trade paper says: "There is a good deal in America's new 'uniform' Contract to rejoice the heart of an exhibitor—that he lives in England. The document has been acclaimed as a wonderful monument to the statesmanship of Will Hays. No doubt it is an achievement to get all the American distributors to agree to a single form, the more so as the 'Uniform Contract,' though described by an American trade magazine as 'the strongest distributor's contract ever presented to an exhibitor,' cuts out some clauses in older forms very obviously in favour of the distributor.

"One of the most obvious features of the Contract is that it is designed for a market in which block booking and blind booking flourish with all the old and evil luxuriance. Just how viciously the American Trade is organized is clear from the fact that the exhibitor is expected to rejoice in the fact that the films for which he contracts will actually be delivered to him. These films must now be identified by letter or by the names of stars, and if postponed in issue must be delivered on a later date."

The *Kinematograph Weekly* attacks from several angles and concludes by stating that "there is *something* in being a British exhibitor!"

* * *

MABEL NORMAND has returned to Los Angeles after an absence of several months in Europe vacationing. She expects to start work shortly in Mack Sennett's story, "Mary Ann."

* * *

IT occasionally happens that a spectator will fall asleep on a picture if there isn't anything inspiring in the action to keep him awake. The wise observer who has a penchant for using a comfortable theatre seat may start his nap at the introductory reel, waking up at the end knowing that everything has been O. K. Some houses have alert ushers who can tell a snorer from the bass violinist. Our advice to the nodding patron is to find a secluded seat and if the picture proves disappointing, enjoy a pleasant nap by keeping his mouth closed tightly and not recline too far on his back.

Apropos of the sleeping question allow us to introduce Abraham Owen, a respected resident of Albany, New York, who furnished a near tragedy to himself and a good laugh to the citizens of his fair city when they read of his experience while visiting the Regent Theatre one night last week. Mr. Owen works hard at his trade all day. The picture was uninteresting so he concluded to take a brief nap. The owner of the theatre failed to notice Mr. Owen an hour later when he closed up for the night. At 1:45 o'clock, the napper awakened. The house was in utter darkness. After a few moments, realizing his predicament, the man made his way the best he could to one of the exits. He found the door barred and bolted. At first he pounded. Then he shouted. Sergeant McGinn, of the Second Precinct happened by and released Mr. Owen.

The moral of this story is that anyone who finds a poor picture on his hands and wants to enjoy a nap should advise the usher to wake him up on time or else bring an alarm clock.

* * *

HERE'S a little breath of humor from the *Kinematograph Weekly*, a British trade paper. As an example of the gentle art of making the best of a bad job, the following handbill, distributed by the management of the Gaiety, Aliwal North, Transvaal, South Africa, certainly takes some beating: "APOLOGY.—We apologize most humbly for the absolutely rotten picture shown at the Gaiety on Monday night. It was bad, DAMNED BAD! It was ghastly, it was a tragedy, but it wasn't our fault! We paid good money (our money) for that picture, so please curse the people who sent it to us."

Here comes an adroit bit of humor. Continuing, the handbill says: "Those that left the theatre before the show was over we do not blame, but to those that had the courage to stick it out to the bitter end we offer our congratulations. It is such bulldog courage, such brave tenacity of purpose that made our Empire what it is today and helped to win the war! And that's that!"

* * *

HEDDA HOPPER, who has appeared in several screen productions in character parts, has returned from the pleasure resorts of Europe. St. Moritz, Venice, Nice, Monte Carlo, Paris and London were included in her itinerary.

* * *

BERTRAM MILLHAUSER, who for the past several years has been identified with George B. Seitz serial productions for Pathe, has accepted an engagement on the scenario staff of Universal and is en route to the west coast.

In addition to his work on stories and continuities in connection with Seitz productions, Mr. Millhauser also directed two of his own serials. His work in Universal City will be along similar lines.

* * *

THE Film Renter and Moving Picture News, a British trade paper of the industry, in its issue of March the third, pays a eulogy to our own William A. Johnston for his tribute to the genius of Will Hays in evolving the new contract in America. After quoting several salient paragraphs of Mr. Johnston's editorial, it advises the leaders of the British industry to catch the importance of the unity brought about by the uniform contract. "America has settled its differences on the question, and it is up to this country to do likewise. It has taken many months to do it on the other side, but it has been accomplished. There is a great lesson in this for the British industry, and it is conveyed in the few words, 'Go thou and do likewise!'"

* * *

GOOD NEWS! Col. L. G. Nutt, head of the Federal narcotic squad, investigating drug conditions in Los Angeles and Hollywood, has given the city and its suburb a clean bill of health.

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Saenger Answers Federal Complaint

E. V. Richards and Also Stanley Company Deny Attempt to Create Monopoly

ANSWERS to the amended complaint of the Federal Trade Commisson against the Famous Players-Lasky Corporation, the Saenger Amusement Company of New Orleans, Ernest V. Richards, and other respondents, have been filed by the Saenger organization and Mr. Richards. The principal denial of both complaints is identically expressed as follows:

"Respondent denies that it entered into any program with the other respondents or with any other firm or corporation of acquiring or controlling by purchase or otherwise, motion picture theatres throughout the United States, or of compelling and coercing exhibitors throughout the United States to book and exhibit all the motion picture films produced or distributed by Famous Players-Lasky Corporation or of inducing or compelling such exhibitors to book a substantial number or block of films unless the exhibitors also book a substantial number or block of their films, the exhibition of all of which would take up either the whole or a large portion of their exhibiting time and close their theatre to the films of producers or distributors who are competitors of said Famous Players-Lasky Corporation; and this respondent denies that it did any of the other matters or things charged in said complaint."

In the answer of Stanley Company of America, Stanley Booking Corporation and Jules E. Mastbaum to the amended complaint of the Federal Trade Commission, Morris Wolf, attorney for the preceding respondents, after denying the Commission's allegations of confederation with other interests "to hinder competition in the production, distribution or exhibition of motion pictures," continues as follows:

"Indeed, from the standpoint of these respondents it would be a misfortune for any particular producing company to be able to control the industry, as fair competition is necessary in order to maintain high standards of production and fair dealing between producers and exhibitors.

"We have not acquired or controlled, or attempted to acquire or control any motion picture theatres by coercion or intimidation, and have not used the means and methods specified in paragraph 10, or any of them, or any other unlawful means or methods to that end."

Sunday Opening Cases Up to Ohio Supreme Court

Is a motion picture show a "theatrical or dramatic performance"? That's the question that is up to the Ohio State Supreme Court to decide. The decision will affect the motion picture theatre owners of Findlay, who have been fighting the blue Sunday laws for the past two years. When theatre owners were arrested for keeping open on Sunday, Judge William F. Duncan, judge of the Common Pleas Court, ruled that Sunday movies are in opposition to the state amusement law prohibiting Sunday theatricals. The case was appealed, and on March 1st the grand jury sustained the decision of the common pleas court. The motion picture theatre managers of Findlay were indicted through charges preferred by the Civic Welfare League.

On March 6th, another appeal was filed by the movie men, W. K. Rickards and Edgar B. Gilmore, representing four motion picture theatres, asking a review of the injunction suit they brought against the mayor and the chief of police of Findlay to prevent them from closing the movies on Sunday. The Ohio law stating that "theatrical and dramatic" performances are prohibited on Sunday was passed before there were any movies.

Allen Theatres Assets for Sale; Houses Likely to Change Hands; New Chain Possible

THE assets of Allen Theatres, Limited, Toronto, are being offered for sale by G. T. Clarkson, Toronto, the authorized trustee of the company, and it is expected that the thirty-six moving picture theatres comprising the Allen chain in Canada will change hands within the next six weks, according to official announcement by Mr. Clarkson. The decision to sell the Allen houses has come as a surprise in view of the fact that the majority creditors of the company came to an agreement early last fall to grant an extension of time to the Allens for the settlement of claims. The liabilities to be covered in the sales amount to approximately $1,250,000, it is announced.

The assignee has issued a statement in which he points out that the operation of the Allen theatres across Canada will not be disturbed by the transaction. The Allens own a number of the theatres outright and have leases on a few others. The majority of the theatres are owned by subsidiary companies and the controlling interest in these houses will also be affected.

No intimation is made of the identity of prospective purchasers of the Allen theatres but last year several offers for the assets of Allen Theatres, Limited, were made by the Famous Players Canadian Corporation through N. L. Nathanson, managing director, Toronto. These were finally withdrawn. It is also reported that the Fox Film Corporation is angling for the control of the numerous theatres.

The theatre plans of the Allens are problematical, it is said. During recent months several relatives of Jule and J. J. Allen bought up a number of moving picture theatres on their own account, the largest purchase being the chain of theatres in Eastern Ontario operated by the O'Brien interests of Renfrew, Ontario. Theatres in Toronto and Western Ontario have also been acquired by members of the Allen family, and it is believed that there is a possibility of the organization of another chain of Allen-controlled houses in the Dominion.

St. Louis and Eastern Missouri Exhibs. to Meet

THE organization convention of the Motion Picture Exhibitors' League of St. Louis and Eastern Missouri will be held in St. Louis on March 27. The national organization recently decided to divide Missouri, St. Louis to have jurisdiction over the Eastern half and Kansas City over the Western half of the state. The St. Louis body has also applied for jurisdiction over Southern Illinois exhibitors who are served by St. Louis exchanges.

The Elks Club, Lindell Boulevard, west of Grand Boulevard, has been selected as headquarters for the convention. An invitation has been forwarded to Sidney Cohen and other national officers to attend.

The principal business will be election of permanent officers and selection of delegates and alternates to the national convention.

Warns Bill Will Prohibit First-Run Bookings

A statement from the Merchants Association calls attention to the so-called State Trade Commission, which has been advanced to third reading in the New York Senate, and warns that exhibitors and producers will be "hard-hit" if the bill becomes a law. The statement reads in part as follows:

"This bill requires that every understanding or agreement to which two or more corporations engaged in the same or similar classes of business are parties, shall be submitted to the proposed State Trade Commission for approval before anything is done under such understanding or agreement, and further provides that the Commission shall withhold its approval if the Commission has reason to believe that such understanding or agreement will divide or apportion territory between actual or potential competitors or encourage such competitors to keep out of or fail to enter any given territory in competition with one another in any part of the State or will be discriminatory between persons or localities or will be in any other manner calculated to interfere with unrestricted competition.

"Releases of feature films or first run films necessarily have to be limited to certain specific exhibitors in each locality, with strict limitations as to the theatres in which they shall be exhibited. Unless the exhibitor taking such feature films or first run production can be assured that these releases will not be contemporaneously exhibited in other theatres in his immediate territory, he cannot and will not contract for these releases. The very existence of the exhibiting and producing interests of the moving picture industry depends upon their right to make such contracts.

"These contracts, however, come squarely within the terms of the State Trade Commission bill, which specifically authorizes the Commission to prevent the making of these contracts."

Hostile Bills for Texas Killed in Committee

In the Texas legislature a bill proposing a tax of ten per cent on box office intake has been killed in committee. Also a bill proposing a tax of 1 cent on each ticket has been killed. The tax bill that has been successful so far in the House and yet to come up in the Senate is an increase in occupation tax, which increase will apply more heavily against the large towns than the smaller ones.

Rules Are Adopted for Arbitration Boards

Producer, Distributor and Exhibitor Representatives Approve Broad Principles of Operation

THE rules of procedure to be followed by the various boards of arbitration that will be organized under the provisions of the recently adopted Uniform Contract have been drafted, approved by the attorneys of exhibitor organizations and the Motion Picture Producers and Distributors of America, Inc., and will shortly be put into operation by the arbitration committees that are now in process of formation in various parts of the country. As was announced in last week's issue of the NEWS, Page 1260, a board of arbitration constituted in conformity with the provisions of the Uniform Contract is now in active operation in New York City, the first meeting being held last week in the presence of the trade-press representatives.

The final draft of the "Rules of Operation" was approved on March 8th at a meeting held in the headquarters of the M. P. P. D. of A., at which representatives of the producers and distributors as well as the following exhibitors were present: William A. Steffes, of Minneapolis; Claude Cady, of Michigan; H. M. Crandall, of Washington, D. C.; Charles L. O'Reilly, William A. Brandt, Bernard Edelhertz, and Leo Brecher, of New York.

Following are the "Rules of Operation" adopted at the meeting last week:

THE BOARD OF ARBITRATION

I.

"The Board of Arbitration shall consist of six persons, three of whom shall be managers of local offices of the distributors, called distributors' representatives, and three of whom shall be proprietors or managers of theatres in the zone where the Film Board is located, called exhibitors' representatives; provided, however, that in no event shall such exhibitors' representatives be managers of theatres owned or controlled by producers or distributors.

"Each of the three distributors' representatives shall be selected by the members of the Film Board of Trade to serve for one year or until his successor is appointed. The three exhibitors' representatives shall be selected and appointed by the local exhibitors' association. In the event there is no local exhibitors' association or if such association fails to appoint, then the President of the Film Board of Trade shall request the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the mayor of the city in which the Film Board of Trade is located, to select and appoint the three exhibitors' representatives. Failing such selection and appointment the designation of exhibitors' representatives shall be by the President of the Film Board of Trade. Each of the exhibitors' representatives shall serve for one year or until his successor is appointed; provided, however, that any exhibitors' representatives designated otherwise than by the local exhibitors' association shall be replaced by exhibitors' representatives designated by such exhibitors' association as soon as such designation is made.

"No member of the Board of Arbitration shall sit in any case or controversy in which he has an interest direct or indirect.

"In case of a refusal or disqualification by reason of interest or sickness or other reason on the part of a Distributors' representative to serve on the Board of Arbitration, the remaining Distributors' representatives or representative may appoint a substitute for such member; similarly if a vacancy exists in respect of an Exhibitors' representatives or representative, the remaining representatives or representative may appoint a substitute.

"In case of a tie vote the Board of Arbitration shall appoint a seventh arbitrator, and if they are unable to agree then the Chairman of the Board of Arbitration shall request the President of the Chamber of Commerce, or if there is none or if he fails to appoint, then the mayor of the city in which the Film Board of Trade is located to appoint a seventh arbitrator who shall be neither a distributor nor exhibitor nor interested in the motion picture business.

II

"The Board of Arbitration shall have general power after a thorough and impartial hearing of any dispute or controversy, to determine such dispute or controversy, to make findings thereon, to direct what shall be done by either or both parties with respect to the matter in dispute, and in the event of the failure of the Exhibitor to comply with the award, to fix the maximum amount that each Distributor may demand pursuant to Article Nineteenth of the Uniform Exhibition Contract. It shall adopt its own rules of procedure and evidence. These rules shall provide for reasonable notice to the parties of the time and place of the hearing and of the nature of the dispute and afford the parties an opportunity to be heard in person or by counsel and to submit evidence. The findings, determination and direction of the Board of Arbitration upon such controversy shall be conclusive and binding upon the parties thereto."

These rules are the broad principles on which the Boards of Arbitration will operate. The rules for the operation of the local boards will be prepared locally by those who operate under them and will be in line with the principles set out herein.

Censorship for Michigan Killed in Committee

CENSORSHIP so far as Michigan is concerned, is now a dead issue, at least for another year. Senate Bill No. 102 introduced by Senator George M. Condon of Detroit, was killed in the committee. The action taken by the Michigan M. P. T. O. on the Arbuckle case, showing that the exhibitors of this state, as a body, are standing for clean pictures and clean people in the pictures, is considered by many as principally responsible for the defeat of the measure.

A public hearing on this bill was held last Wednesday by the Senate Affairs Committee, Senator Foss O. Eldrid of Ionia, chairman, presiding.

Speakers for the bill were Mrs. A. B. Cramer of Detroit, James H. Engle, of Lansing, executive secretary of the Michigan Sunday School Council for Religious Education, and the Rev. Frank M. Miner of Midland. Opposed were Judge Alfred J. Murphy of Detroit, counsel for the M. P. T. O., and Charles C. Pettijohn of New York.

Thos. H. Ince Renews Contract with First Nat'l

JOINT announcement has been made by Thomas H. Ince and Associated First National Pictures, Inc., of the consummation of a contract for distribution of a new series of Thomas H. Ince productions by First National.

The contract means a continuation of the relations between Mr. Ince and First National for First National is distributing the present season's productions made by Mr. Ince. Mr. Inces' affiliation with First National began in a contract which was closed in August of 1921 and was renewed in August of 1922.

The first release under the new contract will be in September of 1923. There are two more Ince productions on the present release schedule of First National, "A Man of Action" and "The Sunshine Trail" both of which are scheduled for release before June.

Work already has been started on "Her Reputation," in which May McAvoy has the leading role and another big special will be "Wives Who Fail." Talbot Mundy, the noted British writer, has been engaged by Mr. Ince and has just finished "The Devil's Own," in collaboration with Bradley King of the Ince scenario staff. He now is at work on a second novel which will be adapted for the screen.

Famous Players Net for 1922 Reduced

The Famous Players-Lasky Corporation in a report covering operations for the year ended December 30, 1922, shows net profit of $3,375,387, after Federal taxes and preferred dividends, equivalent to $14.72 a share earned on the outstanding 229,203 shares of no par value of common stock. In 1921 net profit amounted to $3,931,999, or $19.01 a share on 206,834 shares of common stock. Following is a tabulated statement of income:

	1922.	1921.
Operating profit	$4,718,527	$5,970,671
Federal taxes	607,540	1,275,172
Net profit	4,110,987	4,695,499
Preferred dividends..	735,600	764,400
Common dividends.....	1,684,148	1,654,672
Subsidiary co.'s divid's	5,115	11,528
Surplus	1,686,124	2,264,899

The balance sheet of the company as of December 30, 1922, shows a profit and loss surplus of $9,350,113. Net current assets were $18,872,526 and net current liabilities, $8,237,069. Current assets included $2,310,022 in cash, against $2,350,693 in 1921, and $3,154,046 in bills and accounts receivable compared with $5,905,354 in 1921.

Liabilities included $4,140,186 in bills and accounts payable, against $5,500,689 the preceding year. Federal tax reserve was $607,806, compared with $1,275,172 in 1921.

Newspaperman to Join Will Hays Staff April 1st

Arthur Krock, of the Louisville *Courier-Journal*, will join the staff of Will H. Hays on April 1st.

Film as Civic and Moral Force

Author, City Councilman and Clergyman Boost Screen as Community Factor

MASSACHUSETTS has heard some rather sincere praise of the value of the motion picture within the last few days. An internationally known author stated that censorship was a far worse evil than any to be found in the films. A city councilman of Springfield advocated motion pictures as the only way to show official Washington the seriousness of New England's coal situation. A Methodist Episcopal clergyman strongly advocates movies as a means of stimulating interest, building up a church and keeping the young people occupied in a clean way.

Basil King, the author, speaking before a recent meeting of the Fabian Society, stated that as far as censoring motion pictures was concerned, he would rather see a thing go wrong than to have it set right by censorship. He pointed out that the motion picture most appeals to those whose amusements are few, people excluded from many recreations because they could not afford them; and pointed out that their moral standards and sophistication are far different from those of the class attempting to "reform" the screen.

His talk was much on the theme that "evil sees he who evil thinks." He charged that the well-defined slump in the motion picture industry can be traced to the time when agitation for the betterment of the pictures was begun, and that that agitation is fostered by persons whose interest is not primarily in the pictures, but rather in other things and endeavors of more importance to themselves. Touching on the alleged relation of juvenile crime to the motion picture, he declared statistics show that such crime has been on the decrease rather than the increase since the advent of the silver sheet as a factor to be reckoned with in the life of a child. His speech, in fact, was a series of weighty "selling" arguments in fighting censorship.

Councilman Denis A. Hogan of Springfield has said that motion pictures should be taken in coal yards and municipal distributing centers throughout New England, the result combined in one film and sent to Washington that officials there might see the critical seriousness of the situation. He said in part:

"If this were done the officials could see for themselves what conditions are. The motion pictures are an educational institution, and this is one of the times when they could do a great service if the theatre owners who have cameras would get busy and carry the idea to other cities and towns."

The Rev. Frank A. Brown, of Leicester, has increased his church membership from two to more than fifty in the last two years, largely through motion pictures, of which he is a strong advocate. He says that the $600 spent for a modern projection outfit has been one of the best investments he has had anything to do with. He gives the motion picture shows at the Sunday and Thursday night services.

Censorship Bill Proposed in Colorado

TWO bills calculated to make the path of the "movie man" harder are pending in the Colorado General Assembly, but present indications are that neither will get beyond first reading, if that far.

One is a censorship bill; the other a measure to enforce the installation of sanitary conveniences in the operating-rooms of motion picture theatres.

The censorship bill provides for a board of three "inspectors," each of whom would receive a salary of $3,000 a year; calls for an inspection fee of $2 per reel and otherwise is a close copy of censorship bills proposed in other states.

Appointees would be chosen from a list of candidates proposed to the governor by the Colorado Child Welfare bureau.

The sanitary measure provides that theatre owners maintain in the operating rooms of their respective houses a toilet with flush tank, and wash basin with running water; except that theatres not adjacent to a sewer system are required to provide a dry closet in lieu of the flush type.

"Mad Love" Banned in Canada as German Film

The Ontario Board of Moving Picture Censors has caused somewhat of a sensation by condemning "Mad Love," starring Pola Negri, on the ground that it is a German-made production. The Famous Players Canadian Corporation who, it is reported, imported "Mad Love" into Canada, claimed that the Ontario Board first passed the feature for presentation in Ontario theatres and then rescinded the decision. Major A. S. Hamilton, chairman of the Board at Toronto, declared in explanation that the Board had ordered changes in the picture and then discovered that the feature had been produced in Germany, when it was banned altogether.

Since the first of the present year the Ontario Board has rejected no less than six features on the ground that they were made in Germany. It happened that the pictures were banned at the rate of two each month for the first three months of the year.

It has been pointed out to the Ontario censors that "The Loves of Pharoah" was passed and that this release has been screened throughout Ontario, although this picture was produced in Germany. In defense, the censor board pointed out that information was supplied to the effect that the subject had been filmed in the United States.

Booking Combine Considered in St. Louis

Negotiations looking to the formation of a booking arrangement whereby about forty St. Louis motion picture houses would combine in contracting for films have been under way for the past few weeks. Those behind the movement are not yet ready to announce their plans.

The principal purpose of the new organization, if the plans are consummated, is to combat the growing influence of chain theatre competition. The independent exhibitors fear that eventually they will be put out of business by the chain theatre competition unless they pool their strength. It is understood the new body would be controlled by a board of directors and that the individual theatres would continue under their present management, merely paying a 5 per cent booking fee to the pool fund.

Hard Going for Repeal Proposal in N. Y. Assembly

THE proposal to repeal the censorship law in New York State is having some rough sledding. Political lines are being kept uniformly intact on the measure. The Senate Committee on Finance voted to report the bill out by a vote of eleven to two; Senators Lusk and Hewitt, the only two Republicans on the committee, voted against reporting the measure out. On the other hand, the Ways and Means Committee of the Assembly, which has had the measure in hand in the lower house, flatly ignored the proposal, giving evidence that it will die in committee as far as the Assembly is concerned. The Senate is dominated by Democrats while the Assembly committee is in control of the Republicans.

Should the repeal proposal fail to pass the legislature now, as seems quite probable, little doubt is expressed by observers that the political complexion of the present censorship commission is due for a change.

Kansas 6% Theatre Tax Is Killed in Committee

The proposed tax bill in the Kansas legislature, which would place a 6 per cent tax upon the shoulders of Kansas exhibitors, died in committee Tuesday, following the hearing of a delegation of nine exhibitors before the assessment and taxation committee of the house and a joint committee in Topeka, Kans., the state capital.

The delegation of exhibitors that appeared before the committee was appointed by R. G. Liggett, president of the M. P. T. O. Kansas. Mr. Liggett acted as chairman of the exhibitors' committee in the hearing before the house committee, while Thomas Brown, of Leavenworth, Kans., was chairman of the committee that appeared before the joint committee.

The fact that Kansas exhibitors now are taxed about 15 per cent of their box office receipts and the damaging effect that such a tax measure would have upon theatre owners were outlined to the legislative committee by the exhibitors, and the "axe" immediately was brought down upon the neck of the bill.

Spokane Exhibitors and Exchange Men Organize

Theatre managers of Spokane, Wash., and film exchange representatives have effected a temporary organization to be known as the Allied Amusement Association. It will become affiliated with the state association, and through it, with the national organization. Dr. H. S. Clemmer of the Clemmer theatre was elected temporary chairman, and C. M. Van Horn, manager of the Pathe exchange, secretary. The following will draft constitution and by-laws and call another meeting, when a permanent organization will be effected: J. W. Allender of the Majestic and Lyric theatres; Charles E. Stilwell of the Casino, Class A and Unique theatres; Maurice Oppenheimer, Hippodrome; Dr. H. C. Lambach, Clemmer; Charles W. York, Auditorium; and Mr. Van Horn.

Senate Bill No. 134, which would put a 10 per cent. tax on theatre admissions on top of the federal amusement tax will be fought by the new organization. Ultimately the organization will broaden out to include all engaged in any branch of the amusement business, according to Secretary Van Horn.

Missouri Senate Rejects "Chain Store" Measure

THE Missouri Senate on March 9th voted against engrossing the so-called "chain store" bill. This measure primarily intended to hit chain grocery stores, drug stores, restaurants, etc., would have affected strings of theatres under one management. As drawn, it limited the number of houses one organization could own to ten. The license fees would also be scaled, increasing $500 for each new house. For instance, one theatre would pay $500 license, two $1,500, three, $3,000, etc.

Late advices from the capital are that censorship is "dead" but there is serious danger that the bills prohibiting the sale of tickets to theatres after all seats are occupied will be passed.

79% of Pictures Shown in Brazil Are American

The overwhelming superiority of American films in the Brazil market is strikingly demonstrated in a report of the Brazilian board of censorship for the year 1922, received by John L. Day, South American representative of the Famous Players-Lasky Corporation. Of a total of 1,341 pictures imported in Brazil during the last year, 1,058 were from the United States and the remaining 283 were divided among twelve countries.

Statistics collected by Dr. Roberto Etchebarne, head of the Brazilian police censorship, show that seventy-nine per cent of the films imported were from the United States. This was an increase of eight per cent. over 1921.

Dr. Etchebarne reports that eliminations were made in but 68 pictures, of which 37 were from the United States, and that titles were changed on 137 pictures for various reasons. The total footage eliminated by the censors was 564.60 metres, and only one film was banned for exhibition purposes.

"From the viewpoint of morality," says Dr. Etchebarne in discussing the commission's work, "the American pictures hold first place in Brazil. This fact, together with their wonderful sets, directing, artists and photography justifies their universal preference throughout the country."

68 Degrees Temperature in Theatres Compulsory

Of much interest to motion picture interests throughout Southern New England, especially where buildings are occupied under lease, has been the action at Willimantie, Conn., of Louis J. Coriarty, lessee of the Strand theatre, against Isaac Rosen, owner of the building. The plaintiff claimed that low temperature in the theatre at a Sunday night performance caused several to leave the house. Complaint was lodged with the prosecuting attorney that Rosen failed to provide necessary heat for the building, and he was summoned into court on a charge of violating the state heating law.

Principals in the action agreed to a continuance of the case until March 12. Rosen was warned by the court that he must keep the theatre properly heated, at least 68 degrees, while programs are being presented. Rosen stated he would conform to the law and that there would be no more complaint about heat, as far as he was concerned.

It was pointed out by the court that the owner of buildings in Connecticut who rent stores, flats, offices or living quarters, must have their buildings heated to a temperature of at least 68 degrees, Fahrenheit.

Various Bills Await Action by Penn. State Lawmakers

Various bills affecting the film industry and especially the exhibitor division, await action by the Pennsylvania legislature at Harrisburg. Peter Magaro, vice-president of the Pennsylvania M. P. T. O., and C. Floyd Hopkins, prominent exhibitor of Harrisburg, members of the legislative committee of the exhibitors' organization, have given assurance that the proposed measures are being watched and will be dealt with at the proper time.

One bill would impose a tax of one per cent on the gross receipts of the theatres. Another would tax the receipts of slot-device weighing and vending machines, which are sometimes found in theatres. An "equal rights" bill, wiping out race distinctions in public amusement places, is again up for action. Another measure would prohibit the changing of prices of admissions to shows on different days.

Daylight Saving is also up for action. A public hearing on this subject before the Ways and Means Committee was scheduled for March 13th. The proposed bill would make it illegal for any city to adopt Daylight Saving time. It is also proposed to tax billboards, and the exhibitor representatives have assured the billposters' organizations of the state of their co-operation in defeating the measure. Hearing on the billboard tax before the Ways and Means Committee has been set for March 20th.

C. R. Halligan Has Managed Albany Office 5 Years

C. R. Halligan has the distinction of having managed a film exchange in Albany, N. Y., for a longer period than any other manager in that city. On April 3 Mr. Halligan will have been the manager of the Universal exchange in that city for five straight years. Other film managers are planning to give him a dinner, it is reported. Mr. Halligan was at one time owner of the Daisy theatre in Green Island, N. Y., and was so closely identified with the house that he is known today throughout the Capital District as "Daisy" Halligan.

Oklahoma Theatre-Owners Hold Convention

THE Oklahoma Theatre-Owners and Managers Association held its semi-annual convention in the City Auditorium in Oklahoma City, Okla., on March 1st and 2d, with about two-hundred theatre owners and managers in attendance. Percy Talbott of Tulsa, Okla., president of the organization, presided.

A report made on adverse legislation pending in the state legislature expressed the opinion that the hostile proposals would not meet with sufficient support to pass. Among the resolutions passed were: condemnation of the renting of films to non-theatrical institutions; a petition to Congress that war tax on admissions be revoked. The following members of an Arbitration Board were appointed: J. M. Cooper, Morris Lowenstein, Oklahoma City; Tony Ryan, First National; and Wallace Walthall, Associated Exhibitors. A fifth member is to be named by the committee.

A ball and banquet were among the meeting's social features. The next convention is planned for September or October in Oklahoma City.

Selznick and Select Reorganization Effected

LAST word information has been received from the executive offices of the Selznick enterprises to the effect that a complete reorganization has just been effected of both the Select and Selznick companies and their subsidiaries, and that a detailed statement will be made public next week which will include the new plans.

Recent Incorporations in New York State

Motion picture companies incorporating in New York state during the past week show the following directors and capitalization: Carlos Productions, $500, Ruth Vogel, Etta London, Anne Eichel, New York City; General Synchronizing Corporation, $500, William S. Gluck, E. Friberg, C. Rosenberg, New York; Young Pictures Corporation, $5,000, H. W. Schall, C. Wolff, Brooklyn; M. Parsons, New York; Daniel Amusement Co., Inc., $100,000, Leopold Prince, Benjamin Calef, D. T. Rosen, New York; Braneck Amusement Corporation, $25,000, H. Brandt, Brooklyn; H. H. Eckman, L. Himmerfarbe, New York; Daily Film Delivery Co., Inc., $30,000, Nat Feltman, Stella Simon, Eman Pennamacoor, New York; Cameo Distributing Co., $10,000, Joseph Forster, Brooklyn; M. R. and Isaac Weinberg, New York; Casinelli Pictures, Inc., $500, E. J. Lukas, M. M. Fisher, Edward I. Berriman, New York; B. S. Moss Holding Corporation, $1,000, T. F. Garrity, Brooklyn; J. G. Griffin, New York; Gabrielle Brock, Jersey City, N. J.; Tall Theatre Corporation, Brooklyn, $15,000, Hyman Lowenthal, Herman Turin, Brooklyn; Max Levinthal, New York; Clinton Strand Theatre, Inc., Buffalo, $25,000, C. and N. Vassiliadis, Buffalo; H. Roussi, New York.

Film Bills Unlikely to Be Reported Out in N. Y.

The two bills introduced about a month ago in the State Senate by Senator Love relating to miniature picture apparatus and the requirements for miniature machines, are still in committee, with little chance apparently of their being reported out. The bill introduced by Assemblyman Miller on February 26 imposing an annual tax on the gross receipts of motion picture theatres, as well as other forms of amusement, is also in committee. The same holds true of Senator Levy's bill relative to theatrical performances in first class cities of New York state on Sunday. A bill was introduced March 7 by Senator Levy relating to a lien on motion picture film laboratories.

Kansas Bill Would Eliminate Race Distinctions

What is considered the most radical measure introduced thus far in the Kansas legislature was introduced this week by Mrs. Minnie Grinstead of Liberal, Kans., in the house. The proposed bill would eliminate entirely any distinction between negroes and white persons, making it compulsory for all theatres and hotels to admit negroes the same as white persons. This bill is causing Kansas exhibitors little worry, however, as public sentiment is strongly against the measure.

The welfare measure, which provides for the creation of a welfare board in each county of Kansas to grant licenses to theatres, still is on the "shelf."

Grainger Optimistic Over Outlook

Goldwyn Executive Sees Improvements In Exhibitor and Production Fields

JAMES R. GRAINGER, of Goldwyn Pictures, is home from a ten weeks' trip to that firm's branch exchanges and to the studios in Culver City, Calif., brimming over with enthusiasm at the film outlook in general and as it applies to his firm in particular.

"The coming year is going to be one of the biggest years motion pictures have ever seen," said Mr. Grainger. "The exhibitors are making money and are eager to buy the biggest and best pictures the market affords. They are realizing as never before that the public is shopping for its amusement fare and that it is picking out the films which are unusual and big to patronize rather than the old-style five-reel program film.

"I base my prediction of one of the biggest years in the history of the industry on the following facts: (1) The big feature pictures which the exhibitors are demanding and for which they are willing to pay adequate prices; (2) the big demand for popular novels and plays to picturize; (3) the big demand for leading men and women by the various companies; (4) the increased physical equipment of various producing concerns; (5) in six days Goldwyn has signed 2,084 contracts for showings—with nearly one-sixth of film theatres of the country.

"Goldwyn, for instance, is building two new stages on its lot at Culver City, bringing the total up to nine. Eight pictures were in production when I left the studio, with more in the preparatory stages. We will need these new stages for the program in view for the coming season. Eleven directors are now under contract, and they will practically all be making pictures at the same time. Other studios have been adding to their facilities.

"The activities at the Goldwyn studios are marvelous. When I left on the return trip to New York the number of persons on the studio payroll was 1,200, an increase of 400 from a few weeks previous to that time.

"I think the Rupert Hughes picture, 'Souls for Sale,' is going to be a knockout. It's big and it's clean and it's got a spectacular finish that will give patrons something to talk about. Goldwyn spent $25,000 on the circus scene which is burned to the ground at the very end of the film. The big tent was soaked with kerosene and then set on fire.

"Another spectacular stunt was used by King Vidor in making 'Three Wise Fools.' An armored car used by the convicts in escaping from prison, turned turtle, going at the rate of seventy miles an hour, with two persons inside it. Neither was hurt, but a big thrill for picture-goers resulted."

Premiere for "Bella Donna" at Grauman's Rialto

"Bella Donna," Pola Negri's first American-made picture produced for Paramount release, was given its premier showing at Grauman's Rialto theatre, Los Angeles, on Tuesday of this week. Following the opening, Mr. Grauman wired the Paramount home office that premiere was the occasion of a record turn-out of crowds to view the picture.

The production will have its New York premiere on April 8th at the Rivoli theatre.

A screening of the picture on Wednesday morning at the home office brought forth enthusiastic expressions of commendation from the Paramount officials.

"Where the Pavement Ends," the Rex Ingram Production for Metro, co-stars Alice Terry and Ramon Navarro, who are seen in the above scenes

Thomas H. Ince, who has renewed his contract with First National for the distribution of his future productions.

Cosmopolitan Company to Film on Banff Location

A company of Cosmopolitan players and technical men have left the Metropolis for Banff, where they will spend about six weeks on location in the vicinity of Lake Louise. Scenes will also be shot in and near Quebec and Montreal. The title of the new production will be "Snowblind" and will, according to the producers, embrace some thrilling and realistic episodes woven around life in the North woods, including an aeroplane dash over the ice and a mid-winter carnival.

Liolen Barrymore and Seena Owen are to be featured. E. H. Griffith is the director. The supporting cast includes Gustave von Seyffertitz, Louis Wolheim, Paul Panzer and Walter Miller. Bayard Veiller adapted the story for the screen.

Jess Robbins Nearing Finish of Comedy-Drama

Jess Robbins is nearing completion of his new comedy-drama, "The Crash," in which Edward Horton will play the principal role, and which will be released by Vitagraph. Director Robbins wrote his own original story. The cast supporting Horton includes Barbara Bedford, Zasu Pitts, Tom Ricketts, Carl Stockdale, Tom Murray, James Kelly, Stanley Taylor, Dorothy Wook and Newton Hall.

Sol Lesser Signs Blanche Sweet to Play Lead

Blanche Sweet has signed up with Sol Lesser to play leading feminine roles in forthcoming productions of the Principal Pictures Corporation, of which Mr. Lesser is president.

The first role will be that of Isabel in George M. Cohan's "The Meanest Man in the World."

"The Grail" with Dustin Farnum Completed

"The Grail," George Scarborough's story for Dustin Farnum, has been completed at the Fox West Coast studios. It was directed by Colin Campbell. Charles Kenyon did the screen version.

Paul Mooney on Tour for Louis Mayer Product

Paul Mooney, in charge of the New York offices of Louis B. Mayer Productions, Inc., left New York Sunday evening, March 11th, on an extended tour of the country in behalf of the interests which he represents.

Mr. Mooney's chief duty is the supervision of the distribution of the Mayer photoplays through the national distributing agencies which handle them. At the present time some of the Mayer pictures are going through the First National and others through the Metro exchanges. On his trip, which will require from six to eight weeks, Mr. Mooney will visit all exchanges operated by both these big companies.

Non-Theatrical Rights Are Sold on A. E. Features

The Plymouth Film Corporation of New York has secured from Associated Exhibitors the exclusive rights for the sale to non-theatrical accounts throughout the United States of two Associated hits, "The Unfoldment" and "Silas Marner." The Plymouth Company contemplates a campaign among churches, schools and other institutions not connected with motion picture houses.

Jimmy Morrison as Lead in "Man Next Door"

Jimmy Morrison, one of the best known juvenile leading men in the country, has been engaged by Vitagraph for a leading role in "The Man Next Door," by Emerson Hough, author of "The Covered Wagon" and many other successful novels.

Scenes from "The Prisoner," starring Herbert Rawlinson, a Universal picture.

"The Fourth Musketeer," the F. B. O. release, stars Johnny Walker and the picture, directed by Wm. K. Howard, is from a story by H. C. Witwer.

Four F. B. O. Releases for April

"Westbound Limited," "Third Alarm," and "Wonders of Sea" Are Scheduled

FOUR feature-pictures will be released to exhibitors during the month of April by the Film Booking Offices of America, according to an announcement issued this week from the F. B. O. Home Office.

These pictures will be widely diversified and will include the latest offerings of both Harry Carey and Ethel Clayton. "Westbound Limited," the new special production by Emory Johnson, creator of "In the Name of the Law" and "The Third Alarm" will be on the April schedule, and "Wonders of the Sea," J. Ernest Williamson's submarine feature picture, will complete the quartet of features.

"Crashin' Thru," a forthcoming Harry Carey release, is adapted from Elizabeth DeJean's Blue Book Magazine story by Beatrice Van, the scenarist who transcribed "Fighting Blood" to the screen. The story was published under the title "If a Woman Wills." It affords Carey a role as a Western ranch owner who advertises for a wife to dispel the loneliness of his life, and who, after meeting her, falls in love with another woman. Cullen Landis is cast as the juvenile lead, and Viola Vale has the leading feminine role. The climax provides a stampede of horses and a rescue by the star.

Ethel Clayton in "The Remittance Woman" enacts a story by Achmed Abdullah. "The Remittance Woman" is also a Blue Book Magazine story, and a fictionized version of the picture has appeared in the pages of Movie Weekly. Miss Clayton appears as an American girl who is sent to China by her father as a cure for her extravagance. The melodramatic action moves against a background of elaborate sets and colorful Oriental costuming. Edward Hearn plays opposite Miss Clayton, and others in the cast are Edward Marshall Kimball, Tom Wilson, Etta Lee, Mario Carillo and James B. Leong. Wesley Ruggles, who produced "If I Were Queen," starring Miss Clayton, directed.

In "Westbound Limited" Emory Johnson has again starred Ralph Lewis, who played the leading role in previous Johnson productions. Ella Hall is cast in the leading feminine role, and Johnny Harron, a brother of the late Robert Harron, has the role as the youthful son. Wedgewood Nowell and Clairé McDowall complete the cast of principals. "Westbound Limited" is a railroad drama. Lewis plays the part of a veteran engineer. Emelie Johnson is the authoress.

"Wonders of the Sea" will complete the F. B. O. schedule for April. This production has already played three weeks on Broadway, two of which were spent in the Rialto and one in the Rivoli. It was filmed by means of Mr. Williamson's special apparatus whereby he is able to picture the ocean's depths with perfect clearness. Mr. Williamson himself directed and Miss Lulu McGrath plays the part of the sea nymph, diving to a depth of forty feet to the level of the submarine camera.

"Bluff" Story of New York Life for Bebe Daniels

"Bluff," a story of New York life by Rita Weiman and Josephine Quirk, will be Bebe Daniels' next picture for Paramount following "The Exciters," in which she is now engaged. The picture will be produced at the company's Eastern studio under the direction of Wesley Ruggles, who recently arrived from the Coast. Albert Shelby LeVino is busy making the screen adaptation of the story.

Pathe to Handle Sennett Comedies

Contract Closed for 13 Sennett Comedies and Series of Turpin 2-Reelers

A CONTRACT has been signed between Pathe Exchange, Inc., and Mack Sennett for the release by Pathe of thirteen two-reel Mack Sennett comedies during the year and the release of six or eight Ben Turpin two-reel comedies. After weeks of conferences and negotiations, the Mack Sennett contract was finally closed through the offices of Ephraim Asher, Mack Sennett's personal New York representative.

As noted during the last few weeks in special announcements by Pathe, Hal Roach, the producer of the Harold Lloyd comedies, had also signed with Pathe to release thirteen two-reel "Our Gang" comedies, thirteen two-reel Will Rogers comedies and thirteen two-reel Snub Pollard comedies per year.

In totaling up both the Sennet and Roach product, Pathe will release no less than 60 two-reel comedies for the year, or more than one a week. This line-up is in addition to the Harold Lloyd special comedies and the 52 Hal Roach one-reel comedies alternately featuring Paul Parrott and Stan Laurel, which Pathe also releases.

The Hal Roach contracts were all delivered this week to the Pathe Home Office by Mr. C. H. Roach, father of Hal E. Roach, and were the culmination of negotiations and arrangements made during Mr. Hal Roach's recent visit to New York.

Commenting on this line-up, Mr. Pearson said: It has been our opinion and that of many exhibitors who have been consulted, that the comedy portion of the motion picture entertainment, as compared to development in dramatic fields, has been seriously neglected during the last two or three years by the entire industry. In practically every locality, the public is being surfeited by feature entertainment to the point of saturation, and that if real good comedies in sufficient quantity were available from a dependable source, exhibitors would establish a comedy and short subject program change at least once every week. This weekly change will not only attract record-breaking attendances, but but will increase the box office receipts on the dramatic change nights because the public of any locality will go to the theatres only so many times per week for a strictly dramatic bill of fare."

The first Ben Turpin to be released by Pathe in two reels will be "Pitfalls of a Great City"; and the first Mack Sennett comedy will be called "Domestic Economy."

James Kirkwood Will Play Lead in Anti-Drug Film

James Kirkwood is reported to have served two weeks' notice of his intention to leave the cast of "The Fool" in New York and go to Hollywood to play the lead opposite Mrs. Wallace Reid in her picture of the narcotic evil, "The Living Dead." He will leave for the Coast at the expiration of his notice, it is said.

Jack Cunningham in East with Agnes Ayres Script

Jack Cunningham, who adapted Emerson Hough's "The Covered Wagon" for the screen, has arrived at Paramount Eastern Studio from the Coast with the script for Agnes Ayres' latest picture which Wesley Ruggles will direct. The title of the picture has been changed from "Arms and the Girl" to "The Heart Raider."

Scenes from "Nobody's Money," Paramount picture, starring Jack Holt.

Scenes from the Fred Niblo production, "The Famous Mrs. Fair," released by Metro Pictures Corporation

Charles Jones in "Snowdrift" Set for April by Fox

An adventurous story of the Northwest and the territory around the Mackenzie river by James B. Hendryx, called "Snowdrift," has been chosen as the next vehicle starring Charles Jones. The picture, which is now in course of production, will be released in April by Fox Film Corporation.

The supporting cast includes Irene Rich, Dorothy Manners, G. Raymond Nye, Colin Chase, Evelyn Selbie, Lolo Encinos, and Lee Shumway.

"Isle of Lost Ships" Set for March 19 Release

Associated First National has set definitely March 19 as the release date of Maurice Tourneur's latest picture, "The Isle of Lost Ships," adapted from the book by Crittenden Marriott.

Mix in 3 "Jumps Ahead" Set for March 19 Issue

The Tom Mix western, "Three Jumps Ahead," has been scheduled as the release for March 19th by Fox Film Corporation.

Jack Ford, who directed the picture, is also the author of the story.

Holbrook Blinn Is Engaged for Mary Pickford Cast

The stage is being drawn upon in part for the cast of Mary Pickford's new picture, which as yet remains untitled. The subject is an historical romance laid in picturesque Old Spain. Holbrook Blinn will play the role of King, and Clara Eames will play the Queen role.

Mr. Blinn, now starring in "The Bad Man" in San Francisco, will be unable to join the Pickford company for work before April 1st. Miss Eames is already in Hollywood. Miss Pickford expects to shoot her first scene of the new picture next week.

Svend Gade Art Director for Mary Pickford

Mary Pickford has engaged Svend Gade as art director for her forthcoming production, as yet untitled.

Gade has won prominence in the stage world abroad for his art settings and decorations. Some of his recent work was seen in the settings and decorations for "Johannes Kreisler," which ran at the Apollo theatre, New York.

"Alias the Night Wind" for William Russell

William Russell has started a new picture called "Alias the Night Wind." Maude Wayne is his leading lady. Charles K. French is also a member of the cast. Joseph Franz is the director.

Scenes from "Gossip," the Universal picture starring Gladys Walton.

In "Can a Woman Love Twice," the F. B. O. release, Ethel Clayton stars in the role of the heroine of Wyndham Gitten's story, "The Greater Glory."

Warner to Produce "Tiger Rose"

Lenore Ulric to Star in Screen Version; Deal Closed with David Belasco

THROUGH a partnership arrangement between the Warner Brothers and David Belasco, Lenore Ulric will be starred in a screen version of her stage success, "Tiger Rose," according to an announcement made this week by Harry M. Warner.

The deal, which has been pending since last fall, was consummated recently between B. F. Roeder, general manager for Mr. Belasco, and Mr. Warner. News of the negotiations follows in the wake of an announcement made several weeks ago to the effect that Mr. Belasco will collaborate with the Warners in the filming of three of his theatrical attractions, namely, "The Gold Diggers," "Deburau" and "Daddies."

"We are proud indeed to have been able to secure Miss Ulric to appear in the photoplay of her great stage success," said Mr. Warner. "The play is particularly adaptable for the screen, and it offers unlimited opportunities for the making of a big box office attraction. In this connection, Miss Ulric is exactly the type suitable for the screen, and the combination of Mr. Belasco, the star, the director and the continuity writer cannot be improved upon. These factors will bring about one of the greatest money-making attractions in the history of the business."

According to Mr. Warner, Sidney Franklin has been selected by Mr. Belasco to direct the production, and Edmund Goulding has been assigned the task of writing the continuity.

Mr. Roeder, who has been connected with Mr. Belasco for more than thirty years, in discussing the deal said: "Practically every producing organization in the motion picture industry has made an attempt to secure both the play and the services of Miss Ulric. We turned every offer down, for the reason that we felt none were capable of infusing into the making of the picture the high standards and ideals of Mr. Belasco.

Miss Ulric will terminate her engagement at the Belasco theatre the latter part of May and leave immediately for the Warner Brothers' studios in Los Angeles to begin active work on "Tiger Rose."

ZaSu Pitts as Lead in Von Stroheim's Production

ZaSu Pitts has been engaged as the feminine lead in Erich von Stroheim's first production for Goldwyn, "Greed," based upon the late Frank Norris novel of modern California, "McTeague."

Gibson Gowland will act the role of McTeague. Jean Hersholf will be the Marcus Schouler. Others engaged for the picture are Dale Fuller, Cesare Gravina, Frank Hayes, Fanny Midgeley, Chester Conklin, Sylvia Ashton and Joan Standing.

Scenario Staff at Universal City Augmented

Two important additions to the scenario staff at Universal City have just been announced. They are Marion Orth, a popular fictionist and playwright, and Zach Sanderson, an associate editor with the George K. Putnam Publishing Co.

Al Lichtman Productions Sold for Brazil

The Al Lichtman Corporation has sold the Brazilian rights to "Shadows" and "Thorns and Orange Blossoms" to Ferdinand H. Adams.

Brockell Finds Exhibs Optimistic

First National Manager on Tour Finds Trade Elated Over Better Productions

FLOYD BROCKELL, manager of distribution of Associated First National, who is on a long tour of inspection, declares he has found producers and exhibitors optimistic wherever he went. He spoke about his trip during his stay in Los Angeles.

"The thing that is making exhibitors feel good about the present and the future of the industry is the fact that they are getting consistently good pictures and the public being satisfied with the high-class entertainment now being offered is going to the picture houses more than ever. The coming of the independent producers into the field has been a big boom to the industry because the independent product has been exceptionally good.

"In Los Angeles the studios are humming with activities, and the independents form a big proportion of the big work. They are making pictures with stories as a general rule, and not pictures with stars. This, of course, excepts producers like Joseph M. Schenck, who has and is producing some of the finest pictures exhibitors have seen and will get with Norma Talmadge and Constance Talmadge.

"Generally, however, the independent producer is keeping busy the best actors and actresses on the coast. He is striving first to give the exhibitor a picture with a good story, and second to back that story up with a cast of names that have merited great popularity with the motion picture-going public. It seems to me that the star system is getting out of date and that we will have in the future only those stars who have real ability.

"This doesn't mean, as I see it, in this busy production center that there will never be new stars, but it does mean that the new stars that come to the front will have to have real box office merit.

"An indication of the big future business some exhibitors are expecting is seen in the fact that many magnificent picture houses are being erected in many centers. Certainly these men would not put hundreds of thousands of dollars into new enterprises if they were not assured that the new pictures to be made would give them a profit on their investment. Men who go into the business of building big picture houses learn the facts first and build afterwards.

"Naturally I have heard mostly about First National future releases, and I have found exhibitors inquiring interestedly about such pictures as 'Within the Law,' 'Ashes of Vengeance,' 'Dulcy,' 'Isle of Lost Ships,' 'Trilby,' 'Toby Tyler,' 'Penrod and Sam,' and I found particular interest in the new Carewe picture, 'The Girl from the Golden West.'

"I might say, too, while speaking of First National, that I was well pleased with the optimism and enthusiasm of the men in the field, who were naturally as much interested in the future product as were exhibitors with whom I talked."

Mr. Brockell is expected to return to New York shortly.

"Say It With Diamonds" is New DeHaven Comedy

Mr. and Mrs. Carter DeHaven's next comedy of early married life, which is released this week by the Film Booking Offices of America, is "Say It With Diamonds," in which Carter takes a flyer at playing the market with money borrowed on his wife's engagement ring.

Huntly Gordon Engaged for Gloria Swanson Support

Sam Wood has chosen Huntly Gordon for the role of "Bluebeard" in "Bluebeard's Eighth Wife," Gloria Swanson's current starring vehicle for Paramount.

Ernest Shipman presents "The Man From Glengarry," by Ralph Connors, a Hodkinson Release.

Scenes from "The Midnight Guest," one of the Capitol Nine, a Universal picture.

Bebe Daniels to Play Lead in "The Exciters"

Bebe Daniels has sufficiently recovered from her recent operation for appendicitis to be able to play in "The Exciters" and Agnes Ayres, who came from the coast to play the part when it was feared Miss Daniels would not be well in time, will go into "Arms and the Girl," a story by Harry Durant.

The exteriors for both pictures will be made in Florida, Richard Ordynski, director of "The Exciters"; Antonio Moreno, who will play opposite Miss Daniels, and a company of players will leave Saturday for the South. They will return to the Paramount Long Island studio to complete the picture.

Barry to Start "Little Johnny Jones"

Following the completion of the Wesley Barry personal appearance tour, which is expected to end in Los Angeles, Barry will begin active work on his first starring vehicle for the coming season, "Little Johnny Jones," the George M. Cohan stage success. It will be directed by William Beaudine, who directed the current Barry attraction, "Heroes of the Street." Julien Josephson, of the Warner scenario staff, who has adapted "Brass," the Charles G. Norris novel, and Sinclair Lewis' "Main Street," is picturizing the Cohan play.

Clark Irvine to Do Publicity for Frank Borzage

Clark Irvine has been selected to do the publicity for Frank Borzage productions that Arthur Jacobs will present through Associated First National. Irvine is well known on the coast. He will make his headquarters at the United Studios.

William Fox Buys Screen Rights to "The Fool"

William Fox has purchased the photoplay rights to Channing Pollock's stage play, "The Fool." The production is now in its eighth month at the Times Square theatre, New York, and in its fourth month at the Selwyn theatre, Boston.

The following statement was issued during the week from the Fox Film home office anent its adaptation to the screen:

"In adapting this great play to the screen William Fox will spare neither expense nor time in making it a really notable achievement in photoplay art. At least a year will be given over to the production and filming of the play, for which the best brains of the Fox organization will be recruited. Who the director will be has not yet been announced, but Fox Film Corporation will have the advantage of the close cooperation of Mr. Pollock and of Frank Reicher, under whose direction the stage play was produced at the Times Square theatre."

Chet Withey Will Direct "The Talisman"

Chet Withey has been engaged to direct Frank Woods' initial photoplay production, a screen version of Sir Walter Scott's "The Talisman," featuring Wallace Beery in the role of Richard the Lion-Hearted.

The picture will constitute the first of a series to be put out by Associated Authors, made up of Frank Woods, Elmer Harris and Thompson Buchanan. The productions are to be released through Allied Producers and Distributors' Corporation.

Work will begin on the Frank Woods offering within the next week or so, by which time it is expected that the scenario will be complete and that arrangements for a studio will have been closed by Clarke Thomas, general manager of the new organization.

The second Associated Authors feature will be produced by Elmer Harris, and the third by Thompson Buchanan, who will arrive in Los Angeles shortly from New York.

Fox Cameraman Injured in Filming Indians

Russell Muth, New York staff cameraman on tour of South America for the moving picture news reel operated by Fox Film Corporation, New York City, is reported to have been stoned and seriously injured on March 7th while attempting to take moving pictures of the primitive Indian tribes thirty miles north of Lopaz, Bolivia. The Indians had never seen a moving picture machine before and attached Muth when he started to film them. He was rescued by his guides and brought to Lopaz suffering from bruises and possible fracture of the skull.

Conway Tearle, C. Gardner Sullivan with Schenck

JOSEPH M. SCHENCK has signed Conway Tearle as leading man for Norma Talmadge's next First National release, "Ashes of Vengeance," which will be directed by Frank Lloyd. He has also signed C. Gardner Sullivan to prepare scenarios for Constance Talmadge to follow the filming of "Dulcy," which Sidney Franklin will direct. Victor Heerman will direct the Sullivan story. Sullivan has been head of Thomas H. Ince's scenario department.

Glenn Hunter, Mary Astor Signed by Paramount

MARY ASTOR and Glenn Hunter have been signed by Famous-Players-Lasky under five-year contracts. Hunter will be starred in forthcoming Paramount productions, and Miss Astor will be assigned to leading roles.

The first production in which the newly signed Paramount players will appear will be an adaptation of F. Scott Fitzgerald's novel titled "This Side of Paradise." Fitzgerald will adapt the story for the screen and co-operate in the production. Glenn Hunter will play the star role, and opposite him will appear Miss Astor. It is the plan to present Hunter in pictures in which the spirit of youthfulness is predominant, declared Mr. Lasky in announcing the contracts. Miss Astor, according to Lasky, will also be featured in several specials at a later date.

Dick Barthelmess Finishes "The Bright Shawl"

Richard Barthelmess has finished the inspiration picture, "The Bright Shawl," under the direction of John S. Robertson. "The Bright Shawl" is a tale of romance and intrigue in Cuba about the time of the Cuban rebellion, and was adapted from Joseph Hergesheimer's book by Edmund Goulding. First National will release the subject.

In the cast with Barthelmess are Dorothy Gish, Mary Astor, William H. Powell, Jetta Goudal, Anders Randolf, Luis Alberni, George Humbert, George Beranger, E. G. Robinson and Frederick Bezerril.

The exterior and some of the interior scenes were made in Cuba.

Milton Sills to Support Priscilla Dean

According to a wire just received at the Universal home office from Universal City, Milton Sills has been engaged to support Priscilla Dean, Universal's Jewel star, in her next picture. This will be Sills' first work under the Universal banner.

The title of the new Dean picture is "Fire and Ashes." It is being adapted to the screen by Marian Jackson from an original story by Evelyn Campbell. Production has not yet started on it, as Miss Dean is still working on "Drifting," her screen adaptation of John Colton's popular stage play.

Johnny Walker and Lloyd Hughes in "Terwilliger"

Lloyd Hughes, Johnny Walker and Frankie Lee have been added to the cast of "Terwilliger," which Arthur Jacobs is producing and Frank Borzage is directing for First National. Pauline Garon was selected a week ago as the feminine lead. Agner Christine Johnston is writing the script for "Terwilliger."

Jno. Gilbert Finishes Work on "Madness of Youth"

"The Madness of Youth," John Gilbert's new picture from a story by George F. Worts, has been finished at the Fox West Coast studios. Jerome Storm directed the picture. Billie Dove has the leading feminine role.

Song Contest Arranged on "Just Like a Woman"

Miss Grace Haskins, producer of "Just Like a Woman," the feature attraction scheduled for release March 18 on the Hodkinson program, has arranged for a song contest to be held by exhibitors throughout the United States in their respective territories.

This contest calls for each exhibitor, in conjunction with the local music dealers, to hold a contest whereby everyone is asked to enter and write a second verse to the song, "Just Like a Woman," all manuscripts to be sent to the Grace Haskins Productions, 1775 Orchid avenue, Hollywood, California. The words are to be written to fit the music of the song, which may be procured from any music dealer, and should show the different ways and means in which the expression "Just Like a Woman" can be used as in the original lyric.

The prizes offered are $125 for the first prize, $50 for the second prize, and $25 for the third prize. The contest closes on July 15th.

First Nat'l Closes More Foreign Contracts

Associated First National has just concluded several more contracts for the distribution of its pictures in foreign lands. The International Variety and Theatrical Agency, Inc., of New York, acting as agents for African Films, Ltd., has obtained twenty-six of the First National attractions for distribution in African territory south of the equator.

The Societe des Etablissements Gaumont of Paris has taken over "Heroes and Husbands," "Invisible Fear," "Woman He Married" and "Courage" for distribution in France, Belgium, Switzerland and French African colonies.

Companbia Cinematographica, of Rio de Janeiro, has contracted for "Omar the Tentmaker" and "Oliver Twist" for showing in Brazil.

Universal Buys "Don Quickshot of Rio Grande"

Universal has just completed the purchase of "Don Quickshot of the Rio Grande," a popular story by Stephen Chalmers, it is announced by Leon d'Usseau, head of the company's eastern scenario department. The sale was arranged through Brandt & Kirkpatrick.

"Don Quickshot of the Rio Grande" was published in Short Stories. It will be used as a vehicle for Hoot Gibson.

It is expected that the new story will be produced early in the summer for late summer release.

"Safety Last" Premiere to Be Staged at Palm Beach

Harold Lloyd's new seven-reel subject, titled "Safety Last," will have its world's premiere at Palm Beach on March 17th and 18th at the Beaux Arts theatre, managed by Stanley Warrick. The picture will thus have its initial public showing before the elite of society at the famous winter resort. The negotiations for the showing were made through Elmer Pearson of the Pathe organization, who is now sojourning at Palm Beach.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

ASSISTANT General Sales Manager Herman Stern, of Universal, held one of his district sales meetings at the Indianapolis exchange on Saturday, March 10th, at which plans for spring work were gone into and the sales staff of that exchange pepped for a clean-up campaign in the Indiana territory. A similar meeting had been held at Milwaukee the previous week, Mr. Lewis Laemmle accompanied Manager Stern on the trips.

A series of trade showings has been arranged by Manager Reingold, of Goldwyn, who will have the forthcoming releases screened every Thursday for the benefit of exhibitors. "Mad Love" was the feature screened last week.

Si Greiver has added the following pictures to his list of releases for Illinois and Indiana territory, "Yankee Doodle, Jr.," which he secured from Tecke of Boston and twelve westerns, featuring George Larkin and Jack Livingston.

"Down to the Sea in Ships," Hodkinson's big feature, in which the pursuit and killing of a monster whale, is graphically depicted, will not be shown at the Auditorium, as previously announced, plans for its Chicago showing having been changed. It is probable that "Down to the Sea in Ships' will be put on at the Olympic or some other down town legitimate house nearer Chicago's Rialto than the Auditorium.

J. C. Waal, of American Releasing Corporation, is in Chicago for a ten days or two weeks sojourn, en route from the coast to his headquarters in New York.

Joe Friedman is planning to take a vacation trip to Atlantic City, where he will remain for a couple of weeks, resting up after the hard winter grind. Joe is one of the most consistent workers on film row and he certainly has a real rest coming to him.

Auditors Kirchgessner and Collard of Goldwyn Pictures have been in Chicago for the past few days, making a check-up on the local exchange.

The first print of "Are You A Failure?" Lichtman's new release, has arrived at the Chicago office of Celebrated, and according to the staff of this exchange, the feature is on a par with the other Lichtman releases, which have given such marked satisfaction to exhibitors and patrons of motion picture houses. One of the private offices of Celebrated is now being used as a zoo and houses a number of stuffed monkeys, tigers and other denizens of the wild, which are to be used in the exploitation of "The Jungle Goddess," an exhibitors' showing of which was recently held.

Max Levy, of Exclusive Film Service, has taken over the Indiana and Illinois rights to a number of new feature and comedy pictures, including twelve Pete Morrison five-reel features; twenty-six Tweedy Comedies in two reels; released by Sanford Productions; eighteen Ford Sterling single reelers; and twenty-six Juanita Comedies in two reels.

"Modern Marriage," an important American Releasing Corporation feature, starring Bushman and Bayne, will be released in Chicago and surrounding territory in April, according to Branch Manager Manske, and arrangements for the personal appearance of Bushman and Bayne, in connection with the showing of the picture, are being made. The act, which the stars will offer, is especially adapted for picture theatres as they take up the action started in the film and then fade back into the picture.

Henry Saxe, well known Chicago theatrical man, is a new recruit to the motion picture industry and has joined the sales staff of Exclusive Film Service and will cover Chicago territory for Manager Max Levy.

Around the Trade

THE staff at Rothacker.'s Chicago headquarters gave H. J. Aldous, vice-president of the Rothacker Film Manufacturing Company, a farewell dinner at the Edgewater Beach Hotel that made him sorry to leave for the West Coast. Mr. Aldous will be at the Rothacker-Aller Laboratories for a number of months.

Harry Mitchell has taken over the Milda theatre, at 32d and Halsted Street, and resigned from the management of the Empress theatre, 63rd and Halsted, to take his new position.

Jimmy Costen, who is booking for a number of theatres in the 63rd Street district, including the Harvard, Drexel and Kimbark, has opened a down-town office at 845 S. Wabash, the old Famous Players' headquarters.

Blair McElroy, of Fitzpatrick & McElroy, is in California for a short visit with Mrs. McElroy, who has been ill for the past two years, and living on the West Coast to benefit her health.

A number of Chicago and Milwaukee exchange men journeyed to Madison, Wisconsin, last Thursday night to attend the opening of Frank Fischer's new Madison Theatre in that city. They found the theatre fine in architecture and magnificently equipped, and were unanimous in congratulating Manager Fischer on his splendid new cinema palace.

Bert Hashman has purchased the Lexington theatre, which is located at 715 S. Crawford Avenue. This theatre was formerly owned by Kallal Brothers.

The Rivoli theatre, at Elston Avenue and Montrose, has been taken over by Helfercamp & Hill.

Manager John W. Radford, of the Opera House, Thayer, Illinois, is mourning the death of his brother who was accidentally electrocuted while at work.

A St. Louis visitor informs us that Manager Harry Weiss, of First National in that city, and a Chicago old-timer, has broken into the lecture field and recently gave a talk on salesmanship to an audience, composed of salesmanship, public speaking and business English classes, at the Soldan High School, St. Louis. It is said that Harry is a real spell binder when he gets on the platform, and the applause he received "stopped the show."

J. F. Carson and C. M. Castor, who are operating under the firm of Carson & Castor, Film and Publicity Service, have recently secured offices in the Scoan Building, 831 S. Wabash Avenue, on the fourth floor. They are handling several features including "Up In Mary's Attic," which is booked for its initial performance as a road show at Apollo theatre, Peoria, on March 25th.

Al Steffes, of the Minnesota Motion Picture Theatre Owners, stopped over in Chicago the first part of the week, en route to his headquarters in Minneapolis from New York City. While in New York he conferred with officers of the national organization in regard to the coming convention at Chicago, and filed a resolution with President Sidney S. Cohen, which, if adopted at the convention, will enable the delegates to change the constitution and by-laws of the organization on the floor of the convention, hereafter.

Eye-catching "Jazzmania" ad used in connection with its showing at the Sun theatre, Omaha

Dee Robinson, of the Madison theatre, Peoria, presented his patrons with bona fide insurance policies against laughing themselves to death, issued by the Peoria Life Insurance Company, during the recent run of "The Hottentot," at the Madison. The policy stated that in consideration of the premium on the policy, which had been paid by the Madison theatre, fifty dollars would be paid the estate of the holder of the policy should death occur within the Madison theatre "from apoplexy or heart disease resulting directly and solely from the stress of viewing 'The Hottentot.' This was a novelty in exploitation and created an unusual amount of comment.

Louis Jones, who for a long time has been connected with the management of the Randolph theatre, both during the time it was operated by Jones, Linick & Schaefer, and since it was taken over by Universal, resigned his position, effective on March 12th. Mr. Jones, it is understood, plans to make a connection where his duties will not require such long hours as theatre management, and will give him an opportunity to "get acquainted" with his family.

Manager Wallerstein imported four Chicago beauties to help in the exploitation of "The Flirt," which made a big hit at his new Tivoli theatre, Michigan City, last week.

Manager A. J. Moeller, of the Motion Picture Theatre Owners of America, has opened headquarters at the Sherman Hotel for the motion picture exposition, which will be held at the Coliseum on May 19th to 26th.

Title Changed on Burr Comedy, Now Ready

The All-Star comedy, which has heretofore been announced as "Beware of the Dog" has been changed to "The Life of Reilly," under which name it will be distributed by the Hodkinson corporation. Charlie Murray, Raymond McKee and Kathlene Martyn are the featured players.

PROGRAMS FOR THE WEEK OF MARCH 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"The Bartered Bride."
Current Events—Capitol Magazine.
Specialty—Impressions of the Balkans.
Feature—Jazzmania, Mae Murray—Metro.
Recessional—Organ.

Rivoli Theatre—
Overture—"Suite L'Arlesinne" and Riesenfeld's Classical Jazz.
Current Events—Rivoli Pictorial.
Novelty—Scraps, Shakespeare's Country.
Prologue—Jealousy.
Feature—Othello, Emil Jannings.
Specialty—Minuet.
Cartoon—Bed Time, Inkwell Comedy.

Rialto Theatre—
Overture—"Populaire," and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Musical—"The Village Wedding" and "A Musical Tale," played on the Wurlitzer.
Feature—Adam's Rib, DeMille—Paramount.
Specialty—Michael Mischakoff, violinist.
Comedy—Ups and Downs—Funny Face Cartoon.
Recessional—Organ.

Liberty Theatre—
Feature—Hunting Big Game in Africa (continued).

Cameo Theatre—
Feature—Down to the Sea in Ships—Hodkinson. Fourth Week.

Mark-Strand Theatre—
Overture—"Ballet Dansant," Mark-Strand Symphony Orchestra.
Current Events—Mark-Strand Topical Review.
Feature—Mighty Lak a Rose, Dorothy Mackaill—First National.
Musical—Violin Solo, Madeline MacGuigan, supported by the Mark-Strand Male Quartette—"Mighty Lak a Rose."
Comedy—Felix Gets Left.
Recessional—Organ.

Large space ad on "The Little Church Around the Corner" used by the Des Moines theatre, Des Moines

SPAKE SATAN:
"LOVE COWARDS! THEY EXCUSE THE FULL CALENDAR OF SINS IN THE NAME OF LOVE! LET THEM MEET AND MARRY AND I'LL TRANSMUTE THEIR WEDDING RINGS TO BRASS"
A STARTLING PHOTOPLAY OF SUPER-POWER ON MARRIAGE AND DIVORCE
WARNER BROTHERS Present
CHARLES G. NORRIS' DARING STORY OF MARRIAGE
BRASS
American social life has received no more truthful and bitter arraignment than this story of Philip Baldwin's career presents. He has his pattern everywhere you turn. Strong in purpose, weak in fulfillment, moral in intention, susceptible through craving affection. Society's structure topples dangerously on such weak props.
WONDERFUL CAST
MONTE BLUE
MARIE PREVOST
HARRY MEYERS
MISS DU PONT
FRANK KEENAN
HELEN FERGUSON
VERA LEWIS
PAT O'MALLEY
Directed by SIDNEY FRANKLIN
WORLD PREMIER TOMORROW AT 8:15
PARK THEATRE WASH STREET
TWICE DAILY 2:15 and 8:15 P.M.
MATS. 50c & 75c EVES. 50c 75c $1. ALL RESERVED
SYMPHONY ORCHESTRA

World premiere ad on "Brass" in connection with its showing at the Park theatre, Boston

BROOKLYN

Mark-Strand Theatre—
Overture—"Irish Springtime Prelude.
Current Events—Mark-Strand Topical Review.
Musical—"Valse Bluette," played by Madeline McGuigan, followed by "Meditation" from "Thais," accompanied by ballet corps.
Vocal—"Invictus," Jackson Kinsey, baritone.
Feature—The Christian—Goldwyn.
Next Week—Brawn of the North and The Pilgrim.

CHICAGO

Chicago Theatre—
Overture—"Poet and Peasant."
Current Events—News Weekly.
Specialty—"Memories of Childhood." Walter Pontius singing "Mother in Ireland."
Specialty—Tivoli Syncopators in a medley of jazz.
Music—Organ Solo—"Little Pal of Long Ago."
Specialty—Dresden China Dolls.
Feature—The Christian—Goldwyn.
Comedy—Dog Sense.
Next Week—Mae Murray in Jazzmania.

Tivoli Theatre—
Syncopation Week—Featuring Arnold Johnson and his orchestra, Egbert Van Alstyne and cast, Irving and Jack Kaufman and Dancing Forest. Also Abbott dancers.
Feature—Bell Boy 13.—First National.
Next Week—Tess of the Storm Country—United Artists—Mary Pickford.

Riviera Theatre—
Overture—Selected.
Novelty—Topics of the Day.
Specialty—"Yarn."
Current Events—News Weekly.
Specialty—In the Temple.
Feature—Lorna Doone—First National.
Comedy—Mermaid.
Next Week—Bell Boy 13.

Roosevelt Theatre—
Feature—The Pilgrim—Charles Chaplin—Second week.

Woodlawn Theatre—
Overture—The Evolution of Dixie.
Current Events—Woodlawn News and Views.
Novelty—Fun From The Press.
Scenic—Pathe Review.
Comedy—Smarty—Buddy Messinger.
Music—Piano Solo—Prelude by Rachmaninoff.
Feature—My American Wife—Gloria Swanson—Paramount.
Next Week—The White Flower.

McVicker's Theatre—
Overture—The operatic fantasy, "Martha."
Specialty—A camping scene, Out Where The West Begins.
Novelty—Fun from the Press.
Scenic—Prizma.
Current Events—McVicker's News and Views.
Specialty—The Enchanted Web, with Boris Petroff and Marjorie Linken.
Feature—Mr. Billings Spends His Dime—Walter Hiers—Paramount.
Comedy—The Cobbler.

Barbee's Theatre—
Current Events—Universal News Weekly.
Added Attraction—Hope.
Feature—The Shriek of Araby—Ben Turpin—First National.
Next Week—The Ex-Kaiser in Exile and The Second Fiddle.

Randolph Theatre—
Current Events—International News.
Feature—Driven—Universal.
Comedy—Smarty.

LOS ANGELES

Grauman's Theatre—
Overture—Dance of the Hours.
Current Events—Pathe News.
Novelty—Fun from the Press.
Prologue—Song and Dance Act title "An Evening at Home" ten people, featuring Mlle. Valeska, dancer.
Feature—Notoriety—S. R.

Grauman's Hollywood Egyptian Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Twenty-First Week.

Mission Theatre—
Feature—One Exciting Night—

"Java Head" ad arranged by the Century theatre, Baltimore

United Artists—Fourth Week.

California Theatre—
Feature—Jazzmania—Mae Murray Metro—Second Week.

Miller's Theatre—
Feature—The Hero—Al Lichtman —Second Week.

Kinema Theatre—
Feature—The Voice from the Minaret—Norma Talmadge—First National.

Symphony Theatre—
Feature—The Shriek of Araby — First National—Fourth Week.

Pantages Theatre—
Comedy—The Game Hunter—Century.
Feature—The Super Sex — Robert Gordon—American Releasing.
Six Acts of Vaudeville.

Grauman's Rialto Theatre—
Feature—Adam's Rib—DeMille — Paramount—Sixth Week.

Metropolitan Theatre—
Overture—Mignon.
Current Events—Pathe News.
Cartoon—The Pessimist of the Movies.
Specialty—Dance Act — title La Spectre de la Rose—Organ with slides — Three Little Girls Named Peggy.
Scenic — The Crumbled Capitol—Pathe Color.
Specialty—Jane and Katherine Lee in Songs and Dances.
Added Attraction—Waring's Pennsylvanians in "Jazz" Concert.
Feature—Grumpy—Paramount.

Tally's Theatre—
Current Events—Kinograms.
Scenic — Tally's Personally made scenes in Hawaiian Islands.
Vocal — Tenor — "My Wild Irish Rose."
Feature—My Wild Irish Rose — Vitagraph.

Hillstreet Theatre—
Current Events — International News
Serial — Around the World in Eighteen Days.
Cartoon—Aesop's Fable—The Traveling Salesman.
Comedy—A Spooky Romance.

The Century theatre, Baltimore, used this art ad on "Adam's Rib"

Feature—Fortune's Mask — Vitagraph.
Six Acts of Vaudeville.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture—Gems of Visitor Schertzinger Musical Composition.
Current Events—Minute Views.
Novelty—Fun from the Press.
Specialty — Theodore Adolphus, premiere dancer in "The Toy Shop" ballet burlesque in Prizma Color with special music and dancers.
Comedy—A Ringer for Dad—the DeHavens.
Feature — The Kingdom Within — Hodkinson.

Granada Theatre—
Overture—Musical Numbers from The Time, the Place and the Girl.
Current Events—News Films.
Comedy—A Hula Honeymoon.
Scenic—Selections from Pathe Review.
Novelty—Fun from the Press.
Feature — Racing Hearts — Paramount.

California Theatre—
Overture — Selections from "The Prince of Pilsen."
Current Events—News Reviews.
Novelty—Prizma Color Sketches.
Added Attraction—Walter Hiers in person.

"Trifling Women" ad, with special art work, run by the Grand Central, West End Lyric and Capitol theatre, St. Louis

Feature—Mr. Billings Spends His Dime, Walter Hiers — Paramount.

Imperial Theatre—
Overture—"Down in Maryland."
Novelty—Imperial Screens.
Specialty — Pictorial Dance Valse Ballet.
Musical—Orchestra Specials.
Cartoon.
Feature — The Young Diana, Marion Davies—Paramount.

New Portola Theatre—
Overture—"La Traviata."
Comedy.
Scenic — The Blanket Stiff—Bruce Wilderness Tales.
Feature—Mad Love—Goldwyn.

Tivoli Theatre—
Feature — The Pilgrim, Charles Chaplin—First National. Second Week.

BOSTON

Loew's State Theatre—
Overture—Orchestra.
Novelty—Pathe Review.
Feature—The Famous Mrs. Fair—Metro.
Music — Orchestra — The Merry Wives of Windsor—Nicolai.
Current Events—Pathe Weekly.
Novelty — Topics of the Day — Pathe.
Feature—The White Flower—Betty Compson—Paramount.
Recessional—Orchestra.

Distinctive art ad on "Mighty Lak' a Rose" drawn by Gordon Bennett, house artist of the Rialto theatre, Omaha

Loew's Orpheum Theatre—
Overture—Orchestra.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—Broken Chains—Goldwyn.
Comedy — Day Dreams — Buster Keaton.
Recessional—Organ.

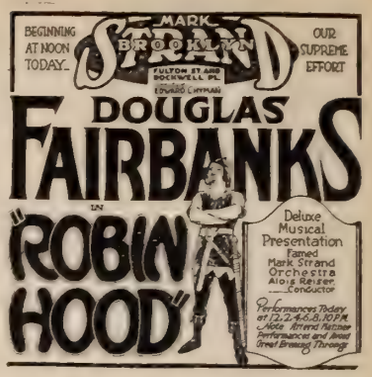
Boston Theatre—
Overture—Orchestra.
Novelty—Aesop's Fable.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—Truxton King—Fox.
Comedy — Day Dreams — Buster Keaton.
Recessional—Organ.

BUFFALO

Shea's Hippodrome—
Overture—"Lustspeil."
Vocal—Dear Old Southland—Sung by Mary Jayne, soprano.
Special — Hengerer Style Promenade.
Feature—Adam's Rib—DeMille—Paramount.
Comedy—High Powers—Mermaid.
Current Events—Hippodrome Review.
Next Week—Oliver Twist.

Lafayette Square Theatre—
Overture—The Spring Maid.
Current Events—Fox News.
Organ Recital—Arthur J. Martel at Wurlitzer.
Feature—White Shoulders—Katherine MacDonald—First National.
Comedy—"Snub" Pollard.
Next Week—Fools First.

Loew's State Theatre—
Overture—Medley of Popular Airs by Emmett Ludeke's Harmonists.



Striking hand-lettered ad for "Douglas Fairbanks in Robin Hood" at the Brooklyn Mark Strand theatre, Brooklyn

Current Events—Pathe News.
Feature — The Beautiful and the Damned—Warner Bros.
Comedy—Monkey Shines.
Cartoon—Mutt and Jeff.
Next Week—Dark Secrets.

New Olympic Theatre—
Overture—William Wirgis Jr., at Wurlitzer.
Current Events — International News.
Feature—Driven—Universal.
Comedy—To and Fro.
Short Subject—One of Three—Roy Stewart in first of new series of U. S. Secret Service Stories.

Shea's North Park Theatre—
Current Events—North Park Review.
Feature—Java Head—Leatrice Joy —Paramount.
Comedy—Hazel From Hollywood—Christie.
Next Week—Peg O' My Heart.

Palace Theatre—
Feature—Canyon of the Fools — Harry Carey—Universal.
Short Subject—Fighting Blood — second episode.
Last Half—The Cub Reporter—Richard Talmadge.

Victoria—
Feature—Kick In—Paramount.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Current Events — Missouri News and Views.
Novelty—Fun from the Press.
Cartoon—Felix Cat.
Musical—Yerkes Flotilla Band in popular selections.
Prologue—"Hawaiian Echoes."
Feature—The White Flower, Betty Compson—Paramount.

Grand Central Theatre—
Overture — "Slavish Rhapsody," Gene Rodemich's Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day accompanied by "Aggravatin' Papa" by orchestra.
Stage Divertissement — "Milady's Hats," an Easter Style Show. Elva Magnus, tenor.
Comedy—In Dutch.
Feature—Mighty Lak a Rose"—First National.

West End Lyric and Capitol—
Overture—"Slavish Rhapsody."
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo, "Aggravatin' Papa."
Comedy—In Dutch, Bobby Vernon.
Feature—Rags to Riches, Wesley

Barry—Warner Bros.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events — Fox News and Views.
Short Subject—The Friendly Husband, Lupino Lane.
Feature — Canyon of the Fools, Harry Carey—Universal.
Comedy—The Artist, Clyde Cook.

Delmonte Theatre—
Overture — Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Scenic — Burton Holmes Travelogue.
Comedy Reel.
Feature—The Sign of the Rose, George Beban and company.

Rivoli Theatre—
Overture—Janssen's Rivoli Orchestra.
Current Events — International News and Views.
Novelty—Fun from the Press.
Comedy reel.
Feature—The Flirt—Universal.

Columbia Theatre—
Current Events — Fox News and Views.
Cartoon.
Serial—Eighth Episode of Plunder.
Comedy—The Artist, Clyde Cook.
Feature—The Wrong Woman.
Also five acts of vaudeville.

PHILADELPHIA

Stanley Theatre—
Overture—"Blossom Time."
Current Events — Fox and Pathe News.
Added Attraction—The Message of Emile Coue.
Novelty—Fun from the Press.
Musical—"March Slav," Tchaikovsky.
Feature—The Voice from the Minaret—Norma Talmadge—First National.
Cartoon—Felix the Ghost Breaker.
Musical—Organ selection—"Orange Blossoms" melodies.
Next Week—Peg o' My Heart.

Stanton Theatre—
Feature — Douglas Fairbanks in Robin Hood (sixth week.)
Current Events—Fox News.

Aldine Theatre—
Current Events—Pathe Review and International News.
Novelty—Fun from the Press No. 28.
Feature—Who Are My Parents?
Next Week—Toll of the Sea.

Karlton Theatre—
Current Events — Pathe News Weekly.
Novelty—Kinograms No. 231.
Feature—Racing Hearts — Paramount.
Comedy—Second Childhood.
Next Week—Racing Hearts—Second Week.

Victoria Theatre—
Current Events—Pathe News.
Comedy—Joan of Newark.
Feature—The Ninety and Nine.
Novelty—Screen Review.
Next Week—Only a Shop Girl.

Palace Theatre—
Current Events—Pathe News.
Novelty—Fun from the Press.
Feature—Java Head—Paramount.
Comedy—Scraps.
Next Week—The Christian (second run).

Art ad, playing up the star, used by the Circle theatre, Indianapolis, on "The Young Rajah"

Arcadia Theatre—
Current Events—Pathe News.
Feature—Gimme—Goldwyn.
Next Week—The Leopardess.

Capitol Theatre—
Current Events—Pathe News.
Comedy—Be Yourself.
Feature—The Stranger's Banquet—Goldwyn.
Novelty—Kinograms.
Next Week—The Lights of New York.

Regent Theatre—
Feature—White Shoulders — First National.
Comedy—On the Jump.
Next Week—They Like 'Em Rough.

WASHINGTON

Crandall's Metropolitan—
Feature—Dr. Jack—Harold Lloyd Second Week—Pathe.
Next Week—Bell Boy 13.

Loew's Columbia Theatre—
Current Events — International News.
Feature—Adams Rib—Paramount.
Next Week—Adams Rib (contd.)

Loew's Palace Theatre—
Overture—"Orange Blossoms."
Current Events — Pathe News — Topics of the Day.
Novelty.
Cartoon—Aesops Fables.
Feature—Adam and Eva (Marion Davies) Paramount.
Next Week—The World's Applause.

Moore's Rialto Theatre—
Current Events—Fox News.
Comedy—Dog Sense.
Feature—The Flirt.
Next Week—Racing Hearts.

ROCHESTER

Eastman Theatre—
Overture—Irish Rhapsody.
Current Events—Magazine.
Divertissement—Forova Dancers.
Cartoon — The Sheik — Aesop's Fable.
Prologue — "Believe Me if All Those Endearing Young Charms."
Feature—Peg o' My Heart—Metro.
Recessional—Organ.

NEWARK

Branford Theatre—
Overture—"Mother in Ireland."
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Comedy — Extra! Extra! Lloyd Hamilton.
Vocal—Soprano Solo.
Feature—Jazzmania, Mae Murray—Metro.
Specialty—Sonia Radinoff, celloist.

DALLAS

Palace Theatre—
Overture — Sixty-third Palace Symphony Concert.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable.
Features — The Pilgrim, Charles Chaplin—First National; and Toll of the Sea—Metro.

Old Mill Theatre—
Feature—The Ghost Breaker—Universal.
Short Subject — Round Two — Leather Pushers.
Current Events—Kinograms—Topics of the Day.
Added Attraction—Ed Hollick and His Sliding Trombone.

Melba Theatre—
Feature—The Stranger's Banquet—Goldwyn.
Comedy—Waggin' Tales, the DeHavens.
Specialty—Saxophone Sextette.

SEATTLE

Coliseum Theatre—
Overture—"Creme de la Creme."
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.
Comedy—Bumps.
Feature—Heroes of the Street—Wesley Barry—Warner Brothers—with Wesley Barry in person.
Next Week—Hearts Aflame.

Columbia Theatre—
Overture — Spring and Love and All Night Long.
Current Events — International News.
Novelty—Topics of the Day.
Short Subject—Joan of Newark.
Comedy—Howling Success.
Feature—The Power of a Lie — Universal.
Recessional—Organ.
Next Week—Driven

Strand Theatre—
Overture—Orpheus
Current Events—Kinograms
Added Attraction—Toll of the Sea — Metro — Presented with Chinese dance prologues
Feature—The Pilgrim — Charles Chaplin—First National
Recessional—Organ

Blue Mouse Theatre—
Overture—Mighty Lak A Rose.
Current Events—News Weeklies
Specialty—Seventeenth and Eighteenth Series Singers Popularity contest
Comedy—The Reporter.
Music—The Last Waltz—Organ.
Feature—My Friend the Devil — Fox.

Liberty Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists—Third Week.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—To and Fro.
Feature—That Woman—American Releasing.
Next Week—You Never Know.

Princess Theatre—
Feature—Heedless Moths—Equity—Second Week.

DETROIT

Adams Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists. Second Week Continued Run.

Broadway Strand Theatre—
Overture—"Onward Christian Soldiers."
Prologue—Tenor Solo, "I am the Master of My Soul," with symbolic scenic and light effects.
Feature—The Christian—Goldwyn.
Comedy—Scraps, Inkravings—Bray Magazine.
Recessional—Orchestra.
Next Week—Poor Men's Wives.

Capitol Theatre—
Overture—Selected.
Current Events—Pathe News.
Specialty—The Dennis Sisters, vocalists.
Feature — Mighty Lak a Rose — First National.
Comedy—A Quiet Street.
Recessional—Organ.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Aesop Fables.
Vocal—Tenor Soloist.
Feature—The Custard Cup—Fox.
Comedy—The Artist, Clyde Cook.
Recessional—Organ.

Madison Theatre—
Feature—Adam's Rib—Paramount. Second Week Continued Run.

DALLAS

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Novelty—Fun from the Press.
Feature—Bob Hampton of Placer, James Kirkwood — First National.
Added Attraction—Fighting Blood—F. B. O.
Recessional—Organ.

ATLANTA

Howard Theatre—
Overture—"The Parade of the Wooden Soldiers."
Current Events—Howard News and Views.
Extra Special—The Moscow Artist Ensemble.
Feature — Jazzmania, Mae Murray—Metro.

Ad used in Los Angeles by Grauman's Metropolitan theatre on "The White Flower"

Metropolitan Theatre—
Overture—"Light Cavalry," Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Novelty—Fun From the Press.
Prologue—"Love Sends a Little Gift of Roses."
Added Attraction—The Message of Emile Coue.
Feature—"Kindred of the Dust"—First National.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events—Rialto News.
Prologue—Presenting Nora Allen, lyric soprano.
Comedy—Wise Cracker—Fox.
Feature — The Strangers' Banquet"—Goldwyn.

KANSAS CITY

Newman Theatre—
Overture—"Irish Rhapsody."
Current Events—Newman News and Views.
Musical—"Mother in Ireland"—Organ Solo.
Short Subject—Toll of the Sea—Natural Color Drama.
Specialties — Misses Henke and Meeker—Vocal Harmony Duet and Coon-Sanders' Novelty Singing Orchestra.
Feature — The Pilgrim, Charles Chaplin—First National.

Liberty Theatre—
Overture—"The Gingham Girl."
Current Events—Pathe and Fox News.
Musical—Organ Selections.
Comedy—Heeza Liar—Cartoon.
Novelty — Dream Pictures, and Capitol Shots.
Specialties—Kuhn Chaquette Jazz Specialty, with solo dancer, impersonating Miss Murray.
Feature — Jazzmania, Mae Murray—Metro.
Next Week—The World's a Stage.

Royal Theatre—
Overture—"Il Trovatore."
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Our Gang.
Feature — The White Flower, Betty Compson—Paramount
Next Week—Broken Chains"—Goldwyn.

Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Musical—Organ Selections.

The Colonial theatre, Indianapolis, used this striking display ad on "The White Flower"

LOEW'S STATE
BROADWAY AT SEVENTH
4 BIG FEATURES
HERE AT LAST!
Ciccolini
The Great Italian Tenor
THE VOICE YOU'LL NEVER FORGET
THE PHOTOPLAY SENSATION
TOLL OF THE SEA
HUMAN BEINGS MADE TO LIVE AND BREATH BEFORE YOUR EYES
This Marvelous New Natural Color Process Humanizes the Movies
A WONDERFUL STORY THAT WILL THRILL AND ENTRANCE YOU
GREAT ALL STAR CAST INCLUDES
KENNETH HARLAN
A METRO PICTURE
BULL MONTANA
in his latest Comedy—a Burlesque on "Robin Hood"
ROB 'EM GOOD
A HUNT STROMBERG-METRO PRODUCTION
MAX FISHER AND HIS SHEIKS IN "ARABY"

Ad on "Toll of the Sea" and "Rob 'em Good" used by Loew's State theatre, Los Angeles.

Feature—Smudge, Charles Ray—First National.
Next Week—Nobody's Money.

CLEVELAND

Stillman Theatre—
Overture—Jazz Symphony.
Musical — Violin Solo, "Hejre Kati"; Organ and Violin Duet, "I Love a Little Cottage."
Feature—Jazzmania, Mae Murray—Metro.
Next Week—Adam's Rib.

Allen Theatre—
Overture—"Ireland," first of a series of "All-Nations Music Festivals."
Vocal—Irish melodies.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Hold Tight—Mermaid.
Prizma—"Moonlight Sonata."
Feature—The Girl I Loved, Charles Ray—United Artists.
Next Week—Bell Boy 13.

State Theatre—
Overture—"1923 Medley."
Feature—What a Wife Learned—Paramount.
Added Attraction—The Kaiser in Exile.
Five acts of vaudeville.

Park Theatre—
Overture—"Shamrocks," a medley.
Vocal—(a) "Home of the Mountains," (b) "Carry Me Back to Old Virginia," by Beatrice Eaton, contralto, and Enrico Aresoni, tenor.
Jazz Specialty — (a) "Ivy," (b) "When the Leaves Come Tumbling Down."
Current Events—Kinograms.
Novelty—Fun from the Press.
Divertissement — Solo Dance, "In Hawaii," by Helen Vance.
Comedy—The Pill.
Cartoon—Felix Makes Good.
Feature—The White Flower, Betty Compson—Paramount.
Next Week—Racing Hearts.

Reade's Hippodrome—
Overture—Well known operas.
Current Events — Plain Dealer Screen Magazine.
Specialty—Vaudeville.
Feature—The Drug Traffic—S. R.
Next Week—The Flame of Life.

Standard Theatre—
Current Events — International News.
Comedy — A Spooky Romance — Century.
Feature—Single Handed, Hoot Gibson—Universal.
Next Week—Nobody's Bride.

ST. PAUL

Capitol Theatre—
Overture—Intermezzo, "The Jewels of the Madonna."
Current Events—Pathe News, International News.
Novelty—The Sheik.
Cartoon — The Bone Age — Felix Cat.
Feature — Adam's Rib, DeMille — Paramount.
Novelty—Urban Movie Chats.
Scenic—Pathe Snapshots.
Recessional—Organ.

OMAHA

Strand Theatre—
Overture—"Pique Dame."
Feature—Adam's Rib—Paramount. Second week.
Scenic—Garden of Geysers.
Current Events—Fox News.
Next Week—My American Wife.

Rialto Theatre—
Overture — "Echoes from Metropolitan Opera."
Feature — One Exciting Night — United Artists.
Current Events — Kinograms and Fun from the Press.
Musical—Organ Solo.
Next Week—Little Church Around the Corner.

Moon Theatre—
Feature—Hearts of the World.
Added Attraction — When Kane Met Abel—The Leather Pushers.
Next Week—Canyon of the Fools
Feature—The Flame of Life—Universal.

Empress Theatre—
Feature—The World's Applause—Paramount.

World Theatre—
Feature—Love in the Dark—Metro.
Six acts of vaudeville.
Next Week—Front Page Story.

Sun Theatre—
Overture—Selected.
Feature—Burning Timber—Metro.
Comedy—Saturday Morning.
Next Week—Toll of the Sea.

INDIANAPOLIS

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Comedy—Shoot Straight—Parrott.
Music—Melody Sextet and American Harmonists.
Feature—The White Flower—Betty Compson—Paramount.
Next Week—Adam and Eva.

Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy—A Tough Winter—Pollard.
Feature—The Stranger's Banquet—Goldwyn.
Special Music — Virgil Moore's Apollo Entertainers.
Next Week—Thorns and Orange Blossoms.

Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Novelty—Fun from the Press.
Scenic—Pathe Review.
Feature—The Secrets of Paris — Affiliated.
Next Week—Drums of Fate.

Circle Theatre—
Overture—"Raymond"—Orchestra.
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.
Comedy—Hold Tight—Mermaid.
Feature—The Young Rajah—Rodolph Valentino—Paramount.
Next Week—The Pilgrim.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—The Famous Mrs. Fair—Metro.
Next Week—Adam's Rib.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Feature — Douglas Fairbanks in Robin Hood—United Artists.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Comedy—The Balloonatic—Keaton
Feature—What A Wife Learned—Paramount.
Next Week — The Beautiful and Damned.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature — The Girl I Loved — Charles Ray—United Artists.
Added Attraction—Ex-Kaiser in Exile.

Lyric—
Overture—Lyric Orchestra.
Current Events—McKinley's Inauguration—International.
Comedy—Peg o' The Movies.

The serial that's waked up business everywhere

PEARL WHITE IN PLUNDER

Produced and Directed By
GEO. B. SEITZ

Written by Mr. Seitz and B. Millhauser....

Pathéserial

TRADE MARK

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More bookings at release date than any serial Pathe ever released.

That means a great serial.

When do you want a screening?

PEARL WHITE
IN
PLUNDER

Pathéserial

TRADE MARK

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Adam and Eva—
Big picture. Beautiful settings and drew large, well satisfied audiences. (East.)

Did not go over at all well, in spite of recognition patrons gave Marion Davies in "Knighthood." (West.)

Back Home and Broke—
Good picture. Made money two days. (East.)

Singed Wings—
This picture drew well, but not up to average Bebe Daniels offering.

Adam's Rib—
Typical DeMille feature with wonderful settings and good action. A little too long, but audiences liked it and it pulled great business. (Middle West.)

Good crowds turned out for this one. (Middle West.)

The White Flower—
Good picture, but only fair business on it. (Middle West.)

Some wonderful photography and a good story make this one a good bet. Betty Compson does good work. Excellent business. (East.)

Fair picture; business only fair. (East.)

Good picture, about average box office attraction. (Middle West.)

When Knighthood Was in Flower—
Opening on Friday, this feature played to lock-outs and going good in spite of bad weather. It hasn't kept pace with "Robin Hood," in receipts, however, though doing good business, the admission price is lower.

Racing Hearts—
Business averaged pretty well. Nothing unusual, but satisfactory. (Middle West.)

Java Head—
Interesting, but not probable. Business was better than it has been in several weeks. (Middle West.)

Proved a very pleasing attraction. Patrons liked it and receipts held up very good. (Middle West.)

FIRST NATIONAL

Fury—
The attendance held up good for a week with this one. (Middle West.)

The Hottentot—
On second run, picture, as previously reported, good, business fair this time. (East.)

Very big picture. More real laughs than any comedy ever made. (East.)

The Pilgrim—
Splendid, artistic, entertaining and illuminating. Chaplin filled the house for us. (Middle West.)

One of Chaplin's best; went over big. (Middle West.)

East Is West—
Second day larger than first. Big feature. (East.)

Mighty Lak' a Rose—
Best box office attraction in some time. One hundred per cent audience picture. (East.)

What a Wife Learned—
Not elaborate but entertaining and pleased our patrons. Business good. (Middle West.)

Bell Boy 13—
This feature is a real laugh getting comedy and in connection with special presentation, did fine business. (Middle West.)

UNIVERSAL

The Midnight Guest—
Good program picture and played to fair business. (Middle West.)

Lots of action. Lots of thrills. No strain on the mind, but quite a strain on the nerves. Our patrons liked it, so they said and business kept up to average so they must have meant it. (Middle West.)

The Flirt—
Broke all house records and held it over for a second week. Had strongest kind of opposition. (Middle West.)

The Flame of Life—
Good week's attendance. A good box office attraction. (Middle West.)

Played to good business on two weeks run. (Middle West.)
A fair picture. Business good. (East.)

UNITED ARTISTS

A Tailor-Made Man—
Ray is back to old time high standard in this feature and it proved a fine box office attraction. (Middle West.)

Douglas Fairbanks in Robin Hood—
Can it run? As many weeks as you want to hold it. (West.)

Excellent picture. Will stay eight weeks to capacity business, breaking all records for house showing it. (East.)

Fairbank's best picture; played to capacity business during first week at 60c top. (Middle West.)

At popular prices proved tremendous drawing power. Easily one of the greatest films ever produced. (Middle West.)

ALLIED P. & D.

A Woman's Woman—
Poor picture, patrons liked Mary Alden, but not as well as in previous attractions. (West.)

GOLDWYN

Mad Love—
Went across big, packing 'em in at every performance, even in the rain. Pola Negri's growing popularity contributed to results obtained. Heard much favorable comment. (South West.)

A good drawing card; lively business all week. (Middle West.)

The Christian—
Better than usual picture; good business despite big competition. (Middle West.)

Only a fair picture, business disappointing at leading house. (East.)

Broken Chains—
It is no wonder that it won the first prize in that Chicago contest. It is a fine audience picture. Very good business. (East.)

AMERICAN RELEASING

That Woman—
Did fair business for a mediocre picture. (West.)

METRO

The Famous Mrs. Fair—
No one is going to make a mistake on this one. Well liked and went over to big business. (East.)

Hearts Aflame—
Business was great; extraordinay, in fact. Box office entirely satisfied; audience well suited. (Middle West.)

Peg o' My Heart—
Business good on this one, but not one strong enough to last the week out.

Quincy Adams Sawyer—
Picture previously reported as good; on second run, business off. (East.)

WARNER BROTHERS (S.R.)

The Beautiful and Damned—
A picture of fair quality. Went over very well. (East.)

Business surprised us. Adult picture. (East.)

AL LICHTMAN

The Hero—
A very fine picture that failed to attract patrons, strong competition blamed.

FOX

Do and Dare—
Tom Mix always packs them in at this house and this vehicle was no exception to this rule. (East.)

The Bells of San Juan—
Just an ordinary program picture with receipts holding up to average which have been only fair. (East.)

My Friend the Devil—
Not good—not bad—neither was business. (West.)

The Custard Cup—
Mary Carr is well liked by patrons and it proved a good attraction. (Middle West.)

Truxton King—
A very well liked piece of work that has plenty and varied thrills. (East.)

HODKINSON

Down to the Sea in Ships—
Doing well on extended run. (East.)

The Kingdom Within—
A mediocre picture, business very poor. (East.)

Second Fiddle—
Very fine production all the way through. It did well, opening to a big Sunday and keeping it up all week.

VITAGRAPH

My Wild Irish Rose—
Serves well to tie up with song and promote business. (West.)

STATE RIGHTS

Secrets of Paris—
A real thriller that drew the people into the theatre like a magnet. We find that the great majority like heavy melodrama of this type. Capacity business. (East.)

Striking and original front for "Tess of the Storm Country," at the Palace theatre, McAlester, Okla., of which Earle Settle is manager .

Advisory Board and Contributing Editors, Exhibitors' ServiceBureau

George J. Schade, Schade theatre, Sandusky.

E. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Street ballyhoo for "The Christian," with poster cut-out mounted on auto, used by the Pantheon theatre, Toledo

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

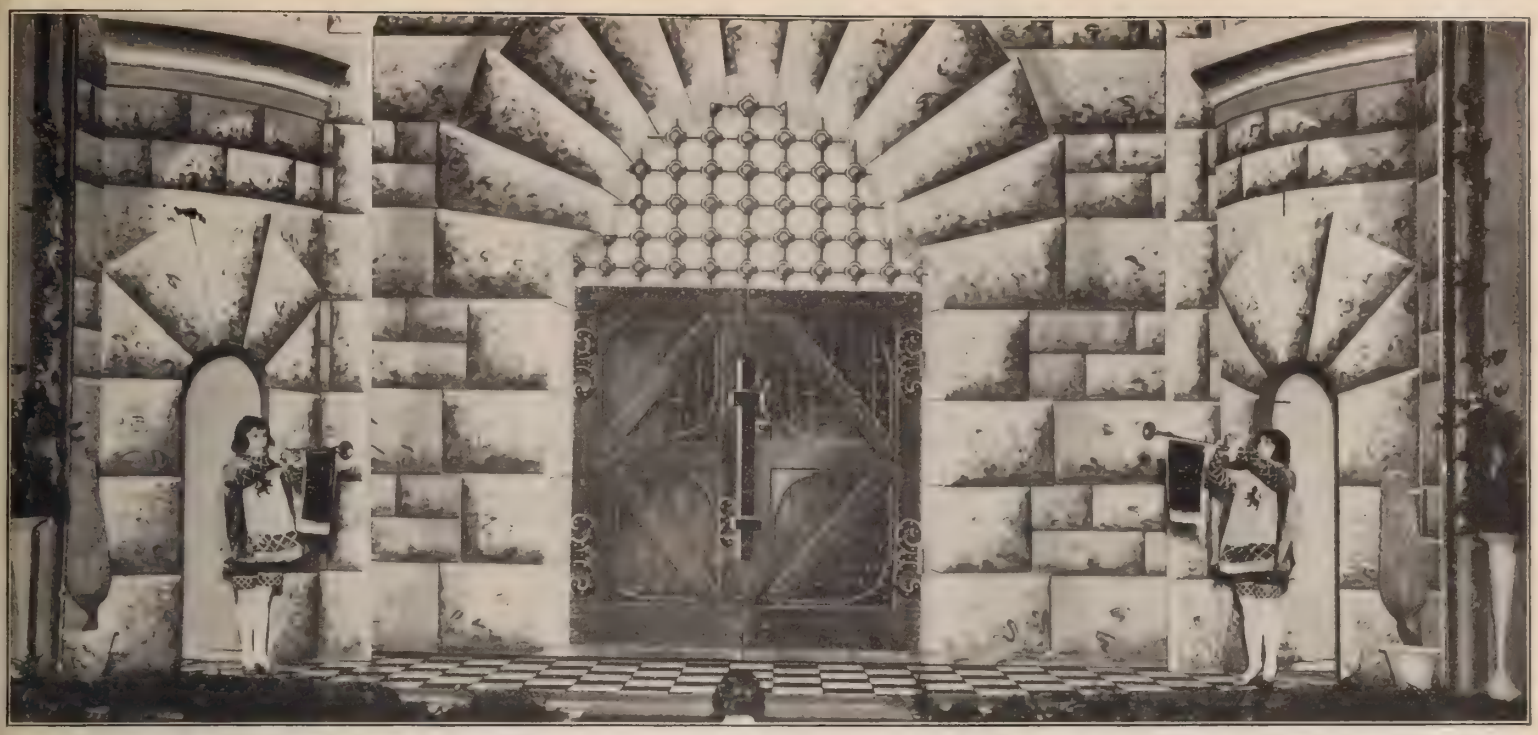
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.



Elaborate mediaeval setting for prologue used by Manager Lacy of the Majestic theatre, Portland, Ore., in connection with "Douglas Fairbank in Robin Hood"

Dignified Campaign Put Over for "The Christian"

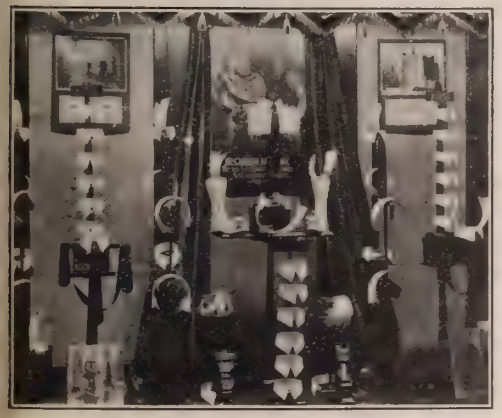
New York, N. Y.—Exploitation in keeping with the character of the picture was used for the showing of "The Christian" at the Capitol theatre.

One of the most effective of the little attention getters which Eddie Bonns, manager of Exploitation for Goldwyn, and his assistant, W. R. Ferguson, put across was a "hanger"—a miniature picture of the book, "The Christian." These hangers were tied to telephone receivers, automobile doors, office doors, cigar lighters, etc., throughout the theatrical district. They were also used in business offices.

Another small exploitation accessory that proved a valuable attention getter was a small calling card with the name, Richard Dix, printed on one side. On the other side was a message in script purporting to be a message from Mr. Dix. This read as follows: "Dropped in to see you, but you were out. Will see you tonight at the Capitol theatre during the showing of 'The Christian.'"

A sticker which proved very valuable in "The Christian" exploitation campaign was a small imitation of the book, "The Christian." While this was much like the hanger, it was smaller, in brighter colors and contained less advertising matter. The sticker was distributed in many shops which used them in sealing packages and letters, and was used on all out-going mail from the Capitol theatre and Goldwyn offices.

A little more than usual advertising space was taken in the New York daily papers, which were also liberally supplied with press matter regarding this photoplay. The papers were most generous in the amount of space they gave the picture.



Window display featuring Robin Hood Lion collars, tied up with "Douglas Fairbanks in Robin Hood" at the Pitt theatre, Pittsburg

Peril Contest Wins Space for "The Sin Flood"

FARGO, N. D.—The peril contest, conducted in connection with a newspaper, was used to good effect by the Orpheum theatre in exploiting "The Sin Flood."

The tie-up was made with the Courier-News, which offered daily prizes of $5, $3, $2 and ten free tickets to "The Sin Flood" for the best accounts of perilous situations in which the writers found themselves. The Courier-News ran this contest for five days, giving the contest a two-column head in each issue and giving a short account of the story of the film. Several hundred replies were received, the best of which were published in the Courier-News.

Guessing Contest Wins Space for "Strangers Banquet"

Louisville, Ky.—The manager of the Alamo theatre used the guessing contest in connection with the 23 stars in "The Strangers' Banquet," through a tie-up with the Louisville Post, in a different manner than any of those previously reported.

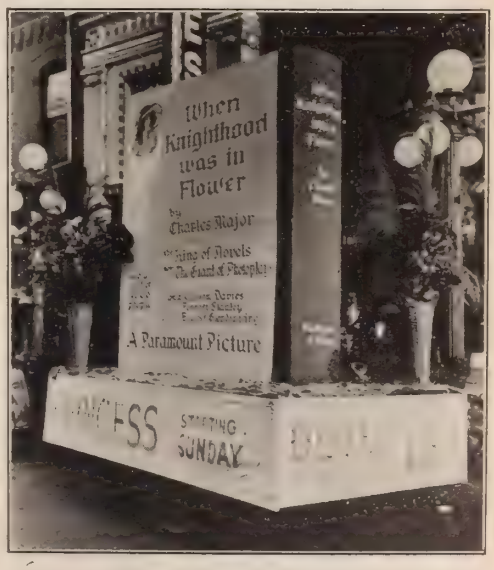
Instead of using the pictures of all of the most prominent players in one issue of the paper, but one photograph of but one player a day was run.

Following a description of the contest was run a photo of one of the eight stars selected by the newspaper editor for use in this contest, with blank spaces for the writer's guess as to identity of the photographed player and his own name and address. Hundreds of replies were received.

Utilizes Money Angle in Lobby for "Rags to Riches"

Sumter, S. C.—Manager Oscar White, of the Rex theatre, is a great believer in the attractive value of the real and genuine "long green." When he gets a title that gives him a good excuse he always works into his lobby display a flash of new greenbacks.

When Mr. White started to build his display for "Rags to Riches" he went to the bank and got 85 new one dollar bills. Fifty of these he placed under glass in two one-sheet frames, bordering one-sheet art mats which he had prepared for the picture. The frames stood one each side of a large cut-out of Barry in the center of the lobby. Suspended just overhead was a compoboard banner made in the shape of a pair of scales or balance. On one side was suspended a pan of ragged clothes and on the other side a pan with several sacks of washers and a few one dollar bills. The remainder of the bills were pasted on the glass in the box office.



Book ballyhoo for "When Knighthood was in Flower" at Homer Ellison's Princess theatre, Denver

Manager E. J. Weisfeldt of the Strand theatre, Milwaukee, prepared this lobby display for "Jazzmania." The sign had a flame-colored background and was brilliantly illuminated

"Pride of Palomar" Given New Tie-Up with Book Store

Valley City, Minn.—John Piller, of the Grand theatre, and Jack Hellman, Paramount exploiteer, put over a book tie-up on "The Pride of Palomar" that worked three ways.

The two showmen sold the local bookstore on the idea of laying in a stock of the novels, with the agreement that the theatre would buy six copies. This got a co-operative window on the main street of the town.

The Grand now had books and didn't know what to do with them. The way out was tieing up with the local newspaper for an essay contest on "The Pride of Valley City," the five best essays receiving copies of the book autographed by Marjorie Daw.

The sixth copy of the book was turned into a most ingenious herald. The pages were torn out and one attached to a card announcing that this was one of 312 pages of the book—"Read the rest of the book by purchasing a copy of the book; see the picture at the Grand theatre." This brought the bookstore in to pay half the cost.

Essay Contest Is Used in "Third Alarm" Campaign

QUINCY, ILL.—The question, "Who faces death the oftener—the policeman or the fireman?" was made the subject of an essay contest to exploit "The Third Alarm" at the Star theatre, through the columns of the Quincy Whig Journal.

For the best essay of 200 words, a prize of five dollars was offered, and for each of the twenty next best a pair of tickets was awarded The co-operation of the fire department was secured and one feature of the contest was the awarding of the prizes by the local fire chief in the newspaper office.

A street stunt that attracted considerable attention was staged at noon hour in the business district over a period of several days. Arthur Johnson, an ex-Chicago fireman, jumped from the roofs of various buildings into a life net which was held by Quincy firemen, assigned to the work by the fire chief.

"Minnie" Finds Many Friends in Teaser Campaign

RICHMOND, Ind. — "Minnie," the lonesone, homely heroine of the picture of the same name, found plenty of sympathizers among the youths of Richmond, as was shown when the picture played at the Murray theatre.

A teaser campaign was initiated by handbills and the newspapers asking those who were in sympathy to communicate with "Minnie." Several hundred letters were received by the Richmond Item asking for the full name of the forlorn girl.

Action Photo Story Boosts "Hottentot" Showing

SAN FRANCISCO, Cal.—Because the newspapers had been worked to the limit on contests and refused to handle one for amateur photographers to tie up with "The Hottentot," the management of the Tivoli theatre prepared a feature article on action photography. Stills of the steeplechase in "The Hottentot" furnished the basis of the story.

The story was so good that the San Francisco Bulletin not only used it but also sent 4,000 marked copies to the members of the Camera club, the Alpine club, the Sierra club and other organizations interested in photography. The news editor boosted it as a good feature article while the circulation manager declared that it would secure new subscribers for the paper. In this manner the theatre "crashed" through when practically every angle of approach seemed closed.

Coloring Contest Gives Novel Angle to "Sin Flood"

Flint, Mich.—The manager of the Orpheum theatre in exploiting "The Sin Flood" tied up with the Flint Journal, which was conducting a school children's coloring contest in its pages

This contest consisted of a full page of advertising from various merchants in the city each advertisement containing the picture of a package of merchandise, a household implement, a commercial sign or something of the sort. For the best coloring of these pictures the Journal offered prizes of $170 cash and 160 theatre tickets each week.

The manager of the Orpheum placed a small advertisement on this page of the Journal The ad contained a half-tone portrait of Helene Chadwick. As part of the prizes were theatre tickets, the school children of Flint had "The Sin Flood" called immediately to their attention and they helped to advertise it among their elders.

BLAZES with THRILLS—FLAMES with SENSATIONS
THE 3RD ALARM
Most exciting Event in Motion Picture History
Also DAVE HARRIS and His SINGIN' DANCIN' STRAND START
PRANCIN MIRTH-MELODY BAND SUN JAN 14 for entire WEEK
THE 3RD ALARM
THE 3RD ALARM
strand
starting SUN JAN

A Fort Wayne, Ind., optometrist gave his entire window over to a display of "Third Alarm" material when the picture played the Strand, feeling it was more interesting than his usual display

Lobby display with medical atmosphere used in connection with the showing of "Dr. Jack" at the Imperial theatre, Asheville, N. C., by Manager John Carroll

Racing Dope Sheet Issued to Exploit "The Hottentot"

Schenectady, N. Y.—The racing angle was used to excellent advantage by Manager Paul Alberts of the Albany theatre in his campaign on "The Hottentot."

Teaser ads, racing dope sheets and race track signs formed the backbone of the campaign. The newspaper teaser ads read: "Found—Valuable Racing Horse. For further information apply Albany theatre." The horse, of course, was "The Hottentot," and would be on exhibition during play dates.

Under the caption of "Confidential Information, the One Best," 5,000 racing dope sheets were distributed advertising to the fans that "The Hottentot," owned by Associated First National stables, with Thomas H. Ince, trainer; Douglas MacLean, jockey; Madge Bellamy, groom, and Mr. and Mrs. Schenectady, judges, was the one best bet to play. The track was described as fast and furious and the closing advice was, "Lay your bankroll on 'The Hottentot.' You can't lose."

The "dope sheets" were distributed through the news stands, in pool rooms and other sporting places.

Window display in Los Angeles during First National week for "Slander the Woman," to be shown at the Kinema

"All-of-a-Twist" Roll Tied Up with "Oliver Twist"

LOS ANGELES, Cal.—Something new about "Oliver Twist" and the origin of that character's name was brought out when the picture played here.

The secret was divulged by David R. Cohn, president of the Chatterton bakeries, at the time the picture played a three week run at the Kinema.

Jackie found that his character really originated in the "All-of-a-Twist" roll, for the Chatterton bakeries introduced this roll, called it the forefather of "Oliver Twist" and advertised the product extensively.

The sale of the roll and other exploitation on the run centered around the "Asking-for-more" episode of the story. The bakery tie-up resulted in 22 windows for the picture, each one of which told about Oliver's family tree.

Five hundred sign cards, pointing the way to the Albany theatre were posted around the city or stuck in snow piles. They read: "To the Races. Bet on 'The Hottentot.' Albany theatre."

For a street ballyhoo a sleigh decorated with a fancy blanket, was put out the Friday before the opening. The horse was gaudily attired and the sign on the sleigh read: "The Greatest Racing Picture of All Times, Albany Theatre. Don't Miss It."

Newspaper Gives Party to Kids to Exploit "Driven"

New York, N. Y.—Joe Weil, Universal exploiteer, following the success of the Baby Peggy party at the Rivoli, arranged a second party in conjunction with the New York Daily News, in which 125 winners of a letter contest conducted by Sally Joy Brown of the News, were each awarded a ticket to see "Driven" at the Criterion theatre.

The contest received daily notices in the News for an entire week, a picture of the party appearing prominently in the Sunday News.

"Adam's Rib Societies" Being Formed to Boost Picture

New York, N. Y.—Following the success of the Clarence Anti-Defamation League, two Paramount exploiteers have begun the organization of "Adam's Rib Societies" for the suppression of false propaganda and to uphold the modern Eve, vulgarly called "The Flapper."

John P. McConville, of the Boston Paramount exchange, applied the stunt for the Palace theatre, Lowell, Mass., when Nap De Mara played the picture for an early release. He got a local school teacher with a local reputation and anxious for more publicity to act as secretary of the society and sent out application cards to every household in town. The girls took it up and the newspapers gave front page stories and also commented editorially.

The idea originated with Russell B. Moon, Paramount exploiteer, New Haven, where the "Adam's Rib Society" of the Connecticut was organized. This was not backed by the exhibitor, but by the Paramount exchange and covers the whole State for the benefit of the exhibitors in that territory. Miss Ruth Nehmun, a school teacher, is secretary of the society. Stories have "broken" in nearly every paper in the State.

Spencer G. Sladdin, the Cleveland exploiteer, has announced a society.

Street ballyhoo for "The Hottentot" used by Manager J. J. Madden of the Wells theatre, Norfolk, Va.

Lobby display for "Tess of the Storm Country" at the Queen theatre, Galveston, Texas, arranged by Manager Charles E. Sasseen

Stirs Up Interest In "Flirt" Through Newspaper Stunt

Colorado Springs, Colo.—Residents of Colorado Springs were talking about "The Flirt" long in advance of the opening date as the result of a publicity stunt engineered by Manager J. E. Tompkins of the America theatre and T. Bidwell McCormick, Universal exploiteer.

Nearly two weeks before the first play date, the newspaper received a letter, presumably from a reader, upbraiding the flappers for flirting. It was played up big, and a couple of days later was answered through the press by someone signing as "The Flirt." This aroused quite some interest, and soon readers began to write their opinions, which gave the stunt added local color.

As the time drew near to announce play dates and begin billing the town, the newspaper announced that "The Flirt" had consented to an interview. In this she was quoted as saying that 99 men out of every 100 would flirt, which started things. In each story the amusing side was played up as much as possible, with warnings to wives and sweethearts to keep their eyes on their men for "the Flirt will get them if you don't watch out."

Finally announcements were made that the Flirt in an attempt to win a $500 wager would mingle with the Saturday crowds, accompanied by a reporter, and vamp the male population. This gave space to amusing stories of how wives were expected to keep hubby at home on the day the Flirt was to promenade.

"Money, Money, Money," Is Subject of Essays

LOUISVILLE, Ky.—As a part of the exploitation campaign on "Money, Money, Money," when that picture played at Keiths National theatre, Louisville, film fans were asked what they would do if they suddenly inherited a large sum of money.

The essay idea was supplemented by a Treasure Hunt which had not been used in Louisville for some time and which harmonized with the title and theme of the picture.

Horsemen Used to Ballyhoo "The Kentucky Derby"

DAVENPORT, Iowa—Manager C. G. Behrens of the Family theatre got up a street ballyhoo for "The Kentucky Derby" that was inexpensive and created a great deal of word-of-mouth advertising for the picture.

Some horsemen, riding around town with signs on the horse blankets with wording to the effect: "See Morvich in Action," etc., and a wagon with signs about the picture, "The Kentucky Derby coming to the Family theatre," and notes about the stirring scenes in the film, let everyone know what was at the Family.

"Kick In" Is Tied Up with "Kick" in Near Beer

LANSING, Mich.—A tie-up between the Gladmer theatre and a local near beer maker resulted in an attractive display card reading:

See the Kick In "Kick In" at the Gladmer theatre—Taste the Kick In Aaron's Scotch Brew.

Manager Claud Cady and John D. Howard, Paramount exploiteer, also tied up with the Kiwanis club to sponsor a charity donation for the poor in which the title "Kick In" was worked into a card and the theatre obtained locations otherwise unavailable. Several restaurants and soda water fountains played with the title in connection with coffee and other liquid refreshments.

Mrs. Coogan Asks for Advice as "Oliver Twist" Is Played

Pittsfield, Mass.—A contest in which Mrs. Coogan, mother of Jackie, asked for advice concerning his upbringing, was used in the local newspaper in connection with the run of "Oliver Twist" at the Capitol theatre.

To work up interest in the picture and the young star, Pittsfield mothers were asked by Mrs. Coogan how they would bring up a nine-year-old youngster, absolutely normal in every way except that he happens to be the best known boy in America and worth about a million or more, with the prospect of adding a few extra shekels during the next few years.

It was a subject that appealed to every mother's heart because every mother who has a boy has cherished the ambition that he might some day be as well loved and as successful as Jackie Coogan. Hence the letters came piling in.

It was business building exploitation—exploitation that was helped by a peep hole postcard in which was the message: "Don't Fail to See Me in My Latest Picture at the Capitol Theatre, 'Oliver Twist.' Jackie Coogan," was written backward for the fans to puzzle out.

Novel idea in book store window display in connection with "The Flirt" at the Apollo theatre, Indianapolis. A live model was placed inside of the dummy book, as shown, attracting great attention

Elaborately built up lobby display for "The Kentucky Derby" built up by W. F. Brock, manager of the Strand theatre, Knoxille, Tenn.

"Flame of Life" Campaign Puts Weather Jinx to Rout

Seattle, Wash.—A novel method of advertising and exploitation was staged at the Columbia theatre here recently by Publicity Manager Robert Bender for the engagement of "The Flame of Life." The picture happened to run at a time when Seattle was experiencing rather cold weather, and each patron as they entered the theatre, was served a demitasse of hot coffee in the foyer before being shown to a seat.

All coffee, milk and sugar used at the theatre was donated by Seattle firms, whose names were announced on the screen. A special slide shown at each performance invited the members of the audience to take another cup of coffee as they left the theatre.

Children and other patrons who did not care for coffee were served with small candy hearts on individual paper doilies, upon which were printed a few words in regard to the picture.

An electric heater placed in the lobby of the theatre during the cold spell bore the words "'The Flame of Life' will warm your heart." and attracted the attention of pedestrians on the street as they noticed the warmth coming from the heater as they passed by.

For two days during the engagement all street car traffic was tied up by severe snowstorms, so during these days a concerted drive was made upon residents of hotels and apartments in the downtown district, who were not dependent upon street cars or automobiles to reach the theatre. Persons living in the downtown district were called on the phone by a special telephone advertising service company and were told a few words about the picture at the Columbia.

Postcards, purporting to be sent by Priscilla Dean and Baby Peggy, who were co-starring on the same bill, were mailed to residents of the downtown district also, and mentioned the good luck of these persons at being able to live downtown and reach the theatre during the snowstorm.

Showing how a tie-up with the Salvation Army was carried out by the Strand theatre, Milwaukee, in connection with "Oliver Twist"

Contest Given New Angle to Aid "Sherlock Holmes"

BATTLE CREEK, Mich.—For the engagement of "Sherlock Holmes" at the Bijou theatre, A. W. Force, manager, put over with the News and Enquirer an old contest with a new detective angle adapted to the picture.

It called for page layouts, running several days, with the heading, "What Kind of a Detective are You?" splashed across the top of the newspaper.

Other than the theatre space, running two columns down the page, a number of merchants were approached and took large displays. Prizes were given to those who could pick out most of the forty misspelled words in the advertisements.

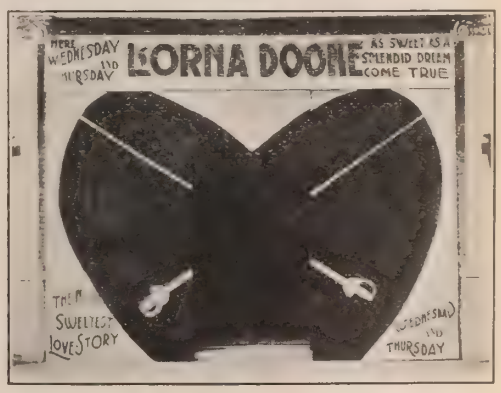
There were hundreds of replies, the prizs being seats to Sherlock Holmes. Then Mr. Force had a huge board erected outside the Bijou and pinned hundreds of letters containing answers on it, beside a cut-out, mounted on beaver board, of John Barrymore.

Large Book Bearing Float Used to Exploit "The Christian"

Atlanta, Ga.—When "The Christian" showed at the Howard theatre, Manager De Sales Harrison and Goldwynner H. T. Snowden put over a most effective campaign.

The novel street ballyhoo that attracted much attention was a float which carried an imitation volume of "The Christian," 11 x 6 feet. This was reproduced from the original book cover with the following lettering, "At last the world's most famous novel goes to motion pictures, 'The Christian,' by Sir Hall Caine, with Richard Dix, Mae Busch, Gareth Hughes, Phyllis Haver, Mahlon Hamilton and a score of others. Not a sermon but the greatest love story of all times." The truck on which the float was placed was drawn by four beautiful, evenly matched horses with blankets, on which was painted the title of the film. This float was sent through all the business streets of the city for several days preceding the showing and during the first few days of actual screening.

A private showing of "The Christian" was given at the Howard theatre on the Sunday preceding the opening, at which 700 guests assembled. Opinion cards were handed to each person present with the request that they write on the card their opinion of the picture and pass it in to the management. Many of these invited persons gave Mr. Harrison permission to use their opinions, and they were used in letters mailed out to 2,000 patrons.



Manager Arch Bamberger, of the Empress theatre, Owensboro, Ky., prepared this front for "Lorna Doone"

Novel street ballyhoo for "Adam's Rib," consisting of skeleton of prehistoric monster used in the picture, employed by Sid Grauman's Rialto theatre, Los Angeles

Doctor's Reception Room Is Put in "Dr. Jack" Lobby

CHARLOTTE, N. C.—Manager Claude H. Lee of the Imperial theatre prepared a special atmospheric lobby for "Dr. Jack." The front section of the Imperial's long, narrow lobby was dressed to represent a doctor's reception room. On the entrance was the doctor's shingle, giving the office hours. Inside was a sign reading, "Reception Room..... Make your appointment with Cashier." On one side stood a floor lamp and large wicker chair while on the other side was an instrument case filled with a various assortment of medical instruments.

On each side of the entrance was a life size cut-out of Lloyd and overnead was a row of "Lloyd head" cut-outs.

For a ballyhoo a roadster was bannered and driven thru the streets during the four days of the engagement. Cow bells were hung under the roadster to attract attention.

Double Holiday Program Billed as Thanksgiving Party

Newark, N. J.—An idea which is adaptable to any holiday was used by Manager M. A. Kaske of the Rialto theatre in exploiting "Flesh and Blood" and "Sure Fire Flint" during Thanksgiving week. He sent out to his mailing list regulation postcards, printed in imitation of typewriting, with a fac simile signature, bearing the following copy:

"Dear Friend: We are to have a huge Thanksgiving week party. Eleven stars of the stage and screen are to be guests of honor. Come and join us. These are the stars (then followed a list of the leading players in the two pictures, with selling talk for the photoplays). I am thankful that this unusual array of stars in these unusual pictures are to be here for a week starting Saturday, November 25. If you want to get all the joy there is out of Thanksgiving week, don't miss this remarkable program. You'll have much to be thankful for."

Menu Prizes Appropriate Aid to "Strangers' Banquet"

Minneapolis, Minn.—The management of the Blue Mouse theatre and Goldwynner William H. Branch used an advertising and publicity stunt on "The Strangers' Banquet" that probably attracted the attention of nearly every housewife in Minneapolis in the form of a page tie-up with the Minneapolis Evening Tribune.

Different merchants handling various kinds of food were solicited for ads for a page of co-operative advertising. To the housewives sending in the most tempting menus prepared from the foods advertised on the page the Tribune offered fifty pairs of free tickets to "The Strangers' Banquet." In addition, a first prize of $10 and a second prize of $5 were offered by Witt's catering department for the menus.

This stunt got the housewives of the city interested, as well as the merchants, and it landed a whole lot of free publicity for the film. Hundreds of menus were received.

Ten Foot Horseshoe Around "Hottentot" Cut-out

CHICAGO, Ill.—An attractive street corner display stand was made up on "The Hottentot" by Manager Max Small of the Franklin theatre.

He took a cut-out from the six sheet on the attraction of the two leaping horses, mounted it with a horseshoe that was about ten feet tall and five feet wide and let Chicagoans deduct that he had a racing picture of tense action.

The cut-out was captioned: "A Rollicking Romance of Racing."

A Front Page Story Given Classified Ad Contest

MILWAUKEE, Wis.—In addition to a tie-up with The Milwaukee Journal, which comprised a motion picture made in the Journal, showing how a metropolitan daily is assembled and issued, "A Front Page Story," which was shown at the Rialto theatre, had a further tie-up in the Want-Ad department.

Inasmuch as two cleverly written ads have a most important part in the plot, and realizing that everyone appreciates the importance of a good advertisement these days, The Journal offered prizes to the persons selecting the five best written ads from the Sunday Journal of Feb. 25. First prize was $25; second, $10; third, $5; 10 prizes of $1 each and 50 tickets to the Rialto theatre.

Showing the manner in which H. B. Clarke, manager of the Strand theatre, Memphis, decorated the front of the house for "The World's Applause"

Announcing

8 BOX OFFICE WINNERS *from* ARROW

"LOST IN A BIG CITY"

"JACQUELINE" *or "Blazing Barriers"*

"THE BROKEN VIOLIN"

"NONE SO BLIND"

"THE RIP TIDE"

"*The* LITTLE RED SCHOOL HOUSE"

"MAN *and* WIFE"

"*The* STREETS *of* NEW YORK"

W. E. SHALLENBERGER, *Pres.*

Vital Importance of the Independent Field

THE history of the motion picture business is largely the history of a series of attempted monopolies. Through control of patents, through control of product, through control of theatres, through control of releasing channels—in one way and another, some group has been attempting to gain a monopoly almost as long as there has been any motion picture business.

But it is also the history of a little group of pioneers who chose to be Independent—who chose to fight to the last ditch to defeat the menace threatening the industry and to preserve the integrity of motion picture screens throughout America.

Those men, who risked everything to keep the industry free and open, have constituted what is still known as the Independent Field.

This Independent Market has operated on the State Rights basis, each picture being sold to a local distributor in each territory, as distinguished from the national distributor, who operates his own chain of branch exchanges throughout the entire country.

The history of this field is a brilliant one. The Independent, or State Rights, Market has been the releasing outlet for some of the biggest money makers that the exhibitors of America have ever played, as a brief examination of screen history will show.

The greatest picture of all—the picture which definitely established the motion picture as a medium second to none and which has brought in at the box offices of America more than twenty millions of dollars—"The Birth of a Nation"—was a State Rights picture, released on the Independent Market. As long as there are motion pictures, this picture will be the standard by which others are judged, and it will stand as a great monument to the Independent Field and its possibilities.

Again, one of the comedy classics of the screen—a picture which theatres have played and re-played—a picture that made a star and a director famous—a picture that has brought in around five millions of dollars at theatre box offices "Mickey"—was released on the Independent Market.

Another very successful screen comedy, with one of the greatest comedy casts ever assembled—a cast that could not conceivably be assembled today, save at a prohibitive cost—was also a contribution of the Independent Market to the freedom of the industry—"Tillie's Punctured Romance."

When Thomas H. Ince made what still stands as his most ambitious production, "Civilization," a mighty presentation of the horrors and folly of war, he chose the Independent Market as the avenue of release, and the great spectacle went out on a State Rights basis—another proof of the fact that no exhibitor need fear that his supply of good product could be cut off by any threat of monopoly.

There has been another type of product available in the Independent Market, too; less lavish and spectacular, but with that vital quality—high Exploitation Value. Pictures with titles that meant money at the box office, with a large degree of heart interest and with angles that offered great possibilities for profitable exploitation.

Such pictures, for instance, have been, "Where Is My Wandering Boy?" and "Ten Nights in a Barroom"—pictures that have been money-makers for exhibitors because they were made at a reasonable cost and were available at a price that left an opportunity for profit after the rental was paid.

W. Ray Johnston, Vice-President, Arrow Film Corporation.

The serial field, too, has had worthy representatives among State Rights releases. Such outstanding serials, in recent years, as "The Son of Tarzan" and "The Lost City" were released on the Independent Market.

To this product, and to the Independent Market, must go much of the credit for the fact that the motion picture business today is not in the control of any one group.

Many exhibitors, too, have dealt with the State Rights distributor wherever possible for the reason that he is dealing with a local concern in his own territory—because there are no contracts to go to New York for a final O. K. and no disputes to be settled at the home office.

One of the very outstanding figures in this Independent Market, for many years, has been W. E. Shallenberger, better known to his associates as "Doc" Shallenberger, the president of the Arrow Film Corporation, a company which he has made stand for the best in the Independent Field.

Dr. Shallenberger has become known to exhibitors everywhere as one of the champions of the Independence of the Motion Picture Industry and one of the leading opponents of those who sought to monopolize it.

He has had the courage to keep up this fight through discouragements and setbacks and opposition, year after year, bringing out a volume of product that has helped to assure exhibitors of an adequate supply of pictures, despite threatened monopolies.

Arrow Film Corporation has always sought to produce a type of picture that would be a definite money-maker for the exhibitor. Box office value, plus entertainment value, has been Dr. Shallenberger's constant aim, and how well he has succeeded may be seen by a review of some of the outstanding pictures this company has brought out in past years.

Starting in 1914, Dr. Shallenberger launched the Arrow Film Corporation as a producing company. The first product was a series of two-reel photoplays featuring Tom Moore and Anna Q. Nilsson.

Dr. Shallenberger then turned his attention to special productions, and in 1915 filmed the Hall Caine novel, "The Deemster." His experiences in placing this for distribution convinced him that the state right field was the logical channel of release and the picture was handled on this basis.

His contact with the State Rights field in handling "The Deemster" brought his attention to the fact that there was a definite need for an organization which would act as an impartial middleman, bringing together the independent producer and the independent exchange, acting as an equitable agent for both.

With this ideal firmly fixed, he began to build the Arrow Film Corporation on its present basis, confident that the validity of his idea would ultimately be recognized. The company began in a small, one-room office in the Times building, New York, and its growth has been such that today it occupies nearly an entire floor in the Candler building, and has offices in such foreign capitals as London and Paris.

Not only has the company grown in size, however, but in prestige—in its recognition as one of the important factors in the motion picture industry. No longer can Arrow be said to be any less important than the so-called "national" distributors—it merely operates on a different basis, and one which Dr. Shallenberger firmly believes to be more fundamentally sound. Its program for the current year will total better than a hundred releases—a schedule that places it among those entitled to be called the "leading" firms in the business.

These pictures are all being built to the Arrow standard of definite box office value, with the idea of giving the independent exchange a readily salable type of picture which in turn, will make money for the exhibitor, through its exploitable value.

Throughout the United States more than 150 exchanges are handling Arrow product of one sort or another, and throughout the foreign field the company has some 300 customers.

Eleven producing companies, eight of them making feature product and three making short subjects, are under contract to provide material for the Arrow program.

Back of all of this stands the reputation and ideals of Dr. Shallenberger, who has consistently fought for the application of sound business methods in the handling of pictures—for square dealing with all, for careful merchandising, for analysis of the market and an effort to meet its needs and demands.

Just as, according to Emerson, "An institution is the lengthened shadow of a man," so is Arrow Film Corporation the "lengthened shadow" of Dr. Shallenberger, and reflects his purposes and aims. Surrounded by an able and carefully selected corps of executives, with faith in his ideals and motives, Dr. Shallenberger has seen his company—at first little more than an idea—grow into a recognized institution.

At the present time eight important feature productions are on the releasing schedule, "None So Blind," "Jacqueline" or "Blazing Barriers," "Rip-Tide," "The Little Red Schoolhouse," "The Broken Violin," "Man and Wife," "The Streets of New York" and "Lost in a Big City." These are described in the following pages.

Players, Authors and Directors Making Arrowplays

Ben Wilson | George L. Clarke | Norma Shearer | J. Barney Sherry | Effie Shannon | Maurice Costello | Edward Earle

Anders Randolf, | Sheldon Lewis | William Fairbanks | Burton King | Lew Cody | Barbara Castleton | Russell Simpson

Francis Ford | Zena Keefe, | Charles Beyer | Gladys Leslie | George Rigas | Peggy O'Day | Stuart Holmes

J. Frank Glendon, | Jack Perrin, | Rita Rogan, | James Oliver Curwood, | R. W. Wood, Jr., President Atlantic Features; | Peter B. Kyne, | E. K. Lincoln.

George Irving, | Ivy Ward, | Evangeline Russell, | L. Case Russell, | John Lowell, | Jane Thomas, | Edmund Breese.

J. Grubb Alexander, | Marguerite Courtot, | Eddie Lyons, | Rosemary Theby, | J. Frank Glendon, | Diana Alden, | Jack Dillon

A. B. MAESCHER

This Organization is an independent producing company created to produce pictures of the highest type.

Each of our releases is an all-star special filmed from the story of a recognized writer.

The exhibitor and the exchange man can bank with absolute certainty on every picture which bears the Maescher name.

ALL MAESCHER PRODUCTIONS

PRODUCTIONS

A Current Special Feature Is

"THE RIP TIDE"

DIRECTED BY JACK PRATT

One of the Most Intensely Dramatic Pictures of the Day - - - with Stuart Holmes, Rosemary Theby, George Rigas, Russell Simpson, J. Frank Glendon, Diana Alden and Dick Sutherland.

Every A. B. Maescher Production Meets the High Standard of the Exhibitor Who Seeks to Please His Patrons.

Produced under the personal supervision of
EUGENE EVANS

The A. B. MAESCHER PRODUCTIONS
Hollywood, California

Distributed by ARROW FILM CORPORATION

Scenes from "Lost in a Big City," starring John Lowell, supported by Baby Ivy Ward; produced by Blazed Trail Productions; released by Arrow Film Corporation.

"Lost In a Big City" Holds Appeal For All

IT IS seldom that a photodrama comes along which holds an appeal for everyone, but we are supremely confident that the new Arrow-Blazed Trail Special, "Lost in a Big City," *is* such a picture.

A production may have a universal theme and yet, taking it incident by incident and scene by scene, it may be totally lacking in audience appeal. In reviewing in our mind's eye pictures which have stood out from the rest, we find that in almost every case those that met with the greatest success were old-time melodramas, "Way Down East," "The Old Homestead," "Rags to Riches," "The Streets of New York" and "Ten Nights in a Bar Room." These photoplays triumphed because they combined all the elements necessary to good entertainment, thrills, humor, pathos, heart-interest and suspense. This is most certainly the recipe for a sure-fire hit. "Ten Nights in a Bar Room" conclusively proved this, not so long ago, when it swept the country in a blaze of glory. Greatly encouraged by the reception accorded this wonderful picturization of the famous old stage play, Blazed Trail Productions, Inc., decided to make another which would be even bigger and better in every way. And so they began work on that equally well-known and well-beloved melodrama, "Lost in a Big City." It was adapted to the screen by the same scenarist, L. Case Russell, and the cast is headed, as before, by John Lowell and Baby Ivy Ward, and includes Jane Thomas and Evangeline Russell.

John Lowell's rise to fame has been extraordinarily rapid. In fact, it may be said that "Ten Nights in a Bar Room" alone has served to make his name known from coast to coast. Strong, virile and rugged, he seems to radiate the very spirit of the great outdoors. It has often been said of him that he is not, in the strictest sense of the word, an actor but simply a man of extraordinary personality, who works before the camera as he would act if he were actually faced with the situation he is to portray.

John Lowell's hold upon the affections of the public will most certainly increase as he goes from triumph to triumph. His work in "Ten Nights in a Bar Room" is magnificent—but it is absolutely outshone by the splendid characterization which he contributes to "Lost in a Big City."

Baby Ivy Ward is probably the best known child motion picture actress today. She has played stellar parts for Metro, Famous Players and a host of other big producing companies. She has appeared with such prominent and well-known stars—both on the stage and on the screen—as Elsie Ferguson, Ethel Barrymore, Emily Stevens, Ethel Clayton, Robert Warwick and Dorothy Dalton.

Jane Thomas does splendidly in her role of the deserted wife. She is one of the most brilliant of the younger actresses before the camera today and bids fair to become one of the screen's leading luminaries in the near future. Her excellent work in the big Fox special, "The Town That Forgot God," is known to all. In addition she has appeared in many other successful and popular productions, among which may be mentioned Goldwyn's "The North Wind's Malice" and "Restless Wives."

Evangeline Russell comes rightfully into her heritage of histrionic ability, for her father is one of the screen's foremost actors, while her mother is one of the greatest scenarists in the profession. In spite of these advantages, Miss Russell chose to make her way entirely on her own rather than to bask in the doubtful splendor of reflected glory. And so, little by little and bit by bit, she worked her way up from the ranks of extras until her ability won for her a place in the cast of "Lost in a Big City"—a place which she is ideally fitted to fill. By her excellent handling of the part of Blanche Maberly she definitely establishes herself as a screen star of great promise.

The balance of the cast includes many players who appeared in "Ten Nights in a Bar Room." The names of Charles Beyer, Charles Mackay and James Phillips, who will be remembered for their sterling characterizations in that big triumph, have all become members of the Blazed Trail Stock Company.

The direction of the picture was placed in the hands of George Irving, one of the foremost wielders of the megaphone in the industry, who has a vast string of successes to his credit. Among his many other notable cinema achievements may be mentioned "The Misleading Lady," a Metro production starring Bert Lytell; "Hidden Fires," a Goldwyn picture; "Daughters of Destiny," in which Olga Petrova was starred, and "The Witching Hour." He has, however, never achieved a production of more sterling merit than "Lost in a Big City"—a picture of which any director might justly be proud.

The story deals with the adventures of Harry Farley, a prospector—played by John Lowell—who returns from Alaska after many years to his home town to learn that his sister Helen's husband has deserted her and that she has sold the old farm and gone with her little, blind child, Florence, to live in New York. He starts immediately for the city and after a long search finds them in a squalid tenement.

Richard Norman, the missing husband whom Helen believes to be dead, has, under the name of Sidney Heaton, married Blanche Maberly, the daughter of an old friend of his father's. Maberly is a rich banker and it is Blanche's wealth which has attracted Heaton. One day Dick Watkins, an old pal of Heaton's, who had been paid to report his death, turns up and threatens to blackmail him. In order to raise money Heaton joins a gang of bootleggers, whose smuggling headquarters is in the Adirondacks, and cleans up a large sum in his first deal. Watkins, hearing of this, demands more money for his silence, but Heaton cannot see it that way and, as a last resort, decides to kidnap his little, blind daughter, Florence, and hide her in the Adirondack retreat. In this way he will remove a strong link in the blackmailer's chain of evidence.

Meanwhile, Helen, his first wife, dies and Watkins, fearing that he will be cheated out of his money, turns the tables on Heaton by telling Farley what he knows.

It is here that the big thrills begin. There is a smashing fight in a saloon when Farley tries to rescue his little niece; a chase in an aeroplane to a lodge in the Adirondacks; an exciting ride by state troopers to save one of their men who has been trapped in a blazing fire; another big fight between the troopers and the bootleggers, and a final, tremendous climax when Heaton, in attempting to escape, meets death as his car veers from the road and crashes over a waterfall.

Here is a real story! A story that will cause everyone to rivet their attention to the screen until the final fade-out; whose heart-interest and pathos will bring a lump into their throats and whose thrilling scenes will keep them on the edge of their seats, tense with excitement. In brief, a wonder photoplay of the type that will make history.

John Lowell and His Blazed Trail Company

JOHN LOWELL, star and producer of the Blazed Trail Productions, one of the Arrow "Great Eight," and of the highly successful "Ten Nights in a Barroom," is one of the most picturesque figures on the screen today. A real man of the outdoors, there is none of the pose of the usual screen hero about him.

Although Mr. Lowell is quite emphatic in insisting that he is not an actor at all, his success on the screen has been immediate. A sincere and commanding figure (he is fortunate in having the type of personality that registers on the screen to the best possible advantage), and the very fact that he is unhampered by stage tradition and training lends a vigorous forcefulness and directness to his work that is most effective.

In his portrayal of rugged characters, Lowell has a large supply of material on which to draw, gained from his long experience in the West, where he was born.

As a result, it was logical and appropriate that he should locate the studio of Blazed Trail Productions, Inc., in the heart of the Adirondacks, in the midst of the great outdoors, where pictures could be made that would reflect that spirit. Believing in the future of the independent market, he has chosen that channel of release and is definitely building his productions for that market.

L. Case Russell Is Well Known

L. CASE RUSSELL, who has prepared the scripts for all of the Arrow-Blazed Trail Productions, including "Lost in a Big City" and "Ten Nights in a Bar Room," is one of the best known scenarists in the entire motion picture industry, having been associated with many of the leading companies.

She is the author of more than 500 photoplays, perhaps nine-tenths of which have been original screen stories, and the remainder adaptations. She was associated with the old Biograph company, with Vitagraph, with the World Film Corporation, with Triangle, with Kalem, with Metro, with Fox, and many other companies, the names of which would comprise a veritable roster of the industry.

She prepared scripts for 27 of the Mr. and Mrs. Sidney Drew comedies, which are still remembered as among the cleanest and most amusing comedies that the screen has had. For Madame Olga Petrova, she wrote six stories for pictures which were released through First National.

As a result of this long and varied experience, she brings to her work a deep understanding and appreciation of the requirements of the screen, and is admirably qualified to construct for Blazed Trail productions the type of vehicle demanded by the state right market, with the essential elements of human interest, action and characterization.

Jane Thomas Hailed As Find

JANE THOMAS was chosen for her role in "Lost in a Big City" after a long search for a girl to play the part of Helen Farley, the much wronged wife who is lured from a quiet village to the city, and there deserted with her little blind daughter.

Irving Is Director of Wide Experience

GEORGE IRVING, who directed "Lost in a Big City" for Blazed Trail Productions, Inc., and who has been engaged to direct the next picture, now in preparation under the temporary working title, "Power," has been identified with the direction of screen successes for many years. His list of accomplishments includes many successes, both artistic and financial, of which any director might well be proud.

Among Mr. Irving's successes may be remembered such sterling photoplays as "The Misleading Lady," a Metro production in which Bert Lytell was starred; "Hidden Fires," a Goldwyn picture; "The Wakefield Case," "Daughter or Destiny," which was one of Madame Olga Petrova's greatest successes, "The Witching Hour," "To Hell with the Kaiser," which was a phenomenal money maker, and many others.

From this long experience, Irving has a thorough knowledge of the elements that go to make a successful screen drama, and is well qualified to create pictures for the independent market, where each picture must stand on its own merits and value.

Although comparatively a newcomer to the screen, Miss Thomas has already gone far. With the Fox Film Corporation, she appeared to advantage in "Silver Wings," in which Mary Carr was starred, and in "The Town that Forgot God," the elaborate special production directed by Harry Millarde, she acquitted herself with distinction in the role of a humble school teacher, one of the leading roles.

Her work in "Queen of the Moulin Rouge" also attracted attention, and in "Breaking Home Ties" she capably handled a highly emotional role. Her work came to the attention of the officials of the Famous Players-Lasky corporation, as a result of which she has been added to the cast of "The Exciters," under the direction of Richard Ordynski, and is now working in that production.

Miss Russell Promising Actress

EVANGELINE RUSSELL, who appears in "Lost in a Big City," comes naturally by her screen ability, as she is the daughter of L. Case Russell.

Although she is comparatively a newcomer to the screen, her excellent work as Blanche Maberly in "Lost in a Big City" has attracted the attention of critics everywhere, and she has received the heartiest of praise for her work in the part. She has been carefully and quietly preparing for the work by playing in short length dramas, and with the splendid start given her by the hit she has scored in "Lost in a Big City," she should go far.

Miss Russell will again have an important part in the next Blazed Trail production, which will go into work shortly at the Gloversville, N. Y., studio of the company.

Haley Is Talented Lad

WHITNEY W. HALEY, who appears in "Lost in a Big City" is a newcomer to the screen, but is regarded as an unusually promising boy. His work as Guboni, a young Italian boy, in this picture, has attracted much favorable comment, and a brilliant future is being predicted for him on the screen.

Although new to the screen, he has had highly valuable stage training. He understudied young Peter Grimm in "The Return of Peter Grimm" for two years, and played the part for a portion of that time, bringing him under the master hand of David Belasco, and giving him an excellent technical foundation.

Since appearing in "Lost in a Big City," he has appeared in "Java Head," the Famous Players-Lasky release.

Baby Ward is Child Prodigy

BABY IVY WARD, who is prominent in the cast of "Lost in a Big City," and who appeared in the same capacity in "Ten Nights in a Barroom," is truly a veteran "trouper," despite her years, as she started in pictures at the age of six months, in England.

She was brought to this country a short time later and has appeared in pictures almost continually since. At the age of 15 months she appeared with Nat Goodwin in "Nursery Rhymes." She came to the attention of Harley Knoles, and worked under his direction in a number of pictures for World Film, in support of such stars as Robert Warwick and Ethel Clayton.

Her next engagement was with Famous Players-Lasky, where she appeared in the Ann Pennington vehicle, "Sunshine Ann"; with Elsie Ferguson in "A Doll's House"; played the part of Daisy in "Little Women"; with Dorothy Dalton in "Guilty of Love," and other Paramount pictures.

Miss Brody Is Splendid Actress

ANNE G. BRODY, another member of the "Lost in a Big City" cast is a veteran performer, having played nearly every type of role that a character woman might conceivably be called upon to play. She has been seen as a negro mammy, an Indian squaw, as Italian, French, Jewish, French-Canadian and other characters. This wide range of characterizations has given her a reputation for extreme versatility. In addition to her role in "Lost in a Big City," she has recently appeared in such productions as Cosmopolitan's "The Go Getter" and Paramount's "Glimpses of the Moon," as well as in material put out by the Educational department of Fox.

Keller Is Screen Veteran

EDGAR KELLER, who appears in "Lost in a Big City" as Salvatori, the keeper of an Italian dive, has been identified with character roles on the screen for many years. For six years he was with the western studios of Vitagraph and for two years he appeared in Thomas H. Ince productions, where he built up a reputation as a versatile and capable character man. He appeared in countless productions during this time, and played an endless variety of roles. The pictures in which he has appeared are too numerous to list, but his ability as a character actor shows to excellent advantage, and much praise has been accorded his work.

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starring

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more thrills to the foot than have ever be- fore been crowd- ed into film!

From the play by
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Screen version by
L. CASE RUSSELL
Directed by
GEORGE IRVING

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GEORGE IRVING

Director of

"LOST IN A BIG CITY"

JOHN LOWELL

Star and Producer of

"LOST IN A BIG CITY"

L. CASE RUSSELL

Adapter and Scenarioist of

"LOST IN A BIG CITY"

EVANGELINE RUSSELL

Playing "BLANCHE MABERLY" in

"LOST IN A BIG CITY"

JANE THOMAS

Playing "HELEN FARLEY" in

"LOST IN A BIG CITY"

Also Appearing in Leading Roles in

"The Town That Forgot God," "Silver Wings," "Blue Waters" and "Queen of The Moulin Rouge"

BABY IVY WARD

Supporting JOHN LOWELL in

"LOST IN A BIG CITY"

An Arrow Special Production

WHITNEY W. HALEY

as

"Guboni"

in the Big Arrow Special

"LOST IN A BIG CITY"

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EDGAR KELLER

THE NOTED ARTIST

Portrays the Character of

"SALVATORI"

in

"LOST IN A BIG CITY"

ANNE BRODY

(SUNSHINE)

Supporting John Lowell

as MRS. LEARY

WITH SMILES AND TEARS

IN

"LOST IN A BIG CITY"

Action scenes from "The Little Red Schoolhouse," a Martin Heyl production for Arrow release.

"Little Red Schoolhouse" Has Great Appeal

"THE Little Red Schoolhouse," like its predecessors, "Ten Nights in a Barroom" and "The Streets of New York," is possessed of a title which has a universal appeal. It is a Martin J. Heyl production, adapted from the famous old stage play by Hal Reid and boasts a splendid all-star cast. Martha Mansfield, E. K. Lincoln, Sheldon Lewis, Edmund Breese, Harlan Knight and Paul Everton, are the featured members of one of the greatest aggregations of screen players ever assembled.

John G. Adolfi directed the picture and is perhaps better qualified than nine out of ten directors working today. Logically, for a man to be a first rate wielder of the megaphone he, himself, must needs have gone through the show game, and have seen it from every angle.

The story deals with the thrilling adventures which come unexpectedly to a beautiful young school teacher (played by Martha Mansfield) in a prosaic little country town: A murder mystery; a thrilling chase in speed boats through a storm lashed sea; a terrific fight with a gang of bootleggers—these, and a hundred other thrills are contrasted with engaging vistas of peace and quiet in a little village: scenes of happy childhood in a little school and scenes of rustic simplicity around the old blacksmith shop and the general store.

"The Little Red Schoolhouse" presents an engaging blend of humor, pathos, heart-interest and thrills—and through it all there runs a beautiful love theme. We don't think we are putting it too strong when we say this famous old melodrama bids fair to repeat the remarkable success attained by "Ten Nights in a Barroom."

Every accessory for advertising and exploitation has been carefully thought out and prepared; and every exchangeman and exhibitor throughout the country may feel assured of the usual high order of co-operative service which Arrow always stands ready to give.

Some of the highlights in "The Rip Tide," an A. B. Maescher production, released by Arrow Film Corporation.

Unusual Photoplay Presented in "Rip-Tide"

ONE of the most unusual productions ever to be released in the Independent market is "The Rip Tide," which has just been created for Arrow Film Corporation by A. B. Maescher Productions. Here is a picture with a story so daring and unusual as to hold every observer engrossed; with lavish and magnificent sets which will impress themselves indelibly upon the memory of every beholder; with a cast of players which compares more than favorably with any other aggregation of cinema celebrities ever assembled for the enacting of a screen drama; and, above all, with such superlatively intelligent direction and clean-cut technical perfection as can not fail to lift it far above the run of even the so-called super-specials and install it securely in a foremost place among the year's great pictures.

J. Grubb Alexander, author of "The Rip Tide" and scores of other tremendously successful scenarios as well, claims that it represents his greatest achievement. Eugene Evans, general manager of Maescher Productions, and Jack Pratt, the company's director general, have both claimed that "The Rip Tide" represents their supreme achievement. And when one takes into consideration the long years that both of these men have devoted to the making of motion pictures, this statement carries a vast deal of weight.

To the making of "The Rip Tide," too, each individual member of the cast seems to have given of his or her best. Stuart Holmes, for instance, rises to supreme emotional heights in the playing of Count Boris Voronsky and it is safe to assert that no Mansfield or Barrymore of the speaking stage has ever builded a more vivid picture. Rosemary Theby as Voronsky's deserted wife is excellent, while the work of J. Frank Glendon and Diana Alden indicates clearly why these two young players have gained and held the affections of so vivid a throng of admirers. And last but not least there is that sterling artist, George Rigas, who, in a role rich in opportunity, creates a character which, whether present or not, dominates every situation in the photoplay. Mr. Rigas has enjoyed a tremendously successful stage career abroad and in the United States, having appeared in "Romeo and Juliet," in "Ghosts" and in Tolstoi's "Redemption," as well as many other big plays of similar calibre. His screen career includes such productions as "Woman," "The Scar," "The Dangerous Moment," and "Children of the Night.' To the role of "the Philosopher" all the charm and polish which have won for him so prominent a place in Screendom's Hall of Fame, he brings.

Taking it all in all, "The Rip Tide" is a great picture,—great in theme and great in execution. It must undoubtedly prove an artistic and sensational success and it is pretty safe to venture the prediction that it will be set up as a standard for motion picture construction through the years to come.

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J. BARNEY SHERRY · PAUL PANZER
· KATE BRUCE · CHARLIE FANG ·
BABY HELEN ROWLAND · JOSEPH DEPEW
RUSSELL GRIFFIN & EDRIA FISK

DIRECTED BY
DELL HENDERSON
adapted for the screen by
THOMAS F. FALLON & DOROTHY FARNUM

Produced by
PINE TREE PICTURES
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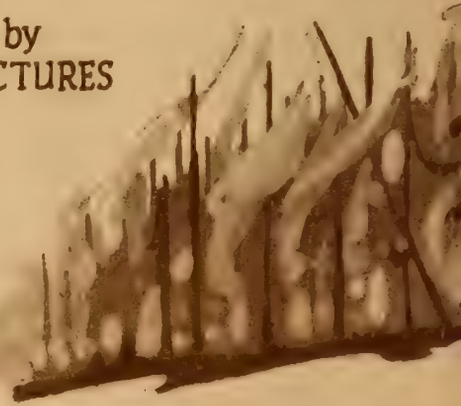

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Directed by
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AN A.B. MAESCHER PRODUCTION

with a notable cast including

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A great picture built upon a most amazing situation

plot?-indeed yes! and supreme love and sacrifice

The Cast:

GLADYS LESLIE — MAURICE COSTELLO
NORMA SHEARER — ROBERT ELLIOTT

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featuring BARBARA CASTLETON · EDWARD EARLE
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"The Broken Violin"

WITH

DOROTHY MACKAILL — REED HOWES
ZENA KEEFE — RITA ROGAN

Supported by an Excellent Cast Including

Gladden James — Henry Sedley
Jack Richardson — Warren Cook
Joseph Burke

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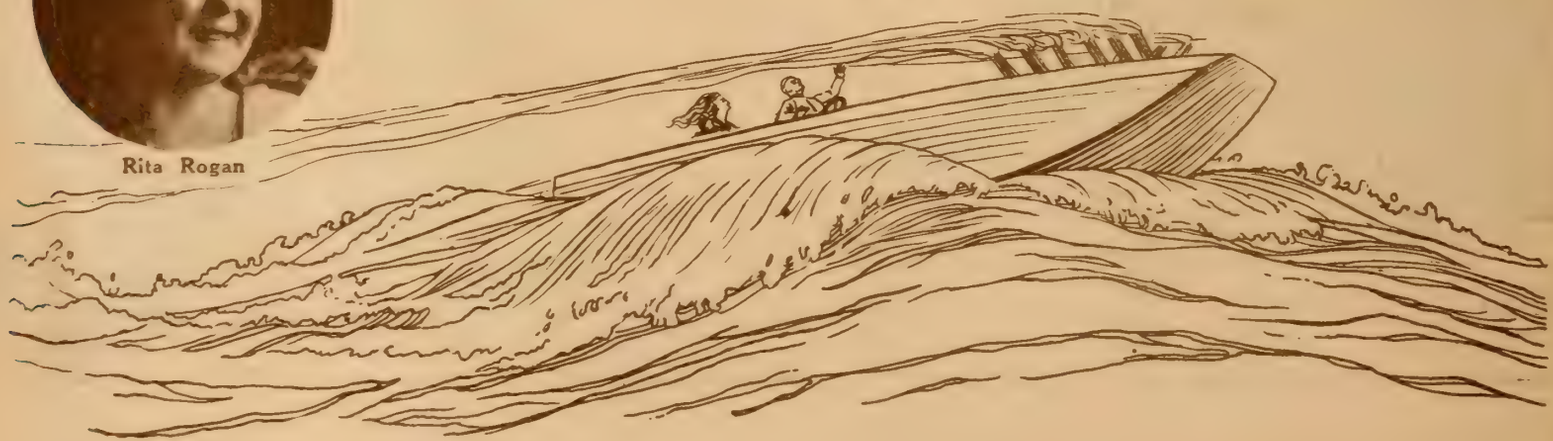
A GRIPPING society melodrama embodying all the dramatic elements that make a sure fire box office attraction.

Love Interest—Pathos—Action

all abound in "The Broken Violin." The first screen visualization of a death defying drop from an aeroplane to a racing speed boat is only one of the big punches of the picture. This is the first of a series of four box office specials to be released during the coming year by

The Arrow Film Corporation

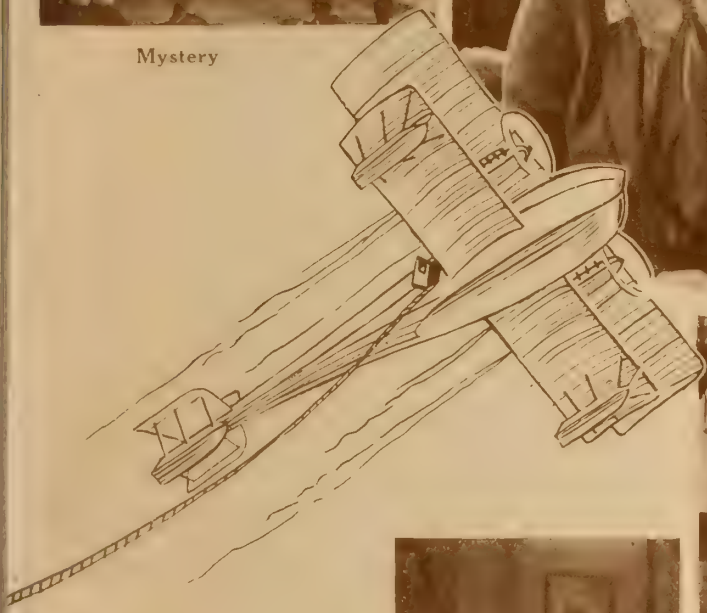
Directed by Jack Dillon



Mystery

Abound in Love Interest

Touching and Gripping



Plenty of Action

Society

Suspense

Club-Life-Gambling

RITA ROGAN

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D. W. GRIFFITH Says:

"She Is a Human Doll"

MOST WIDELY PUBLICIZED CHILD ON THE SCREEN

Playing One of the Star Roles in
"THE BROKEN VIOLIN"
An Arrow Special

Prominently identified with the following successes:

"Orphans of the Storm", "The Wild Goose", "The Inside of the Cup", "Straight is the Way", "Dynamite Allen", "Fantomas", "Flesh and Spirit", "The Wrong Woman" and others.

ACKNOWLEDGED AS THE GIRL JACKIE COOGAN

Group of scenes from "Man and Wife," produced by Effanem Productions and released by Arrow.

Powerful Story Related in "Man and Wife"

ONE of the best casts ever assembled for any picture is to be found in "Man and Wife," one of the biggest productions of Arrow's "Great Eight" series. It as directed by John L. McCutcheon, who ecently made "The Message of Emile Coue" or Educational. The cast includes such well-nown and popular players as Gladys Leslie, obert Elliott, Maurice Costello, Norma hearer, Edna May Spooner and Ernest filliard.

The story of "Man and Wife" is one of ie most unusual ever to reach the screen. It acks a tremendous punch, and is handled in ich a way that it cannot possibly give offense the most particular spectator. It deals ith the adventures of two country girls—sisters—who both married the same man. They were brought up on a little farm in the Berkshires. One was content to milk the cows, help with the house work and enjoy the simple comforts of country life. The other longed for excitement and romance; her soul was cramped and her impulses stifled in the little farm house in the Berkshire Hills; she wanted to live in the city with its bright life and hectic pleasures. Finally she ran away and was swept into life's seething maelstrom . . . . What happened to the strayed girl and the strange part which her sister, who stayed at home, played in her life years later, make a tremendously engrossing photoplay which will rivet the attention of spectators until the final fade-out.

This is a production, as may readily be seen, which boasts unusual possibilities for putting it over. It is a showman's picture; one which we feel confident will prove remarkably successful. An extensive and effective exploitation and advertising campaign has been worked out for it that includes many novelties. There is a striking sticker, a post card of teaser variety, an unusual mailing tag with wedding ring attached and several teaser ads that will make them sit up and take notice. All in all, "Man and Wife" is a production of the highest calibre—one that cannot be played up too strong—and we have spared no effort in preparing worth-while material toward that end.

Scenes from "None So Blind," directed by Burton King for State Pictures Corporation; released by Arrow Film Corporation.

"None So Blind" Burton King's Masterpiece

ONE of the strangest and at the same time one of the strongest stories ever to be picturized is "None So Blind," he second Arrow-Burton King production.

Throughout "None So Blind" there runs a dual love motif: A young aristocrat has become enamored of a beautiful girl who is not of his faith, while a charming debutante who walks in the rarefied atmosphere of the highest social strata has met and given her heart in the keeping of a boy of Russian parentage.

The theme is further complicated by the fact that the parents of each of the young couples involved in this four-sided tangle have made totally different plans. How it all works out in the end makes a picture play which is as engrossing as it is unusual.

Too much credit cannot be given Dore Davidson who, in the role of an old Jewish father, rises to sublime emotional heights. Mr. Davidson, featured by Cosmopolitan Productions in "Humoresque," and starred in "The Good Provider," is one of the greatest actors before the motion picture camera today. In his long and eminently successful career he has never given a performance which approaches his work in "None So Blind."

Edward Earle, last seen in "The Streets of New York," registers a distinct triumph in "None So Blind." A clean-cut, capable player of infinite popularity, he demonstrates once again his absolute mastery of the histrionic art. It is safe to assert that the tremendous personal following which in a recent contest elected him to the throne of the world's most popular motion picture star, will be vastly enhanced by this, his newest and greatest role.

Opposite Edward Earle is Zena Keefe, a beautiful and gifted artiste, whose successes are too numerous to bear repetition. Miss Keefe plays a dual role and brings to it the rare distinction and beauty which invariably characterize her work.

The balance of the cast is a strong one, and includes such well and favorably known players as Anders Randolf and many others of almost equal importance.

Evan aside from the fact that "None So Blind" is made extraordinary by a glittering galaxy of screen luminaries, it would merit attention by the sheer strength of the story alone. It is certainly one of the most entertaining pictures ever filmed, rich in drama and heart-interest and infinitely strong in its appeal. In fact, Burton King, who directed "The Streets of New York," one of the biggest of recent successes, considers it his greatest work; and when you take into consideration his standing in the directorial field, that recommendation carries considerable weight.

A few scenes from "Jacqueline," a Pine Tree production directed by Dell Henderson for Arrow release.

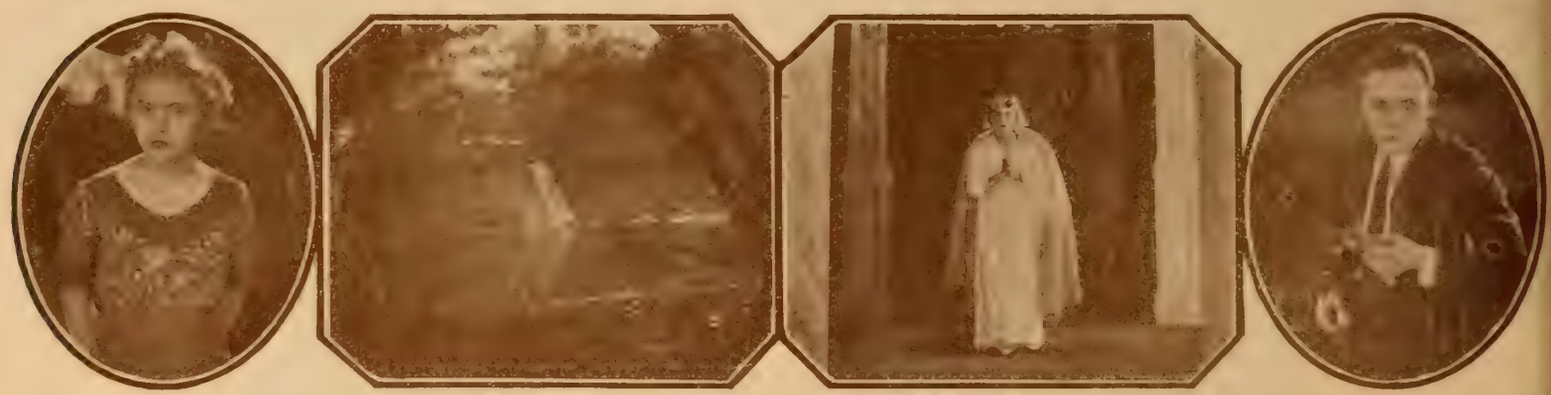
"Jacqueline" Production of Unusual Calibre

A VERY definite idea of the calibre of "Jacqueline or Blazing Barriers," may be gained from a careful analysis of the cast chosen for its enacting. Marguerite Courtot, Lew Cody, Sheldon Lewis, Effie Shannon, Edmund Breese, Charlie Fang, Joseph Depew, Helen Rowland, Paul Panzer, Gus Weinberg, Russell Griffin and Kate Bruce are but a few of the big names which will prove to be so many magnets for the theatre-going public and a veritable gold mine for the exhibitor.

Dell Henderson, who directed "Jacqueline, or Blazing Barriers," acknowledges this picture as his masterpiece.

One of the high-lights of the picture occurs when, through the exigencies of the plot, two daring lumberjacks run Devil's Gorge in a canoe. This sequence is unique in its entirety. According to Mr. Henderson, five separate and distinct attempts were made to run these ferocious rapids, and these five attempts cost five canoes and—nearly—two lives, for if it had not been for the quickness and courage of Mr. Henderson and his assistant, Bernard Lewis, the last two men who matched their stamina against the treacherous white waters of the gorge would not be here today. And then when it appeared that the idea would have to be abandoned there happened upon the scene Walter Hines, millionaire sportsman, a native of Maine and a close, personal friend of Mr. Henderson's. Learning what was required, he promptly volunteered his services and, making a long story shorter, he, accompanied by his Indian guide, succeeded in accomplishing what had never before been done in the history of Maine—ran the rapids in Devil's Gorge! A veritable battery of cameras, placed along the banks, caught every moment of the daring run and in fact every expression of the men's faces whereon are indicated the various emotions indicative of the strain under which they lay. It is questionable if ever before such a remarkable example of courage has been recorded by the camera.

The outstanding feature of "Jacqueline, or Blazing Barriers" is the forest fire, a description of which is a task to baffle the greatest literary mind. Suffice to say that for spectacular magnificence and nerve-tingling thrill the silver sheet has never known anything to equal or even approach it. Mr. Henderson and his staff, plus a group of technical experts, worked three weeks, laying the necessary preparations for the conflagration. An entire seventy-five acre island in Casco Bay, Maine, was burned off and the result achieved more than justified the time and expense involved in creating the effects. For the screen has been enriched by such a spectacle as will afford tremendous pleasure to vast throngs of theatregoers throughout the length and breadth of the land.



Scenes from "The Streets of New York," a Burton King production produced by State Pictures Corporation, released by Arrow.

"Streets of New York" Given Strong Cast

WHEN Burton King, the well known producer and director, began work on "The Streets of New York," he determined to make it the biggest and finest production of his career. He arranged with Leota Morgan, one of the best writers for the screen today, to do the adaptation of the famous old stage play, and then set about assembling a cast of superlative merit. Edward Earle, Barbara Castleton, Dorothy Mackaill, Anders Randolf and Leslie King are the featured members of this splendid cast, and each and every one has a string of

Dorothy Mackaill, although comparatively a newcomer to the screen, has already established a reputation as a screen actress of sterling ability. She graduated to the silver sheet from Ziegfeld's Follies. Since then she has appeared in a great many successful pictures which include several Torchy Comedies with Johnny Hines, and "The Lotus Eater," starring John Barrymore.

Anders Randolf and Leslie King are too well known to need any encomium here. They are both "heavies" of international repute whose vast screen experience is clearly evident in their excellent handling of the roles of "the Wizard of Wall Street," and "the Wizard of the Bowery" in "The Streets of New York." Among Mr. Randolf's best known and best liked pictures are "Black Beach," for D. W. Griffith and "Jim the Penman," which starred Lionel Barrymore.

Mr. King will be remembered as "Jacques" Forget-Not" in D. W. Griffith's "Orphans of the Storm."

"The Streets of New York" had its premiere at Frank G. Hall's million-dollar State theatre in Jersey City. The picture opened to enormous business, which increased with each succeeding performance, and the termination of the engagement saw a new house record established. Its remarkable success was repeated at the Arcadia theatre, Reading, Pa. W. J. Mahoney telegraphed that he had closed a week's engagement of "The Streets of New York" at his Rialto theatre, Providence, R. I., playing to the second biggest week the house ever had.

JOHN L. McCUTCHEON

Director of

"MAN AND WIFE"

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&
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"MAN and WIFE"

MAURICE COSTELLO

Appearing in Arrow Specials

"MAN AND WIFE" "NONE SO BLIND"

Now Playing In

"GLIMPSES OF THE MOON" "FOG BOUND"

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"Man and Wife"

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CAN BE ENGAGED INDIVIDUALLY OR AS A TEAM

CHARLIE FANG

Portraying an Important Part in the All-Star Production of James Oliver Curwood's Story

"JACQUELINE"

Well Remembered
For His Work in

"DREAM STREET"

Some of the scenes from "The Broken Violin," produced by Atlantic Features, Inc., for Arrow release.

Strong Heart Appeal in "The Broken Violin"

W. E. SHALLENBERGER, president of Arrow Film Corporation, announces the completion of "The Broken Violin," which has just been completed by Atlantic Features, Inc., under the direction of Jack Dillon.

This production was made from an original story by George Rogan and scenarized by L. Case Russell, whose work in "Ten Nights in a Barroom and "Lost in a Big City" has proved her one of the most capable scenarists in the industry.

This is the second production of Atlantic Features and is an elaborate and spectacular picture with a splendid cast in the personnel of Reed Howes, a comparative newcomer to the screen but one who has been classed by critics as a distinct "comer;" Dorothy Mackaill, whose work in "The Streets of New York" and the Edwin Carewe production, "Mighty Lak a Rose," has been causing wide comment; Zena Keefe whose work is familiar to everyone; and little Rita Rogan, the phenomenal child actress who in this picture exceeds anything she has previously done. Miss Rogan, although only eight years of age, is well known to motion picture fans and exhibitors through her work with D. W. Griffith in "Orphans of the Storm" and the Cosmopolitan production, "The Wild Goose," —in which the reviewers said she practically walked away with the picture. Others in the cast are Jack Richardson, Gladden James, Henry Sedley and Tammany Young.

The scenes of "The Broken Violin" are laid on Long Island and in the northwoods of Canada, and the picture is particularly remarkable from a pictorial standpoint as the natural resources of these places and the homes of the Smart Set furnish a splendid background to which the camera work of George Peters has done full justice.

The story is that of a young man deprived of his inheritance through the unscrupulousness of the private secretary of his grandfather, his fight to regain his fortune, and final triumph of right over wrong. A beautiful love story runs through the picture which, by the way, culminates in what is said to be one of the most thrilling and spectacular scenes of its kind ever made. Herein Reed Howes rescoes his sister, Rita, from a speeding motor boat by the expedient of pursuing it in an aeroplane, from which he drops to the boat. After a thrilling fight with the villain he succeeds in rescuing her and returns to claim his fortune and his bride.

Atlantic Features Has Strong Organization

AMONG the companies producing for the Arrow Film Corporation is Atlantic Features, Inc., of which R. W. Wood, Jr., is president, Tom Keck, vice-president and Percival Carter, secretary and treasurer. President Wood in an interview this week said:

"Before definitely deciding to enter the motion picture industry we made a very careful investigation as to the availability of a market for independent products, and having satisfied ourselves that a big market really did exist, we formed a producing organization.

"Two pictures were then made, and after looking over the field of independent distributors, decided to get if possible a releasing contract with the Arrow Film Corporation, knowing that they had a very fine organization made up of excellent executives and a par excellent sales force."

The two pictures which have been finished are entitled, "The Broken Violin," from the well known story by George R. Regan, on the staff of the New York American, and "High Speed Lee," taken from the Saturday Evening Post story, "Only A Few of Us Left," by J. P. Marquand.

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About "None So Blind" Players and Director

BURTON KING, who directed the eminently successful Arrowplay, "The Streets of New York," is also the director of "None So Blind," one of the "Great Eight." King has been associated with motion pictures for many years, and has been responsible for the direction of many successful photoplays. His long career has included such pictures as "The Discarded Woman," "The Lurking Peril," a Pathe serial, "The Master Mystery," starring Houdini, and "The Man from Beyond," starring Houdini, which was King's first independent production.

King has great faith in the independent market, and is devoting his best efforts to creating suitable pictures for it.

Vitagraph Favorite in Arrow Special

MAURICE COSTELLO, who appears in the cast of two of the "Great Eight" being distributed by Arrow, "Man and Wife" and "None So Blind," needs no introduction to those in the motion picture industry. For years, with Vitagraph, he was perhaps the most popular male star on the screen, and his portrayal of Sidney Carton in "A Tale of Two Cities" is still remembered as one of his finest, and he also starred in "Mr. Barnes of New York," "The Man Who Could Not Beat God," and other notable successes of those days. Now he has successfully made the transition to character roles and is achieving a new popularity along other lines.

Thematic Cue Sheet Seen as Exhibitor Aid

ALTHOUGH many new ideas and suggestions are offered almost daily for the improvement of motion picture presentation, the one really big and beneficial thing that has been accepted and adopted by progressive film distributing companies is the Thematic Music Cue Sheet, which is available to exhibitors showing many of the pictures released by the Arrow Film Corporation.

This cue sheet, which is furnished to the exhibitor without charge, is undoubtedly one of the greatest services being rendered to theatre men today.

Has Big Part in "None So Blind"

DORE DAVIDSON, who ranks as one of the screen's best character actors of his type, has a prominent role in "None So Blind," the Burton King production which is among Arrow's "Great Eight." Davidson appeared in support of Vera Gordon in "Humoresque," and registered a triumph as the old Jewish father that was second only to that of Miss Gordon herself. He again appeared with her in "The Good Provider," where he further enhanced his reputation for characterizations of this type, and even surpassed his work in "Humoresque." In "None So Blind" he is given an excellent opportunity for his portrayal of a Jewish father.

Arrow's "Man and Wife" Has Excellent Cast

JOHN McCUTCHEON, director of "Man and Wife" for Effanem Productions, one of the Arrow "Great Eight," is well known as a director of box office pictures.

McCutcheon served for a number of years for many of the leading directors of the industry as assistant director, and was known as the highest paid assistant in the business.

He then branched out as a full fledged director, and was called in to take over "Determination," which several directors had worked on. He spent between five and six months on this production, putting in every possible effort to whip it into shape.

After this he made a series of three pictures for the state right market, then connected with Motion Picture Arts, Inc., for whom he is now doing short subjects, to be followed by a series of features as soon as the necessary arrangements can be made.

In "Man and Wife," Director McCutcheon has screened an appealing story, dealing with an unusual problem, and containing a high degree of heart interest.

National Laboratories' Head Sees Great Progress

MARK M. DINTENFASS, head of the National Laboratories, who has been connected with the motion picture industry almost from its inception, now devotes his time exclusively to the manufacturing of positive prints, including work for Arrow.

Mr. Dintenfass has one of the finest equipped laboratories in America and said that nothing ever pleased him more than to have producers inspect his plant and the type of work it is turning out.

Hilliard Coming to Front Rapidly

ERNEST HILLIARD, who is rapidly coming to the front as a screen heavy, and who gives one of his typical characterizations in "Man and Wife," is a nephew of the noted stage star, Robert Hilliard, and was born in Alsace-Lorraine. Educated in England and the United States, he began his film career in 1915, appearing in small parts in Thanhauser and World Film pictures. He gave this up returned to the United States to re-enter pictures, since which time he has forged ahead rapidly, appearing in "The Ruling Passion" with George Arliss, in Fox's "Silver Wings" and "Who Are My Parents?" in Hodkinson's "Married People," and other pictures.

Mother Role Played by Veteran

EDNA MAY SPOONER, who appears as the mother in "Man and Wife," is a veteran "trouper," whose life has literally been spent behind the footlights and under the Kliegls. Starting as a child actress and starring with the Spooner Stock Company, she later came to Brooklyn, where she was starred in such plays as "Trilby," "When Knighthood was in Flower," "Magda," "Camille," "Madame X," and others, and appeared with great success as Juliet and Desdemona.

Strong Cast Secured for Arrow's "Jacqueline"

CHARLIE FANG, who is a member of the cast of "Jacqueline," one of the "Great Eight" which Arrow is distributing, is unique among motion picture actors. He is a Chinese, and possesses all of the subtle, clever artistry of that race.

One of the first roles in which he came into procinence was in "Dream Street," where he gave a memorable portrayal, so he possesses the screen Croix de Guerre of having serving under the master hand of D. W. Griffith. Among the other photoplays in which he has appeared in "Married People," a Hodkinson release. In "Jacqueline," however, he has one of his biggest opportunities, and it is expected that this picture will further add to his laurels. Mr. Fang throws himself heart and soul into his work, and makes of his character a living, breathing reality. He forgets for the time that he is Charlie Fang, and becomes the character that he is portraying. None can testify to this better than Sheldon Lewis, who is also in the cast of "Jacqueline." The two were called upon to stage a fight scene, and Fang became so intensely allied with his character, that he made the fight a real one, and Lewis emerged with a battered countenance, but the result is a fight scene that is said to be one of the most convincing the screen has had.

Clever Child Has Fine Role

BABY HELEN Rowland, the attractive child player who is a member of the brilliant cast of "Jacqueline," is rapidly acquiring a reputation as one of the cleverest child actresses on the screen. In "Timothy's Quest," where she appeared as Timothy's little sister, she received wide notice from the critics, and showed an unusual gift for screen portrayal.

Her screen career has been an extensive one, an she has appeared in a number of pictures, including "Silas Marner," for Milo Productions, "The Empty Cradle," "What's Wrong with the Women?" a Daniel Carson Goodman production, "My Friend the Devil," and in the C. C. Burr All-Star Comedies with Charles Murray. She appeared with Master Joseph Depew in "Timothy's Quest," "Disposing of Mother" and "The Night Before Christmas," as she again does in "Jacqueline."

Boy Actor Appears in Jacqueline

JOSEPH DEPEW, the promising youngster who appears in "Jacqueline" has a splendid record of portrayals to his credit.

He appeared in "Timothy's Quest," where his work attracted the attention of critics everywhere, and led to lavish praise for his work as Timothy. He also worked in D. W. Griffith's production, "Dream Street," in "Clay Dollars," in "The Broken Silence" and in "Java Head," the George Mellord production for Paramount. In "Timothy's Quest" he appeared in conjunction with Baby Helen Rowland, as was also the cast in "Disposing of Mother" and "The Night Before Christmas."

Maescher to Produce For Independent Market

A. B. Maescher, a prominent real estate operator of Los Angeles, formed the A. B. Maescher producing unit with the intention of making pictures exclusively for the Independent market, and they have put together one of the finest producing organizations now in the motion picture field, appointing Mr. Eugene Evans General Manager and Supervisor of Productions. Mr. Evans has been connected with the motion picture industry for a number of years

Mr. Evans, when asked what they intended to produce as their next picture, stated that they had read many scripts and had not yet decided. He further stated that if they could only keep their standard up to "The Rip Tide," the picture which they have just finished, they would be perfectly satisfied, and it was not their intention to make a large number of pictures but to make a few and make them well.

Friedgen Is Old Timer in Industry

J. RAY FRIEDGEN, president of the Effanem Company, which has produced "Man and Wife" for Arrow release, is a veteran film man who has been identified with every phase of motion picture production. Starting back in 1910, he entered pictures as an actor, and played leads with Pearl White, Louise Huff and others. He played the lead in "God, Man and Devil," and was with James O'Neill when that noted actor produced "The Count of Monte Cristo" for Famous Players.

When he found, however, that the production and technical phases of screen work had a greater appeal for him, he abandoned acting and spent two years with George Kleine, where he served in many capacities, but chiefly as cost expert and purchasing agent. From that time up to the formation of Effanem Photoplays, he was associated with many of the larger companies.

Rita Rogan Called Talented Child by D. W.

LITTLE RITA ROGAN, the clever seven-year-old player who appears in "The Last Will of John Ellsworth," an Atlantic Features production for Arrow, has been brilliantly successful on the screen, having appeared as Tam in the Cosmopolitan production, "The Wild Goose," in "Orphans of the Storm," and other big productions.

She made her first appearance in motion pictures in the Cosmopolitan production, "The Inside of the Cup" under the direction of Albert Capellani. Still later she played in a third Cosmopolitan success, "Straight Is the Way."

Rita was for a while with the Fox Film Corporation. She had an important role with George Walsh and Edna Murphy in "Dynamite Allen," which Dell Henderson directed. Subsequently Edward Sedgwick, another Fox director, used her in "Fantomas."

BURTON KING

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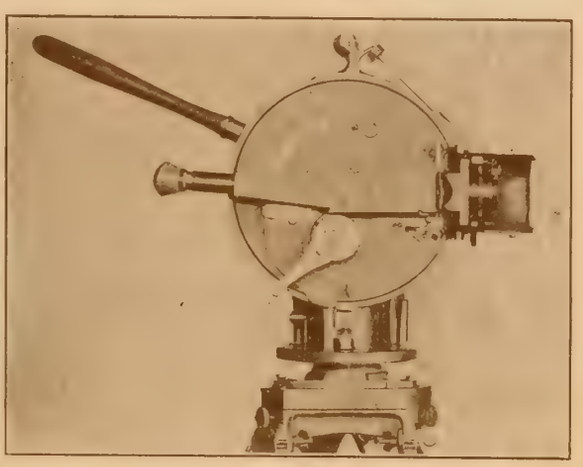

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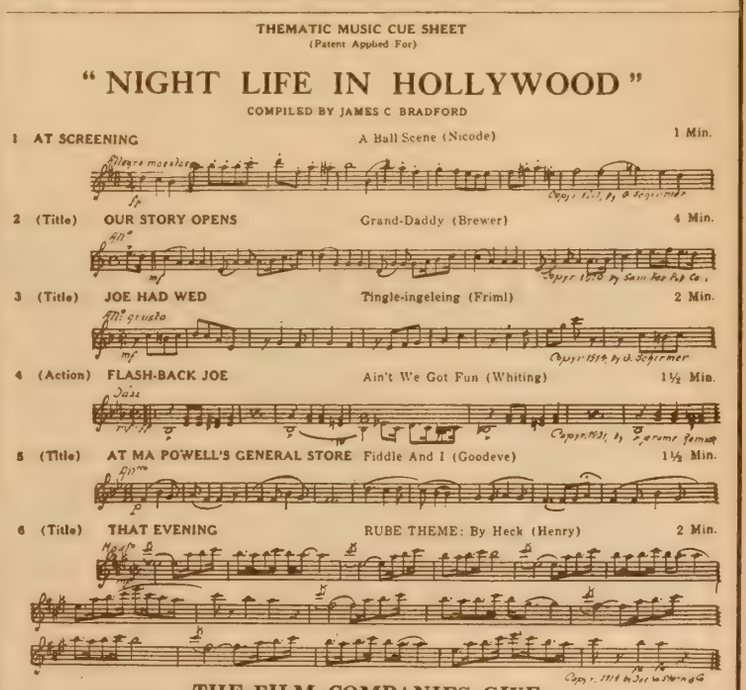
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Pre-release Reviews of Features

"Darkness and Daylight"

Bancroft—Seven Reels

(Reviewed by L. C. Moen)

THIS photoplay is an adaptation of the stage play of the same name by Charles W. Henry, which played on the stage for several generations and has been a perennial favorite with stock companies. Albert W. Plummer, in adapting and directing it for Bancroft Productions, has adhered quite closely to the original version.

The picture was photographed in Worcester, Mass., and as a result the New England settings are present to provide the required atmosphere. It is somewhat unique in the fact that every one of the interiors is an actual New England residence interior. Instead of imitating these in the studio, the company was taken into actual homes in Worcester, arc lights installed, and the picture filmed in real settings, giving the pictpre a convincing air of realism in the investiture.

The cameraman, Frank Zucker, has obtained excellent lighting effects under these conditions, and the photography as a whole is capable, some of the snow scenes being especially well handled.

Except for an occasional touch, the material is not especially new, most of the situations having grown rather conventional. At times, motivation is rather lacking, the characters being moved about in an abitrary way, rather than for a logical reoson, but the same might be said of a great many program releases.

The cast is headed by Alta Vera, who appears as the older sister and is called upon for the heavy emotional portion of the acting. Audrey Berry, who will be remembered for her work as a child player with Vitagraph some years ago, returns to the screen as the blind sister. She screens pleasingly and makes good use of the opportunities offered. William Black is the heavy and Harlan Knight provides comedy relief. Wallace Ray is the brother, and Jack O'Brien is cast as leading man.

This is an average program release, and we should base our campaign principally upon the fact that it is based upon an old favorite play and that it was taken upon actual settings.

The Cast

May Allen.....Alta Vera
Ruth Allen.....Audrey Berry
Alias Bob Thorne.....Wallace Ray
James Bickford.....William Black
Obadiah Jenks.....Harlan E. Knight
William Irving.....Jack O'Brien

From the play by Charles W. Henry. Adapted and directed by Albert W. Plummer. Photographed by Frank Zucker. Produced by Bancroft Productions, Inc.

The Story—Two sisters and brother are persecuted by wealthy man who was spurned by their mother. On the eve of the older sister's wedding, this man brings about a compromising situation, and the two girls go away to a nearby city, where they exist in poverty. The persecution continues, however. The blind sister is turned into the streets and the older sister framed up on a theft charge, but the arrival of the girl's sweetheart straightens out the tangle, aided by a kindly scissors-grinder.

Classification—Comedy drama with heart interest and melodramatic touches.

Production Highlights—The scene at the wedding. The comedy of Harlan Knight. The sympathetic work of Audrey Berry. The excellent snow photography.

Exploitation Angles—The play on which it is based. The title, which suggests numerous possibilities for tie-ups. The novel conditions under which the picture was filmed.

Drawing Power—Suitable for second class houses.

A lively scene in the Educational-Mermaid comedy, "Kick Out," a Jack White production

"Good-By, Girls"

Fox—4746 Feet

(Reviewed by Laurence Reid)

THE sponsors have attached a comedy title to this picture which is mostly a story of adventure in which the action skips about without much head or tail to it. It provides William Russell with a fairly busy vehicle in which he plays the part of a writer ordered by his doctor to take a rest. Once he reaches his mountain lodge and discovers a strange girl in possession of the premises one may look for plenty of helter skelter incident.

"Good-By, Girls" is not dull even though its plot is slight. But in keeping it moving throughout the director has resorted to considerable repetition of scenes. Thus it appears to be padded.

The action releases the familiar pursuit with the youth and his assailants taking turns in out-distancing each other. To vary the monotony of this chase there is introduced a comedy vein which doesn't often register because the gags are repeated too often. Another variation offers an automobile chase which provides a thrill when the hero jumps from one machine to the other. The girl doesn't disclose her identity until the end of the story. But the youth goes to her rescue. She has sought refuge on his estate to escape certain parties determined to gain possession of valuable patents which belonged to her father. The writer doesn't get much rest so his doctor recommends romance.

There is a fair mystery element attached to the story—but it isn't dominant enough to carry the suspense. In all it may be called just an average picture—for average crowds. Russell works hard and should please his followers. Carmel Myers is the girl.

The Cast

Vance McPhee.....William Russell
Florence Brown.....Carmel Myers
Bill.....Tom Wilson
Sarah.....Kate Price
Batista.....Robert Klein

By George Foxall. Scenario by Joseph F. Poland. Directed by Jerome Storm. Produced by Fox.

The Story—Writer is ordered to take a rest and arriving at his mountain lodge he discovers a strange girl has taken possession of it. She asks his protection without giving him a reason. Youth engages in several fights with assailants. The girl finally explains that the enemies were trying to steal a box containing valuable patents belonging to her father. The romance continues.

Classification—Mystery romance.

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Production Highlights—Fairly good suspense. Russell's activity in providing stunts.

Exploitation Angles—Title might be worked out in a teaser campaign. Play it up as interesting mystery romance.

Drawing Power—Suitable for average crowd in second class houses.

"Where the Pavement Ends"

Rex Ingram-Metro—7700 Feet

(Reviewed by Laurence Reid)

REX INGRAM has done it again. His newest expression, "Where the Pavement Ends," shows him at his best because the idea, a familiar one, has been treated in such an artistic way that it never becomes conventional. And speaking about the conventions one may say that they are usually obeyed where the South Sea Islands formula is concerned. The spectator will be treated to a gorgeous pattern in this tropical island story, originally called "The Passion Vine." But it is as inspiring as it is optically pleasing. Yet when all is said and done it is the background which makes the picture such a memorable achievement.

Indeed it is pictorially perfect and still it is a well constructed story, offering the utmost in dramatic conflict, furnishing no little suspense and carrying its romance along with all the incident and atmosphere in perfect harmony. For sheer beauty the feature will be catalogued as one of the best of the year. The theme is trite if you care to dissect it—yet its triteness never becomes obvious.

We have the familiar clergyman and his daughter, the native lover and the degenerate trader. And the conflict surges in their relations to one another. The girl would go back to civilization, but her father is intent on converting the natives in general and the trader in particular. The latter joins the church and receives the pastor's sanction to marry the girl. But to thwart his plans she plans an elopement with the native, excellently portrayed by Ramon Navarro, whose performance, however, is not any better than the one contributed by Harry Morey as the trader—a role in which this sincere actor is at his best.

There is a stirring climax which precipitates a tragedy. The trader is killed and the girl unwilling to marry the native causes him to plunge into the falls. Thus the racial barrier may be called the foundation on which the plot rests. The finale is reached through a sequence of scenes which enthrall one with their gorgeous backgrounds as well as with their spiritual and dramatic touches.

The picture is adorned with a captivating title which is bound to interest anyone in search of adventure and romance. For exquisite color and atmosphere, for a wealth of shots each more beautiful than its predecessor, "Where the Pavement Ends," stands in a class by itself. Alice Terry is appealing as the heroine, acting her role with considerable feeling and poise. Metro has a sure-fire box-office bet here.

The Cast

Pastor Spencer.....Edward Connelly
Miss Matilda.....Alice Terry
Motauri.....Ramon Navarro
Captain Hull Gregson.....Harry T. Morey
Napuka Joe.....John George

By John Russell. Directed by Rex Ingram. Photographed by John Seitz. Produced by Metro.

The Story—Missionary in South Sea Islands is determined to convert unscrupulous trader and neglects his daughter who wishes to return to own country. She falls in love with young native but the trader is intent upon marrying her. The native rescues her but she tells him that she cannot marry him. After his death the clergyman takes his daughter away.

Classification—Romance of South Sea Isles.

Production Highlights—The beautiful production showing gorgeous settings and detail. The fine direction. The splendid work of cast. The

Drawing Power—Big enough to go over anywhere.

"The Famous Mrs. Fair"

Niblo-Metro—Eight Reels

(Reviewed by Laurence Reid)

THE splendid treatment which Fred Niblo has given this adaptation of a popular Broadway success a couple of seasons ago, coupled with some unusually good philosophy which is well emphasized, and atmosphere and acting of a first rate order make "The Famous Mrs. Fair," a picture which is certain to be appreciated everywhere. For one thing it contains a fine audience appeal due to its conflict in the home—the theme carrying, as it does, the dissolution of a family because of the absence of any maternal interest. Niblo has brought out in admirable fashion the logic of the play, dwelling upon the feminine urge to find expression—just as it served as the pivot of dramatic events in the play.

If there is any criticism to be made of the feature it may be aimed at its length. The prologue should be shortened since it only serves in planting the cause for the conflict in the home. The war is responsible for much upheaval in the way the human race has since conducted itself. The author, James Forbes, could not have struck a more genuine note than playing upon the search for expression of the modern woman. Once Mrs. Fair comes back from Europe and becomes "The Famous Mrs. Fair," the picture develops an interest which will carry it far in pubic appeal. None of the scenes are farfetched. What is shown could reasonably happen. There is good, sound philosophy and drama neatly interwoven.

Mrs. Fair takes to the lecture platform. As a result her house tumbles to pieces, for Mr. Fair is not the type of man to pay much attention to "happiness in the home." He carries on an intrigue with a gay widow, the boy marries a girl who is not of his social station, and the daughter after joining a fast jazzy set, elopes with a worthless lounge lizard. Mrs. Fair returns home and the conflict is dramatically effective when a divorce is contemplated between the couple. But their differences are forgotten in the search to save the daughter from disgrace. Once the mother learns her true position in the scheme of things—that her place belongs in the home the picture solves its story and logic.

It is a most fitting conclusion to a picture which contains a whole volume of good sound logic. Through the agency of the voice the play, insofar as its climax is concerned, proved more sustaining in suspense. However, the screen version is one example that a good play can be made into a good photoplay with a little expenditure of imagination and common sense.

The Cast

Mrs. Fair.....Myrtle Stedman
Jeffrey Fair.....Huntley Gordon
Sylvia Fair.....Marguerite De La Motte
Alan Fair.....Cullen Landis
Dudley Gillette.....Ward Crane
Angy Brice.....Carmel Myers
Peggy.....Helen Ferguson
Buddies.....Lydia Yeamans Titus, Dorcas Matthews, Frankie Bailey, Josephine Kirkwood, Muriel Beresford, Eva Mudge, Kathleen Chambers, Peggy Blackwood.

By James Forbes. Scenario by Frances Marion. Directed by Fred Niblo. Photographed by

The Story—Treats of a wife and mother who returns from the war with considerable fame for her work over there. She goes upon a lecture tour and returns to find her home crumbling to pieces. Her husband has been ensnared by a giddy widow—her son has married a girl who does not quite fit in the mother's social scheme, and the daughter has eloped with a man of doubtful character. In the search for the girl the husband and wife are reconciled.

Classification—Domestic drama involving triangle situation.

Production Highlight—Myrtle Stedman's good performance. The good support. Good atmosphere. Splendid treatment of story by director. The dramatic climax.

Exploitation Angles—Might play up theme using catch lines, etc. Give the director a play. Tell that he directed "Blood and Sand."

Scene from the "Our Gang" comedy, "The Big Show," Pathe two reeler.

"The Grub-Stake"

American Releasing—Six Reels

(Reviewed by L. C. Moen)

AFTER a reel or so of rather uninteresting rative, this picture finally becomes a typical Alaskan melodrama with a bold, bad villain who has brought the innocent young sea captain's daughter into the Klondike for immoral purposes, and plenty of snow stuff, wild animals and huskies to interest those who like the "Far North" sort of production.

As a story "The Grub Stake" lacks in plot, construction and continuity. It creaks in many places and never holds attention as a whole. However, after the characters once reach the Alaskan locale, individual sequences do carry excellent interest. There is some very fine scenic stuff, a parade of wild animals in their native haunts, a number of realistic storm scenes and splendid atmosphere.

The cast is good, being fine types and well known to picture audiences. Miss Shipman in the first part of the picture seems badly cast, over acting and making a general poor impression in trying to get over the character she portrays, that of an ultra innocent and unsophisticated young girl. Later, however, she gets to the kind of material in which she specializes and the general result is satisfactory.

As a whole the production ranks with any of the star's recent releases and should go over especially well after the weather gets warm.

The Cast

Faith Diggs.....Nell Shipman
Jeb.....Hugh Thompson
Mark Leroy.....Alfred Allen
Malemate Mike.....George Berrell
The "Skipper".....Walt Whitman
The Mounty.....C. K. Van Auker
Wong.....Ah Wing

Directed by Bert Van Tuyle. Written by Nell .. Shipman. Produced by Bert Van Tuyle. ..

The Story—Alaskan gambler entices young girl to Klondike through a fake marriage. The girl learns the truth, and with her invalid father makes her escape. She becomes lost in the wilds and after hardships is discovered by the son of a dance hall woman, who has a cabin in the hills. A romance develops.

Classification—Snow and north woods picture with educational interest because of the wild animals shown.

Production Highlights—Storm sequences, dance hall episode and antics of a number of bears.

Exploitation Angles—Opportunity for atmospheric lobby displays. Chance for "Klondike" prologue. Wild animal scenes. Star and cast.

Drawing Power—Should go best in houses that prefer melodrama and action pictures.

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"The Isle of Lost Ships"

Tourneur-First National—Eight Reels

(Reviewed by Laurence Reid)

HERE is one of the greatest novelties which ever found its way to the silver-sheet. It shows Maurice Tourneur as a director who is almost in a class by himself as a dispenser of atmosphere. Such a story as "The Isle of Lost Ships" is not the easiest thing to translate for the screen. It calls for much ingenuity of setting, much local color, much atmosphere and much realism. Yet Tourneur has assembled these points and made them into a picture which is unusually interesting not only from the standpoint of fantastic design, but also because of its fascinating story of adventure.

Call it improbable, yet it is staged with such genuine realism that one instinctively feels like an actual participant. There is no planting of incident. With bold strokes Tourneur plunges into his narrative and with a crescendo of action and suspense the action carries one along in the deepest suspense. Some of the individual shots will inspire many with an eerie feeling. For instance, when the ship strikes a derelict and drifts into the "isle of lost ships" in the Saragosso Sea where other boats from other centuries to modern times are floating about on a bed of kelp or sea-weed. The dramatic action is finely emphasized. And the adventure keeps pace throughout every scene.

There has never been shown a finer stroke of colorful realism than the storm at sea with huge waves crashing over the decks. The suspense overwhelms when one wonders what is to become of the little group of three survivors—one of whom is an escaped convict, another a detective bringing him back to the States, and the third the fair heroine who is in this story for the sake of romance. It is the sequence which shows the boat marooned in the legendary isle which emphasizes the note of adventure. Here is Tourneur giving a display of wonderful photographic effects—submarine shots, ancient Spanish galleons, modern liners all assembled with marvelous detail and atmosphere to give it background. And in this colony dwell a motley group of derelicts who are ruled by a vicious officer. He desires the girl but the convict overpowers him and is crowned king of the isle.

Then to the fantastic climax when the shipwrecked people attempt to escape in a submarine—a scene which is as exciting and realistic as painstaking attention to detail can make it. "The Isle of Lost Ships" will have them talking about it for a long time. It excites the senses as well as the imagination—a genuine novelty which takes the spectator on a highly picturesque journey. It offers many new and surprising features. Put it down as a sure bet. And get it quick.

The Cast

Dorothy Fairfax.....Anna Q. Nilsson
Frank Howard.....Milton Sills
Detective Jackson.....Frank Campeau
Peter Forbes.....Walter Long
Patrick Joyce.....Bert Woodruff
Mother Joyce.....Aggie Herring
Captain Clark.....Hershall Mayall

By Crittendon Mariott. Directed by Maurice Tourneur. Produced by M. C. Levee. Released

The Story—Steamer from West Indies strikes a derelict and is on verge of sinking. All the passengers escape with the exception of a girl, an escaped convict and a detective. The boat drifts into the "isle of lost ships" in the Saragosso Sea—which proves to be a colony presided over by a certain captain and a motley group of men. The convict is married to the girl after he whips the brutal captain and they manage to escape the "isle of lost ships" when they take to a derelict submarine and are rescued by a United States destroyer.

Classification—Fantastic sea picture releasing much mystery, adventure, melodrama and romance.

Production Highlights—The many novel touches. The fine photography. The marvelous detail and atmosphere. The continual suspense.

Drawing Power—Suitable for any house anywhere.

Regional News From Correspondents

Buffalo Briefs and Western New York News

HAROLD B. FRANKLIN, former manager of Shea's Hippodrome, and now head of Paramount's theatre department, dropped into the city last week for a visit with old friends. While here he announced that Arthur J. Amm, who recently resigned as housemanager at the Eastman, Rochester, will probably go to Atlanta, Ga., to work with Southern Enterprises branch of Paramount's theatre department. Johnny O'Neil, former manager of Fay's, Rochester, has succeeded Mr. Amm at the Eastman.

The report given out by Associated Theatres, Inc., which recently opened the State theatre in Corning, N. Y., that the company had taken over control of the Liberty, Princess and Regent theatres in the same town was denied by C. V. Stowell and Fred Gerber, managers of the Liberty. They declared that the board of directors after entering negotiations with the corporation, had rejected the plan as "an unequitable arrangement." Otto T. Schroeppel, manager of the Strand and Andrews in Salamanca, N. Y., two Associated houses, was in Buffalo last week and declared that his company will soon control 25 theatres in Western New York. Otto said that business was picking up in his town.

All is set for the re-opening of the Criterion theatre under the management of the Mark-Strand interests, of which Moe Mark and Walter Hays are the heads. The house will open Monday, March 19, with pictures, musical comedy stock and vaudeville. Ben Holmes and Lionel Edel will be the managers. It is hoped that the extremely liberal admission scale with the big entertainments will put the house over. Pictures will be second run Paramount with "Knighthood," as the opening film play.

There were a number of incorporation papers filed in the Erie county clerk's office this week. The Clinton-Strand Theatre, Inc., is capitalized at $25,000, has Constantine and Nicholas Vassiliadis and Harry Roussi as directors and will build a picture house in Clinton Street. The New Try-It Theatre, Inc., has a capital of $120,000 and Walter C. Dayton, J. D. Parmelee and S. T. Lockwood as directors. This company will build a new picture house on the site of the old Try It in Black Rock. E. M. W. Pictures is capitalized at $10,000 and will produce industrial film. Ira M. Mosher, Elmer C. Winegar and R. W. Elmes are the directors.

After viewing several of the shows in Falls Street and Pine Avenue, Niagara Falls, N. Y., last Sunday, policemen told the managers to appear in police court, but, alas, Judge Piper ruled that there were no violations of the State vaudeville law and the managers did not have to appear. The churches in the Cataract City have started a crusade against vaudeville in picture theatres on Sunday. The managers said that nothing but straight singing and instrumental entertainment is given, which is not a violation of the statute.

The Lumber theatre in Niagara Falls, N. Y., opened its exclusive Paramount policy this week and Harris Lumberg announces that all attendance records were broken. "Adam's Rib' was the opening attraction under the new policy.

Howard J. Smith, president of the local unit of the M. P. T. O. A., and manager of the Palace theatre, spoke before the League of Women Voters in the Iroquois hotel last Monday afternoon in favor of the repeal of the censorship measure in New York State, while Mrs. Chauncey J. Hamlin spoke in favor of keeping the censor commission intact.

Arthur P. Kelly, formerly secretary of the Rochester Ad Club, has succeeded Fred Harris as publicity director at the Eastman theatre in Kodak Town. Mr. Harris is planning to spend all his time on the Community Chest publicity.

Betty Blythe appeared in person at the Lafayette Square theatre last week and knocked all attendance records for a row of goose eggs. While in town Betty addressed the Ad Club, sang a program for radio broadcasting and submitted to interviewers who gave the "Queen of Sheba" columns of space in the papers. M. Slotkin was so pleased with the business for the week he is planning to present everyone connected with the theatre new spring suits—except the press agent as usual.

Jottings from Kansas City and Vicinity

A NEW independent exchange, the Sydro Distributing Company, was organized in Kansas City last week by Syd Rosenthal, former general manager of the Mid-States Distributing Corporation. The new exchange is located at 1822 Wyandotte street. Some of the best independent pictures have been obtained, according to Mr. Rosenthal, including the 1923 Dick Hatten westerns and a new series of Francis Ford productions.

M. Van Pragg, former president of the M. P. T. O., Kansas, who resigned recently, and who transferred the operation of his Art theatre, Kansas City, Kas., over to the Grubel Brothers circuit, now is covering the territory for Universal, the company with whom he started as a booker before entering the ranks of the exhibitors.

Bert Reisman, Kansas City Paramount salesman, spent last Saturday in bidding friends in the film colony good bye. He was transferred to the Milwaukee exchange.

W. C. Haynes, the new assistant manager of the Kansas City Goldwyn office, furnishes another good example of the fruits of untiring service. Starting as head booker for Goldwyn four years ago, after resigning from Famous Players-Lasky, Mr. Haynes steadily has climbed up the ladder of promotion. There is no exchange man in Kansas City who has won the complete confidence of exhibitors in Missouri and Kansas more than Mr. Haynes.

W. C. Haynes
Assistant Goldwyn manager, Kansas City Branch

The Wichita theatre, one of the larger houses of Wichita, Kas., which has been closed for several months, reopened its doors to the public Saturday, now being operated by the Consolidated Amusement Company. The Jewell theatre, LaHarpe, Kas., also will be re-opened by O. W. McIntosh March 19.

A. M. Eisner, former secretary of the M. P. T. O., Missouri, who has been operating the Broadmour theatre, Kansas City, now is in charge of the booking for the Capitol Enterprises, one of the largest circuits of motion pictures theatres in the Middle West. Headquarters of the company have been established at Eighteenth and Baltimore Avenue. Mr. Eisner will continue to operate the Broadmour theatre.

Beginning Sunday, the musical routine of Frank L. Newman's Royal theatre, Kansas City, was completely revised. A special number by the orchestra is featured at each of the deluxe performances and a violin solo by the new conductor, Dr. Carlos De Mandel, who has just completed a preliminary engagement as guest conductor at the Newman theatre. Instead of remaining in the pit for the overture, the orchestra occupies the remodeled stage and remains in that position through Dr. Mandel's solo. The new director, who formerly was musical director of the Tivoli theatre, San Francisco; the Mission theatre, Los Angeles, and the Astor hotel, New York, has planned a series of musical novelties for the Royal orchestra, which has been augmented to fifteen musicians. Gregory Kreshover will be assistant conductor, while the organ will be in charge of Harry W. Frank and Miss Norman Mannering.

Mrs. Gertrude Sawtell, new chairman of the Kansas censorship board, assumed her duties Monday at Kansas City, Kas., after a conference in Topeka, Kas., with Governor Davis, who appointed her. She replaces Dwight Thatcher Harris, whose resignation took effect March 1.

Members of the Kansas City Parent-Teacher Association were given a special preview showing of the picture, "The Prince and the Pauper," at the Pantages theatre Tuesday. The theatre is offering $20 in gold to the grade school pupil who writes the best 200-word essay on Mark Twain and the prize offer already has received liberal support in the columns of daily newspapers.

It was a large throng from Kansas City's film colony that gathered to bid good bye to Miss Freda Betts, assistant cashier of the Kansas City First National office, who, with her mother, Mrs. Lula M. Betts, started on an eight months' cruise around the world. Before returning to her desk again, Miss Betts will have visited virtually all the principal countries of the world. Such a trip marks the first of its kind among Kansas City film employees, especially as far as the extended vacation is concerned.

Miss Freda Betts
Assistant Cashier, Kansas City First National Branch

More than 2,000 children, in care of charitable organizations, were guests of the Main Street theatre, Kansas City, a combination motion picture and vaudeville house, Wednesday, at a matinee performance of "The Kid Reporter." The invitation was transmitted through the council of social agencies and resulted in some valuable publicity prompted by the bureau.

Charlotte Exchange Notes and Carolina News

JACK MARCUS, for the past few years with Martin F. Schnibben, of the Opera house, Florence, S. C., as publicity manager, has joined the organization of M. H. French, owner of the Garden theatres at Rockingham, N. C., and Bennettsville, S. C., in the capacity of managing director of the Rockingham Theatres Company, the operating company. Marcus was a former legitimate stage actor and is well known in the territory.

Charlotte's Strand theatre, built four years ago for Universal Film exchanges and operated by them as a first run Universal house, spasmodically on several occasions without success, will come into its own April 2nd, when Laurence T. Lester, well known theatre operator of Columbia, S. C., opens it as a combination Keith vaudeville and picture house. Mr. Lester created mild surprise among Charlotte's members of the industry when he announced the deal. The local Keith house was formerly the Academy, operated by Southern Enterprises. It burned last January.

William C. McIntyre, one of North Carolina's best known exhibitors, announces that he will close his Rose and Victory theatres at Burlington, within the near future, for extensive alterations and improvements. A balcony will be placed in the Rose, greatly increasing its capacity.

Aronson & Brown, Raleigh, N. C., announce that they will remodel their Almo theatre, adding a balcony and many additional seats.

Greenville, N. C., will soon have another theatre to be called the Trio.

The new Carolina theatre, Pinehurst, replacing the old one of the same name, opened on February 27th, with an elaborate program.

H. G. Banker, of Belten, S. C., banker and on the side proprietor of the Pastime theatre, visited the exchanges the past week.

Charlotte had the Coue film at the Broadway the past week. It excited some attention.

E. A. Schiller, personal representative of Marcus Loew, is vacationing in Florida, according to postcard advice to his brother, F. M. Schiller, a prominent business man of Wilmington, North Carolina.

It is announced that either musical comedy stock or vaudeville will replace pictures at the Howard Wells Royal, Wilmington, North Carolina, this change effective April 2d.

Saluda, N. C., one of the most popular summer resort towns in the Carolina mountains, will have a new theatre, The Princess, by the opening of the coming season of tourist visitors.

The New Capitol, Asheboro, N. C., will be opened in the near future by J. W. Stone.

Universal's Charlotte office announces the following change of territories among their road men: Percy Wilder, formerly of Atlanta, has joined the Charlotte office and will cover Western North Carolina; Steve Lambert will cover Eastern Carolina territory; and Jack Horton will cover Virginia territory; while Dan Roberts, of Columbus, Ga., has arrived to handle Southwest Virginia.

The new Charlotte exchange of Al Lichtman will be open before the end of March. V. P. Whitaker, special representative, has been here making preparations, co-operating with branch manager J. U. McCormick, formerly of Select.

Colonel W. T. Yoder, southern division manager of Pathe, spent some time in Charlotte exchange during the past week. Mrs. Yoder accompanied him.

Bob Ingram, formerly with Robertson Cole, now with Arthur C. Bromberg Attractions, was wedded on March 14th to Miss Louise Henderson, of Charlotte, N. C.

George Atkison with his new John Henry was pulled recently in a Carolina town for speeding.

Billy Ayres, formerly of the Washington office is covering Carolina territory for Hodkinson.

Cleveland Briefs and Film Row Personals

O. E. BELLES is president of the Cleveland Motion Picture Exhibitors' League. He didn't want the job when it was offered to him last fall at the annual election of officers. But the membership-at-large wanted the man at their head and would take no refusal of nomination. So Belles became president. It has not been an empty title, for Belles has worked for the organization like a Trojan, and here are some of the things he has accomplished: first, he put a business manager in charge of the League; next, he established an office in the Film Exchange Bldg., where exhibitors may report their troubles to the business manager and be sure of getting help; then he put the League on a stable financial basis; every theatre now runs an organization advertising slide, and also pays annual cash dues based on the number of seats in his house. And now Belles has just joined the Cleveland Chamber of Commerce, so as to be better able to represent the motion picture exhibitors of Cleveland.

O. E. Belles.

Manager Jim Dunlavy decreed last week as "Love Week, and Dedicated to the Sweethearts of Akron" in honor of his current feature, "One Week of Love." Dunlavy said that, judging from results, Akron must be full of sweethearts.

Frank Allwein and D. Schreffler, owner-managers of the Opera House, Shelby, came up to do their week's shopping in the First National exchange.

Mr. and Mrs. Caldwell Brown of the Liberty theatre, Zanesville, inspected the new spring pictures, devoting Thursday and Friday of last week to private screenings. Among those which were screened for the Browns was "Where the Pavement Ends."

August Ilg, owner and manager of the Wonderland theatre, Lorain, is getting ready to break ground for a beautiful new 1,500 seat house in Lorain, according to whisperings around the Film Bldg.

"Mayor" Frank Kelley of the Lincoln theatre, Massillon, brought the very latest collection of 1923 stories with him on his visit to Cleveland this week. Kelley can tell a story as well, or better than anyone in the business. That's another reason why he's a popular visitor in the Film Row.

Everybody in the film business will be glad to hear that John J. Murray, the genial proprietor of the Opera House in Warren, is recovering after a bad heart attack.

A. C. Hoganson, manager of the Alhambra and Pantheon theatres, Toledo, is suffering from an infection said to have been acquired in a barber shop. Hoganson is wearing his face all bandaged.

J. E. Allmen, of the Pike theatre, Dover, died last week after an illness of several months. The house is being run by his brother, E. F. Allmen.

J. S. Tolland, in charge of First National publicity in northern Ohio, is ill. He is at Mt. Sinai Hospital, and according to latest reports, is not permitted to see anybody.

Walter F. Lusk, for five years manager of the Cleveland First National exchange, and now manager of the Washington, D. C., exchange for First National, has recovered from his recent illness to such an extent that he is spending some time of each day at his desk. Lusk has been sick ever since he left Cleveland more than six weeks ago. Ohio exhibitors and fellow exchange men will be glad to hear that Walter is on the mend.

"Billie" Liebson, local manager of American Releasing Corporation, is the only local exchange manager who has ever been in the chorus. Manager Liebson is taking part in a performance of "Bohemian Girl" that is to be given at the Hanna theatre the week of April 23d, under the direction of a prominent local singing teacher. Oh yes, Manager Liebson has a "Miss" before the Billie.

The Film Board of Trade of Cleveland held its semi-annual election of officers last Monday. Robert Cotton, Fox exchange manager, was unanimously re-elected president; Maurice Lobensburger, of Standard Film Service Co., vice-president to succeed Charles Rogers, Pathe manager; Clifford E. Almy, re-elected secretary and treasurer. The election was made the occasion of a dinner party of the organization.

"Bill" Finkel, who used to be manager of the Lande Film Distributing Company's Cleveland office before he was elevated to the rank of division manager, came on to attend the election meeting of the Film Board of Trade last Monday.

J. A. Koerpel, Goldwyn division manager, and Nat Baruch, Cleveland exchange manager, were in Columbus this week.

The private screening of "Down to the Sea in Ships" which was held in Cleveland last week at the Stillman theatre, was one of the most successful invitational screenings ever presented in Cleveland. More than seven hundred and fifty people were present. Although the screening took place at the conclusion of the regular Stillman show, the audience was always attentive, and appreciative.

Harry Charnas, president of the Standard Film Service, spent the week in Detroit in pursuance of his policy of paying his exchanges periodic visits.

The Miles theatre site, East Ninth Street, has been purchased by the Cleveland Trust Company. Eventually, the bank will acquire all property on East Ninth Street from Euclid Avenue to Prospect Avenue, and will erect a new structure. In the meantime, the Miles will continue to operate. The terms of the sale stated that the Miles would operate for another ninety days. An additional three weeks has been added to the ninety-day limit in order to permit Miles to play out his contract with the Pantages Vaudeville Circuit. Rumor has it that when this vaudeville contract has expired that Charlez Miles personally will continue to operate the house under a separate arrangement entered into with the Cleveland Trust Company, and that he will play big first run feature pictures. This holds immense interest, if true, inasmuch as the first-run showings are now in the hands of Marcus Loew, who controls the State, Stillman and Allen theatres, and of Walter Reade, who is operating the Hippodrome. While the Miles is slightly off the beaten track, local motion picture interests feel that it will be a distinct advantage to have another first-run outlet.

Veteran New England Theatrical Man Is Dead

Henry H. Jennings, 70, Southern New England's veteran theatrical man, widely known in motion picture circles and general theatrical circles, as long one of the proprietors of the old Hartford, Conn., theatre, died last week at Hartford, following a brief illness, with acute indigestion. Familiarly known as "Pop," he was one of the organizers of Bridgeport, Conn., lodge of Elks and was for years prominent in that order.

"HAS THE WORLD GONE MAD?"

Daniel Carson Goodman's

Masterful Production

Now being sold throughout the world

The Brilliant Cast

Charles Richman
Robert Edeson
Mary Alden
Hedda Hopper
Elinor Fair
Vincent Coleman
Lyda Lalo

NEVER—In all the history of the picture business have First Run theatres and all other theatres, had such a demand for Big Society dramas as right NOW.

This is the Jazz age . . . this is the period in the world's history when women and girls are having their wildest fling.

Cash in on this nation wide demand. . . Give your patrons something new. . . a magnificent photo drama, gorgeously dressed and produced and one that carries a tremendous message besides. . . a picture that TELLS SOMETHING while it entertains supremely.

"HAS THE WORLD GONE MAD" is a genuine clean up when exploited and handled the way our big Press Book directs. Have you your copy? Independents, write or wire us today for territory and terms.

EQUITY

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Picture Happenings In and About Omaha

S. A. MacINTYRE, who came to Omaha a few weeks ago to succeed C. R. Osborn as manager of the local branch of Metro Pictures Corporation, has been elected to succeed Mr. Osborn as president of the Omaha Film Board. S. J. Baker of the Omaha Pathe exchange was elected vice-president. Harry Heyman, Fox branch manager, is secretary, and Eddie Alperson, who guides affairs for First National, is treasurer.

S. A. MacIntyre

Mr. MacIntyre, the new president, recently returned to Omaha from Atlanta, Ga., and he is being welcomed back to the Gate City of the West with eclat.

"In assuming the presidency of the Omaha Film Board I will state that it will be my purpose to work for the best interests of all concerned," said Mr. MacIntyre. "Relations between the exchange managers and exhibitors here seem quite amicable and we hope to keep them in that condition."

Attending the meeting of the Omaha Film Board were A. R. Pramer, J. E. Kirk and C. E. Williams, president, secretary and business manager, respectively, of the Motion Picture Theater Owners' Association of Nebraska.

The return of Horace M. Thomas to the A. H. Blank enterprises is an item of interest to Omaha motion picture men. Mr. Thomas, it is stated, will have a responsible position with the extensive and growing interests of Mr. Blank, who operates in Des Moines and Omaha and adjoining territory. Mr. Thomas was manager of the Strand theatre and then of the Rialto theatre before he left Omaha in 1920 to take charge of a chain of theatres in Canada.

Miss Beatrice Berning has joined the force of the local Hodkinson exchange.

While visiting in Omaha this week Morris Smith, owner of the Scenic theatre at Sioux City, Ia., introduced Miss Esther Pearlman of Chicago as his fiance.

Glenn Ellison, manager of the American Releasing Corporation exchange, reported that he has booked for immediate showing, "The Grub Stake," in Des Moines, Fort Dodge and Sioux City, Ia.

Harold D. Barnes of the F. B. O. exchange now carries the title of "sales exploiter." He will limit his activities to the Omaha territory and will divide his time between sales and exploitation. Since coming to Omaha from Minneapolis this year he has been making himself known with avidity.

Visitors to exchanges reported new motion picture theatres in prospect for Centerville and Mt. Pleasant, Ia.

James Winn, exploitation man for First National, has been out in the state in the interests of "The Hottentot."

E. R. Little, special representative from the New York office of W. W. Hodkinson, was gratified when he made a hurried survey of business conditions in the Omaha trade territory.

The opera house at Falls City, Neb., is being converted into a motion picture theatre.

The Star theatre has just been opened at Homer, Neb., by Baker and Aurlich who will show features and comedies on Thursdays, Fridays and Saturdays.

Liberty Films, Inc., have moved into their new home at 1514 Davenport Street, adjoining Film building.

Ira Adams, who operated the Royal theatre at Ainsworth, Neb., has purchased the Rialto theatre at Stromsberg, Neb.

E. N. MacFarland has been named as manager of the local branch of United Artists, effective on March 5. The appointment was made by T. Y. Henry, assistant general sales manager for United Artists, who has been in Omaha for several weeks and will be here for three more weeks. Mr. MacFarland was assistant manager at the Omaha branch of Paramount for three years. Mr. Henry decided on Mr. MacFarland after interviewing various candidates and some who were not applicants. J. A. Calhoun has been named as salesman out of the local United Artists exchange.

Fred Solomon, who served two years as booker in the Omaha Pathe exchange, went to Pittsburg on March 2nd to take the position of assistant-manager of the Pathe exchange. He has been succeeded in Omaha by W. E. Branson.

Seattle Exchange and Exhibitor Bulletins

PUBLICATION of a four-page house paper has been started by the Blue Mouse theatre in Seattle under the editorship of Vic Gauntlett, publicity manager for the Blue Mouse circuit. The paper is issued every Saturday and contains the program for the week, advance information on the next week's attraction, items on coming pictures and short stories and squibs about things and persons around the theatre. Personal items about various employees and happenings around the house are included.

The paper is nameless as yet, but a contest for the best name is now being conducted and the winner will receive a season pass to the theatre as a prize. The publication found immediate favor with the patrons and is proving a success in both an advertising and entertainment way.

A special preview of "Driven" was given recently by Manager R. W. Case of the Columbia theatre and was attended by about fifty representatives of the city administration, newspapers, churchmen and film exchange men. All were unanimous in their praise of the picture, which was scheduled to open an engagement at the Columbia about March 18.

"The Christian" will be shown at the Strand theatre here for two weeks beginning April 7, according to an announcement made by Manager H. B. Wright. "Hearts Aflame," the Metro feature, has also been booked by the Jensen-VonHerberg circuit and will probably be shown at the Strand theatre within the next few weeks.

Mrs. J. D. McPherson, a member of the executive committee of the Seattle Community Service and also of the officer's council of the Parent-Teacher Association, was appointed recently by Mayor Edwin J. Brown to serve on the Board of Theatre Censors.

One national distribution manager and three district managers were recent visitors in Seattle. F. M. Brockell, distribution manager for the First National Exhibitors, was in the city conferring with Branch Manager G. G. Maxey. Harry Leonhart, of Goldwyn; Bradley Fish, of Vitagraph; and Harry Lustig of Metro were the Northwestern district managers who arrived together to spend several days around the local exchanges. All reported generally improved conditions in all the localities they had visited.

Window display of Jackie Coogan suits, tying up with the showing of "Oliver Twist" at the Strand theatre, Milwaukee

Guy F. Navarre, manager of the Fox branch, returned to the city after a short trip to Portland. While in the Oregon city, Mr. Navarre attended a meeting of the Portland Film Board of Trade, which has just been reorganized there. Charles Beale, manager of the Portland F. B. O. exchange, is president of the Oregon body, and J. M. McMeekan, manager of the Universal exchange, is vice-president. Increased co-operation with the Seattle Film Board is one of the planks in the new Portland body's platform.

The first print of "Down to the Sea in Ships" arrived at the W. W. Hodkinson exchange and has been given several private screenings by Branch Manager J. R. Beal. Northwest exhibitors are showing much interest in the film and are anxious to get a chance to sign it up.

W. W. Ely of the Ackerman and Harris Hippodrome theatre in Portland recently contracted for "Second Fiddle" with the local Hodkinson exchange, and ran the picture for a week beginning March 10. C. H. Odom, salesman from the Seattle office, returned last week after a successful trip around the Washington territory.

Representatives of the state, city and local Parent-Teacher Associations, the Church Federation, Community Service, Federated clubs, the Public Library and the theatres of Seattle recently attended the first of a series of classes for the study of constructive standards for judging motion pictures.

The meeting was held in the auditorium of one of the city's largest department stores, and was planned by a committee of three women under the direction of the Seattle Parent-Teacher motion picture committee.

D. H. Painter, of the Community Service, and a member of the Seattle board of theatre censors, explained methods used by censors in the state of Washington. A preview of "The Bohemian Girl" was given through the courtesy of the Seattle American Releasing Corporation exchange, and the picture was indorsed by the committee, in conjunction with a policy recently announced.

According to the policy being instigated by the committee, pictures will be reviewed by the board before being exhibited, and if satisfactory will be indorsed and announced through the press of the city and by radio broadcasting stations. This first class meeting was held for the purpose of acquainting the members of the committee with standards by which to judge the films they will be called upon to review.

"The Third Alarm" did the second largest gross business in the history of the city of Spokane when it played there recently, according to advices received by A. B. Metzger, manager of the F. B. O. exchange here. The picture played a ten day engagement at the city auditorium, under the auspices of the Spokane Fire Department, and was so successful that it was held over for an additional three day run.

L. C. Wingham has just been added to Goldwyn's Seattle office sales force and will work in the eastern part of Washington.

The first print of "The Drug Traffic" has just been received by Manager Al Rosenberg of the De Luxe Film Company and will be shown to Seattle exhibitors in the near future.

A Vital Story of Restless Wives and Discontented Husbands That Will Bring Dollars Into Your Box Office

A Big Cast Including

BRYANT WASHBURN and EVA NOVAK

June Elvidge, Phillips Smalley, Vernon Steele

Story by Lenore Coffee

Directed by Ed. J. Le Saint

Distributed by

C.B.C. FILM SALES CORP.

1600 Broadway, New York

TEMPTATION

C.B.C.'s SEASON'S SMASH

Albany Briefs and Eastern New York News

HARRY GANS, who has been connected with the Albany exchange of American Releasing for the last two months as manager, left last Saturday for Buffalo, where he will be connected with the Hodkinson offices. Mr. Gans was at one time connected with First National. He will be succeeded here by Mr. Blancke, of Boston.

William Smalley, who handles theatres in Cooperstown, Oneonta, Fort Plains, and elsewhere, spent three days last week along Albany's Film Row, booking for the weeks to come.

F. B. O. exchange in Albany, handled by Vic Bendell, is resplendent in its new offices. Mr. Bendell is making his first trip this week to Utica and Watertown.

W. H. Linton, hailing from Utica, but known to everyone as "Pop" Linton, was in Albany the past week.

First National is doing a lot of exploitation around the Capital District these days, with A. L. Burks handling the job. Last week Mr. Burks put over some good stuff in connection with the showing of the "Hottentot" at the Glove in Gloversville, and "Smilin' Through" at the Strand in Dolgeville. This week he is putting over "The Hottentot" at the Gem in Little Falls, and "East is West" at the Hippodrome in the same place.

Sam Eckman, Jr., vice-president of Goldwyn, was in Albany last week, attending the censorship hearing.

There is a rumor that the Majestic in Utica, now playing pictures, may go over to stock May 1, and that the Colonial, now a burlesque, may run pictures.

In the drive which is now running between Albany, Buffalo and New York First National

Shoe store window display, tied up with "Adam's Rib" at Grauman's Rialto and showing a "cave woman" type of footgear contrasted with that of today

exchanges, A. J. Herman, manager of the Albany branch, still holds the lead.

Morris Silverman, owner of the Happy Hour in Schenectady, celebrated his fifteenth wedding anniversary last Thursday, by giving a theatre party.

Meyer Schine is now dickering with William Smalley for the Maxey in Oneonta, one of the most beautiful theatres in that section of the state.

"The Hottentot" scored so well at Carthage, N. Y., last week that it was held over for a third day.

S. E. Feld, a salesman for First National, who has been confined to his home in New York with the grippe, is back on the job.

The Majestic, in Troy, N. Y., which will be opened under new management about April 1, will take the name of The Astor.

Charles Walder is much elated these days through having booked the entire year's output of Goldwyn with Goldstein brothers at Springfield, Mass., who handle the Park theatre in Utica. Last week, the Albany exchange maintained by Goldwyn closed more business than in any single week since it was opened.

There is a fight on between the Majestic theatre in Albany, N. Y., and one of the daily newspapers in that city. The theatre objected to the severe criticisms said to have been made by the newspaper and has withdrawn its advertising.

Manager Herman, of the First National exchange, placed sixteen pictures to run sixteen consecutive weeks, beginning March 11, with Ben Apple, owner of the house, in a deal consummated last week.

Schenectady theatres were tied up to some extent in their afternoon shows one day last week, through the fact that the man driving the truck from the Albany exchanges to the Schenectady theatres failed to wake up much before noon. By the time the film reached the Electric City, the wires leading to the exchanges were humming from disgruntled exhibitors.

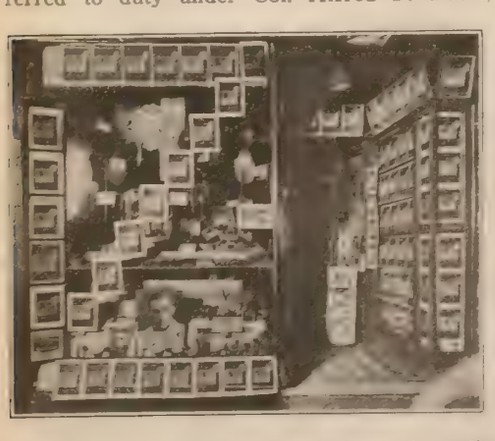
Summer resort towns in northern New York are anticipating a banner business and the motion picture theatres are already placing their orders far in advance, seeking the highest type of pictures for the tourists. The houses in Malone, N. Y., have practically been booked solid for the entire summer.

News of Boston and the New England States

FILMS which have played Boston recently as special features are coming back again in short lapse of time at popular prices. "Robin Hood" played Gordon's Capitol, Boston's newest theatre the week of March 5, and next week the "Christian" will open at the Modern and Beacon theatres, owned by the same interests that have the Park theatre, where the film was featured at top prices recently.

Boston's exclusive suburb, Brookline, has never allowed a motion picture theatre within its boundaries, but in the face of many previous failures, Howard Gray has petitioned the selectmen for a license to build and operate a 2,000-seat house at Coolidge Corner, the heart of the town life. The proposed structure will cost about $300,000 if it materializes. At a meeting last week the selectmen voted to refer the petition to the incoming board.

State Detective Edward F. Horrigan, known to thousands in Massachusetts, having served as bodyguard to four governors, has been transferred to duty under Col. Alfred F. Foote, commissioner of public safety, the man who passes on all motion pictures shown on Sunday in the state. Col. Foote said that the transfer took place merely in the routine of business. It is understood that Horrigan will assist in passing on the movie films.



Display in the window of a Sydney, Australia, song shop for "Blood and Sand" at the Globe theatre

"When Knighthood Was in Flower" was given a special showing in the Veterans' Building, Concord, Mass., last Wednesday. The performance was for the benefit of the Near East Relief, and was followed by dancing.

The Women's Club of Westboro, Mass., are preparing a campaign for the purpose of improving the motion pictures shown in that town. They are aided by the clergy, and the committee is headed by Mrs. George L. Meade.

Manager J. H. Brennan of Loew's State theatre, Boston, had a special white carnation day last week during the run of Paramount's "The White Flower," starring Betty Compson. He gave the flower to all women patrons. Also he had the stage strewn with them all week, set off by a stage wide semicircle of flower filled vases.

Exploitation Manager Deuserne of Arrow hit Boston Monday and immediately became very busy, for "The Streets of New York" opens simultaneously March 19 in Lowell, Lawrence, and Springfield, and rumor hath it that he has some ambitious campaign lined out. The film also opened the 14th in Boston at Gordon's Scollay Square and will later play several other Gordon houses.

"Fighting Blood," according to members of the Boston Athletic Association, is a right scrappy picture. Manager Fitzgibbons of F. B. O.'s Boston office showed association members the first three rounds of the film Sunday afternoon at the club quarters, and they just "lapped it up."

"Fitz" of the F. B. O. has also secured Easter Monday as the opening date for "Thelma," the picture adapted from Marie Corelli's novel and starring Jane Novak, at the Tremont Temple, Boston, for a three weeks' run.

Fox theatre, Springfield, Mass., was the locale for the world premiere of the William Fox production "If Winter Comes," on March 5. The town knew it was there, for all papers carried two-column spreads, half a column deep.

Edward Leonard

Renewed attempts have been made to have a showing of the Soviet propaganda motion picture, "Russia Through the Shadows," at some theatre in Springfield, but Mayor Leonard has consistently turned to the proposition an exceeding cold shoulder. He is quoted as saying that any further attempt is useless and that even if he saw the film he would still ban it if he found nothing objectionable, as he knows "the local persons interested."

Jean Acker (Mrs. Rudolph Valentino No. 1) held the headline place on the bill at Keith's theatre last week, as the Boston papers put it, chiefly because she was Mrs. Valentino.

Robert A. Bertschy, for some time manager of the New Haven office, Associated Exhibitors, Inc., has now come to Boston as their branch manager. He is occupying the shoes so ably filled some time ago by Stanley B. Waite, who is now making things hum around the Boston Pathe office.

"The Third Alarm" went over so strong in Springfield, Mass., after fertile seed had been sown by Ed Hurley, F. B. O. demon exploiteer, in one of the most thorough campaigns the city has seen, that even the Mayor, Edwin F. Leonard, said that the film had enough thrills to last a year. Stephen Fitzgibbon, F. B. O. manager at the Boston office, got his finger in the pie, too, and was the recipient of a copy of the "History of the Springfield Fire Department," given him by William J. Denver, president of the Springfield Veteran Firemen's Association.

Trade Events Around Des Moines Exchanges

MR. HARRY M. WEINBERG, the manager of the Des Moines Exchange of Associated First National Pictures and who opened up the office here, was formerly manager of First National in Omaha. On account of the rapidly increasing business of the company it was deemed necessary to open an office in Des Moines, and on account of his wide experience in the motion picture business, Mr. Weinberg was selected for its head. Mr. Weinberg has a wide acquaintance throughout the territory, knowing personally practically every theatre manager in Iowa and Nebraska. His motto, which has been no doubt largely responsible for his success, is "visit every exhibitor every week."

Harry M. Weinberg Manager Associated First National, Des Moines.

Arthur Nichols, manager of the Famous Players exchange, is in Chicago getting a line on the new stuff. He is the guest of Mr. Wallace of the Chicago branch.

Ted Mendenhall and Frank Crawford, salesmen for Famous Players, have just recovered from an attack of the 'flu.

L. L. Garton is the new shipping clerk at the Pathe exchange, replacing George Parmenter, who has been with the exchange for the past year and a half and who is going into another line of work. Mr. Garton was formerly employed by the express company.

Frank C. Anderson, cashier at the Pathe exchange, is the proud daddy of a son born Friday, March 2. He was wishing for a girl as he has one boy, but he says he's not going to take the new boy back. Hubert Anderson is the infant's name. Congratulations!

S. S. Schwarz made a trip to Kansas City in the interest of Al Lichtman pictures and offers this tribute to J. Keeley, efficiency expert in the shipping department whom he saw there in Kansas City. Mr. Keeley was recently in Des Moines and last week in Omaha. Says Mr. Schwarz: "He's a go-getter. He gets done what he wants done, and gets it done right."

Harry M. Weinberg was in Chicago the first of last week in the interest of First National.

Milton Overman, booking manager for A. H. Blank, was in line for the postion of manager of the Rialto theatre, Des Moines, when Walter Davis who had been manager for the past year was sent to Council Bluffs to take charge of the New Theatre there built by Council Bluffs business men to prevent business from going over to Omaha. This new theatre is managed by Blank. Mr. Overman, who was associated with J. E. Hostettler, of Hostettler Amusement Co. in Omaha and an exhibitor at Sioux Falls, S. D., has started auspiciously on his career as manager of the Rialto. Next week he starts a special musical number on the program, Rubinson's orchestra, and is starting plans to connect up with the Register and Tribune's broadcasting system.

W. G. Greenhalgh, of the Rialto theatre at Adel, was a visitor at the F. B. O. exchange last week.

Alexander Frankel of the Rialto at Waterloo was in Des Moines on Thursday.

Milton Frankel of the Strand at Leon and C. C. Bingaman of the Opera House at Milo dropped in at the First National exchange last week.

Eller Metzgar of the Strand at Creston and E. H. Parish of the Opera House at Cambridge, also took a trip to Des Moines to arrange for bookings.

Mr. Pfeffer of Pfeffer and Stephens, managers of the Orpheum at Webster City, was in Des Moines last week as was W. C. Treloar of Ogden. He is manager of the Opera House.

Mr. Wolcott of Indianola, manager of the Empress, made a business trip to Des Moines last week.

Mrs. Byron F. Watson of the Grand theatre at Knoxville was a visitor at the Famous Players exchange.

Mr. Jean Solon of Spencer was also here on business. He is owner of the Solon theatre.

Trade Briefs from the Florida Territory

E. M. HALSEY, who operates the picture show at Zephyrhills, was in Tampa this week buying some new equipment. Someone broke into the hall, pried the lock off the booth, stole the lenses and condensers from his machine, and carried off several reels, re-wind and other items.

Jack Frost, who is acting General Manager for the Consolidated Amusement Company, of Tampa, has been in Atlanta several days arranging the attractions and some new "summer equipment" for their string of houses.

Mayor Charles H. Brown, of Tampa, has wired his endorsement and support of the Anti-Narcotic film, which is to be produced in Los Angeles by Mrs. Wallace Reid.

A representative of the International Association of House Painters and Decorators was in Tampa Friday and Saturday with a film called "Brushin' Up," which he exhibited at a convention of local people who are interested in the trade.

Al St. John in the two reel Fox Comedy, "The Salesman"

J. H. McLaughlin, house manager of the Bonita, and L. B. Sharpe, of the Strand, Tampa, have organized the Tampa Advertising and Distributing Company. Both are old-time showmen, and Sharpe has earned quite a reputation for his ability to get up the paper and go easy on the duckets. They will handle all the billing for the Tampa theatres, as well as several of the national advertisers.

A few years ago the Strand Amusement Company of Tampa, bought the building next to their Bonita theatre. They knew the day was coming when they would have to enlarge that house. At the annual meeting of the corporation, which is to be held on the 13th of March, the directors are expected to approve the plans for the new theatre. The plans call for a front of marble and tile, a seating capacity of 1,200 on the main floor, and rattan seats, instead of the usual wooden backs and seats. This will be an innovation and quite appropriate for the tropical climate. The company are also planning on a neighborhood house to be located in the Hyde Park section of the city.

Canadian Branch-Office and Exhibitor Notes

THE Famous-Lasky Film Service, Limited, Toronto, distributors of Paramount releases in the Dominion, is conducting a beauty contest in many cities of Canada in conjunction with the presentation of important Paramount attractions. It is a photograph contest and the winner is to have her portrait painted and presented to H. R. H., the Prince of Wales, as the Beauty Queen of Canada. About 25 cities are interested in the contest which will close before the end of March.

Winnipeg, Manitoba, has been the meeting place for quite a number of exchange executives in Canada during recent days. Fox officials who have visited the city included J. Sichelman of New York, manager of the Fox contract department, and W. F. Barrett of Toronto, Canadian general manager. F. P. Hill of New York, Fox auditor, also spent a few days there. Joseph Flowright of Toronto, general manager for Hodkinson, also visited Winnipeg for the purpose of installing Dan Freeman as the local branch manager. Bob Scott of Vancouver, Famous-Lasky representative, also stopped off on a trip to Toronto. Allen representatives to visit Winnipeg were H. Sedgwick of Toronto and H. J. Allen of Calgary.

Miss Bessie Selig, formerly office manager for Associated First National at St. John's, N. B., is now with the Montreal branch of United Artists Corporation.

C. A. Dentelbeck, president of the Canadian Theatre Supply Company, 22 Dundas Street West, Toronto, has engaged R. B. Burko as a member of his organization. Mr. Burko is one of the foremost theatre equipment men in Canada and was formerly with the Perkins Electric Company. The Canadian Theatre Supply Company is Canadian distributor of Simplex projection machines and other lines.

R. K. Evans, general manager of Canadian exchanges of United Artists Corp., has announced the appointment of Joe Keller as assistant general manager for Canada with headquarters at Toronto.

Oscar A. Price and H. E. Aitken of New York, representing the Tri-Stone Pictures, Inc., New York, have announced that they are seeking Canadian distributors for Keystone Comedies, new edition.

Wally Reid
You're in the heart of the American People
You Made a Masterpiece - When You Made
CLARENCE
A picture that will live forever

Illuminated display for "Clarence" used by the Popular theatre, Philadelphia

Exchange and Exhibitor Items from Butte

NEWS reached the Butte office this week that C. W. Koerner, manager of the Associated First National exchange in this city, has been promoted to the head of the Portland office. While Butte's loss is distinctly Portland's gain the many friends who are felicitating him on the event nevertheless regret that they are to part with such a congenial co-worker. Tuesday evening Mr. Koerner was the guest of honor at a banquet in the Francis at ten o'clock covers being placed for 35. Those present represented the moving picture interests of the city.

McGinley of Famous Players gave a paraphrase of Marc Anthony. Billy Sullivan, manager of the Rialto, graced the floor en costume in a Swedish folk dance. Jack Rue, manager of the Universal and Jack Sullivan, manager of the Fox exchanges, won laurels in their masterly interpretation of Romeo and Juliet. Others sang songs and the whole assembly joined in the chorus of the popular numbers.

Harry Sigmund of Seattle is here to succeed Mr. Koerner in the local office. Sponsoring the banquet were Jack Rue, Garry Shields, James Griffin, H. J. Binney, Chris. L. Dahle, M. J. Dunne, William Lloyd, W. J. Sullivan Harry Sigmund, Ted Hackley, Victor Grandpre, R. J. Monohan, F. H. Smith, O. E. Bourck, W. M. Breen, Clayton H. Parker, C. C. Pratt, E. T. Cale, C. Joseph DeMaio, Don C. Isham, O. K. Whipple, John J. Harrington, Jack Sullivan and Lou Marcus.

The committee in charge of the affair included Lawrence McGinley, chairman; Jack Sullivan, J. W. Sullivan and Jack Rue. During the evening's festivities the honor guest was presented with a silver humidor as a token of their appreciation.

A sporting goods store in Los Angeles used this window display of cameras and action stills from "The Hottentot" when it played the Kinema

E. T. Cale, with the First National at Butte, has just returned from a trip over western Montana. His itinerary included Missoula, Hamilton, Kalispell, Troy and various small towns. He reports exhibitors very optimistic over business conditions. The lumber industries in the northwestern section of the state are operating to good trade and the lumber mills going with the full quota of employees.

George Brewerton, the live wire exhibitor of Shelby, Mont., the new oil city, is wearing a broad smile these days as some big oil wells are being spudded, and numerous developments are under progress.

O. W. Helwig of New York City, auditor for this division, is in Butte at the Pathe office in his official capacity.

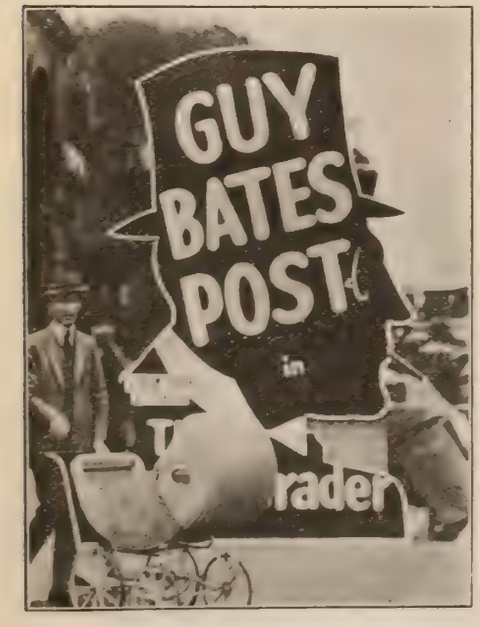
C. R. Wade of Eastern Montana and C. R. Parker of Western Montana representing the Pathe sales force are registered in the city this week. C. W. Pugh, Pathe salesman, is expected in on Saturday.

Monday evening after the close of the theatres the employees of the American and Rialto autoed to Gregson Springs. There were some fifty in the party. The hot springs are always luring but a swimming party of fifty was one of the most delightful events of the social year. After enjoying the big plunge for an hour or so, the crowd took possession of the spacious ballroom and tripped the light fantastic until five in the morning. During the hours a splendid menu was served in the dining room of the hotel.

Trade Happenings In and About Washington

EASTERN District Manager Hussey of the Educational exchanges of New York has been visiting J. A. Bachman of the Washington office and spent part of the week at the Baltimore sub-office. It is learned that Educational's home office is highly pleased with the wide showing and favorable criticism of the popular comedies released by them in this territory. When exhibitors like Harry Crandall, Guy Wonders, Tom Moore, and the local Loew houses give first runs of the leading Educational comedies the same week as "the spice of the program" there is reason for the pride expressed by E. W. Hammons and aides.

The Film Board and the Capital Film Review are now located in the new suite at 702 Mather Building, sub-let from the F. B. O.



Striking street sign used for "The Masquerader" by the Orpheum theatre, Ogden, Utah, of which Joe Goss is manager

First National reports a special screening at Col. Thompson's residence "by royal command" of Princess Anastasia (Leeds) of Chaplin's "The Pilgrim." Col. Thompson, of the Navy League, has been host to the Greek royalties with his daughter Mrs. Pell. A select list of forty social notables dined at the Thompson home prior to the screening. Arrangements for the exchange were in the hands of George N. Payette, Jr., E. A. Sherwood, R. deF. Edmounds, and the projection was handled by City Sales Manager Drawbaugh of The Southern Motion Picture corporation.

The famous horse, "Dandy Dude," familiar to all news-reel fans as the dashing mount of General J. J. Pershing, is now starred in a Department of Agriculture film, just released, "The Horse in Action." The purpose of this film is to show an analysis of the movements of horses in the different gaits.

Joe Young, formerly of Select and later with Federated, is now acting manager of Oletsky's Federated, in charge of the Washington office, relieving W. F. Ballenger, former manager, now resigned.

The Plaza theatre has re-opened and the intended repairs will be made at some other time.

Plans of the W. S. Hecht company, for an enlarged seventh story department at Seventh and F, contemplate the forthcoming destruction of the historic Shubert-Garrick, Washington's cameo and intimate playhouse, locally known as the Garrick. Stage, screen and stock classics all have received local and national premieres in this delightful playhouse.

The spring season of executive peregrination has overtaken the Crandall organization. Harry M. Crandall, owner of the theatres bearing his name in Washington and vicinity, left the Capital last Wednesday on a hurried business trip to New York. Mr. Crandall was followed on Thursday by Nelson B. Bell, in charge of advertising and publicity for the Crandall enterprises, bent on an entirely different mission connected with the conduct of the theatres.

On last Tuesday evening the Citizens Civic Committee of the Apollo theatre, the first committee of its kind to be formed in the District of Columbia, met in the studio of Mrs. Harriett Hawley Locher, director of the Public Service and Educational Department of the Crandall theatres, to consider suitable subjects for the Neighborhood Community Gatherings to be held in Crandall's Apollo theatre as a regular part of the Public Service work.

Trade News From Milwaukee

DUSTIN FARNUM, motion picture star, will race in Milwaukee at the annual speed and motorboat regatta during the Neptune Frolic the first week in September, according to an announcement of the Milwaukee Civic council, which sponsors this yearly event, and will be part of the G. A. R. convention. The frolic committee has received Mr. Farnum's assurance that he will be here to participate. He is a great racing fan and has driven in both automobile and speed boat races on the coast for several years. He owns a powerful hydroplane which he will ship here and drive.

A motion-picture star popularity contest, totally without prizes or remuneration of any kind, for the purpose of ascertaining Milwaukee's most popular masculine and feminine stars, has been conducted by the Milwaukee Sentinel for the past month. Readers were asked merely to send in the names of their favorite and a brief line of explanation. The three leaders among the men and women were as follows: Harold Lloyd, 202; Rodolph Valentino, 155; Douglas Fairbanks, 109; Priscilla Dean, 196; Norma Talmadge, 172, and Katherine MacDonald, 134. Fifty-seven male stars received votes, and 44 women.

Barbara La Marr's picture, Quincy Adams Sawyer, being shown at the Alhambra the week of March 3, has had a beauty tie-up with Terraderma-lax, an English beauty clay. Several local downtown drug stores had displays of their goods topped by huge stills of the star, and announcing that a motion picture showing Miss La Marr demonstrating the beauty clay will shortly be shown.

The "heart-throbs" of "Mighty Lak a Rose" were capitalized by the Strand theatre in its showing of the week of March 3, by a huge double page tie-up with local advertisers. The title of the picture was in itself a big drawing card, but such extensive advertising helped the picture greatly.

Opinions on Current Short Subjects

Showing Buster Keaton coming up for air in the First National picture, "The Love Nest."

"Hot Water"

(Christie-Educational—Two Reels)

THERE is sufficient comedy to make this two-reeler a good one to run anywhere, but the theatre in which it will score best is the neighborhood house, patronized by married couples and children, for that is what it's all about.

Neal Burns is a newly-wed. His wife, is a pretty girl (Duane Thompson), incidentally a new comedy leading woman who is decidedly pleasing. They expect to raise a family of five children but are eager to gain experience in taking care of kiddies. Therefore, welcome the opportunity offered by a widower friend who expects to go to Europe and ships his child, parcels post, to the couple. Meantime, the young married man's bosses plan to play a joke on him, each borrowing their own children (two to a family) and bribe the station agent to tag the four, so that when the newly-weds arrive there are five children on their hands instead of the one expected. The fathers tell their children that they may be as naughty as possible for one whole day, so that as soon as the five are herded into the automobile they begin. The young couple find that five children in a house can disrupt things in general, and not until the following day is the situation clarified. The father of the motherless baby decides to take his child with him to Europe, so calls to claim his own. When the wives of the two bosses find they have been misinformed as to the whereabouts of their respective children, there is considerable explaining to do. All of which goes to make up a rapid, laughable and entertaining farce.—*LILLIAN GALE.*

"Bowled Over"

(Roach-Pathe—One Reel)

PAUL PARROTT appears as the would-be champion bowler, and the picture opens showing the hero in bed being disturbed by the ringing of an alarm clock, then goes into laughing detail, at last showing the companion by his side to be pins, carefully covered up so as to be safe for the bowling tournament.

The fun centers during the tournament, when Parrott is the victim of rivals who leave no stone unturned to bring about Paul's defeat. Trick apparatus is employed with good results, as the reel is full of action and will be especially amusing to those familiar with the troubles of one who frequents the bowling alley.—*LILLIAN GALE.*

"The Love Nest"

(Buster Keaton Comedy-First National—Two Reels)

BUSTER Keaton had so much fun and furnished so much amusement in a comedy about a boat on the high seas, shown some time ago, that he has evidently attempted to provide a sequel. "The Love Nest" is one of the most comic pieces which the sad face comedian has given the screen. He utilizes the dream situation in building his burlesque, yet one never suspects this bit of ancient treatment until it is shown at the finish.

Buster has rigged up a boat called "The Love Nest." He will sail the briny deep in an effort to forget an unhappy love affair. And then the fun begins. The comedian's frail craft is sighted by the skipper of a whaling boat. He anchors alongside, clambers aboard and proceeds to get in "dutch" with the powerful captain. The latter has made Buster his cabin boy. When one of the crew does something out of order he is tossed in the ocean and a ready wreath follows him. Keaton manages to avoid Mr. Jones' w. k. locker in scenes which would make a wooden Indian laugh.

We predict a raucous moment of laughter in any house anywhere, when Buster is yanked into the water by a whale. He tows the big fish back to the boat and the skipper duplicates the scene. Perhaps the most amusing touch is that which shows Buster trying to fish while standing on a target standard. The warship shoots several projectiles around him, but he mistakes them for fish and casts his rod in an effort to catch them. Then comes the dream situation and the puncture of Buster's nightmare when the standard is shot to pieces.

For sheer burlesque and comic exaggeration the Keaton comedies are in a class by themselves. This is good enough to steal the thunder away from a feature unless the chief attraction is an extraordinary one.—*LAURENCE REID.*

"Uneasy Feet"

(Hamilton-Educational—Two Reels)

THERE is so much action, so many angles to put to use in the make-up of this entertaining comedy that it would be difficult to enumerate them. It begins with showing the arrival of Lloyd Hamilton, a country boy, in the city, where taxicab drivers surround him and in their efforts to claim him as a fare leave him in the street practically unclothed. A policeman orders Hamilton to get some clothes on, and, in his efforts to do so, he enters a clothing store, where some of the action takes place, and then a shoe store, where some laughable situations occur.

When Hamilton finally is clothed with a suit, the policeman pacified, he is overtaken by a rain storm, and as the new clothing dries it shrinks so that the policeman becomes wrathful again. The ruses Hamilton employs trying to avoid the policeman make up the fun, and there is plenty of it for every kind of comedy fan.

Incidentally, the two-reeler is equipped with some rattling good sub-titles, most of which can be depended upon to gain a laugh independently of the action.—*LILLIAN GALE.*

Scene from "Oh Ma, the Rent Taker," C. B. C. Hallroom Boys Comedy

"A Peasant Journey"

(Our Gang-Pathe—Two Reels)

THE Roach comedies known as "Our Gang" have earned sufficient reputation as to immediately identify them with the stock cast including Sunshine Sammy, Mickey Daniels, Jackie Condon, little Farima, Jackie Davis et al. Therefore, the best way to form a good idea of what "A Pleasant Journey" is like, is to picture yourself suddenly called upon to take that gang from Los Angeles to San Francisco in a Pullman, otherwise occupied by finicky people, a man with the gout and a woman, who without children of her own, could advise the proverbial old lady in the shoe how to manage them.

The plot suggestion is that the Children's Welfare Association of Los Angeles wishes to send a number of children to, San Francisco and assign one of their members to make the trip. She suffers a sprained ankle and induces her fiance, a bachelor of thirty, to take her place. "Our Gang" take advantage of an unusual opportunity to "train ride," substituting themselves for the orphans and not until they have successfully annoyed all the passengers and arrive at San Francisco, does the bachelor learn that he has traveled with the wrong outfit. Furthermore, he faces having to take them back.

A traveling salesman on board offers to help entertain the gang by opening his sample case containing horns, fire works and sneeze powder. Consequently, there is not a dull moment and we defy anyone to look at this picture and refrain from laughing aloud. — *LILLIAN GALE.*

"The Alley Cat"

(Aesop's Fable-Pathe—One Reel)

SOMETIMES it is most difficult to describe what is contained in a cartoon fable, but when one happens along that stands out among those of recent issue as one of the best ever screened, it deserves some delineation.

Farmer Al Falfa's home is overrun with mice. A lone mouse enters the pantry and removes an egg from a carton. Other mice appear and they use the egg as a football. All goes well until it lights upon the farmer's head and he starts after the intruders. Immediately the kitchen floor becomes alive with the little fellows, who scamper into holes in every conceivable place, scamper in and out to prove their bravery and as nothing can be done about it farmer Al Falfa gives Fanny, the cat instructions to to her duties and then the fun increases. The moral is: "What Can't Be Cured Must Be Endured." —*LILLIAN GALE.*

Comedies, Short Subjects & Serials

Campaign on "Topics" and "Fables" Begun

A nation-wide campaign exploiting "Aesop's Film Fables" and "Topics of the Day," released by Pathe, started with the week of March 12 in Greater New York, Keith and Moss theatres co-operating.

Exploitation includes space for "Fables" and "Topics" in 24-sheets used by Keith theatres in Brooklyn and Jersey City, and by Moss New York houses—Coliseum, Franklin, Hamilton and Regent. Keith houses in New York: The Colonial, Eighty-first Street, Royal and Riverside. These subjects had space in 48-sheets used by the Bushwick and Orpheum theatres in Brooklyn.

The subjects mentioned also share space in other paper and general publicity of the theatres cooperating. It is announced that the foregoing are details of the exploitation campaign being extended in a similar way throughout the United States.

Denby Assures Pathe News of Navy "Doings"

In appreciation of the continuous efficiency of Pathe News in picturing for the screen events in connection with the U. S. Navy affairs, Secretary Edwin Denby addressed to Editor Emanuel Cohen the following letter, dated March 5, 1923, which he concluded with:

"Through the continued picturization of what the Navy is doing in peace times the American public has, I am sure, a better understanding and a fuller appreciation of what their Navy really is.

"I wish to thank you personally for the interest in our Navy which you have shown on this and other occasions, and to assure you that the Department will co-operate at all times with you in keeping the public informed of what 'their Navy' is doing.

"With kindest personal regards,

"Yours sincerely,

"Edwin Denby."

International News Shows Baby Peggy

The International News Reel shows an amusing sequence of Baby Peggy, the four-year-old Century Comedy star, meeting Irene Castle while the latter spent two weeks in Los Angeles. The reel shows Peggy calling upon Mrs. Castle and the famous dancer showing the little tot the latest dance steps.

Other scenes show Peggy's home life in a series of intimate pictures, which show how she spends her day. Peggy is shown playing on the lawn of her new home with her older sister, reading her fairy tale books, playing with her large family of dolls, washing the doll's clothes and sorting her thousands of fan letters with her mother

"Crystal Jewels" March Release

Fox Educational Shows How New York Is Provided With Water Supply

AMONG the March releases of Fox Educational Entertainments is "Crystal Jewels," which shows how New York City is provided with its water supply and the terrific task accomplished in completing the mammoth tunnel from the Catskills to Manhattan. Concerning this unusual engineering feat the New York Times, in an editorial printed Sunday, February 18th, 1923, says:

"The Shandaken tunnel borers met in the heart of a Catskill mountain after five years of burrowing night and day * * * The eighteen mile tunnel has been completed. As soon as it is lined with concrete Schoharie Creek will deliver 250 million gallons of water a day to Greater New York by way of the Ashokan Reservoir. The job of the engineers was to reverse the flow of the stream * * * by building a dam and piercing the Catskill Mountains for a distance once and a half as long as the Simplon of the Swiss Alps * * * The town of Gilboa, with its churches, houses and stores, farms and pastures had to be sacrificed to make room for the waters of the dam."

The particularly interesting points of this waterway are set forth in the Fox reel, showing the interior of the tunnel, one of the largest in the world; the Ashokan Reservoir, and the laboratory where the water supply is continually examined under the microscope. Those who watch the picture, follow the amazing route of the crystal stream along its entire course, doing a mental dive as the main line passes under the Hudson River.

Hamilton Comedies Prove Popular

Educational Reports First Four of Series Enjoying Splendid Bookings

WITH four of the six comedies in his first year's series of Hamilton Comedies for Educational already playing in the theatres throughout the country, Lloyd Hamilton now stands in a unique and pre-eminent position among the leading comedians of the screen.

While his contemporaries in the first rank of screen comedians have been devoting their time and efforts to making feature length comedies, Hamilton has been turning out box office attractions of no less merit, and keeping them within the short subjects limit in length. With no less effort expended in their production, and no less quality apparent on the screen, these two-reel comedies have proven to be the most dependable of the short length pictures of their type offered to the exhibitor at the present time.

The first four pictures made under the management of Hamilton have been released and are now showing. They are "The Speeder," "The Educator," "No Luck" and "Extra! Extra!" Each of these pictures has earned excellent reviews at the hands of trade paper reviewers, and also from newspaper critics.

Large metropolitan dailies in the past have seldom devoted much space to reviews of short subjects, and therefore the reviews from these papers are perhaps more significant than those from other cities. The News of Washington, D. C., reviewing the program at one of the Broadway houses, and speaking of Hamilton's "No Luck," says:

"This fellow Hamilton is one of the screen's greatest pantomimists, with a marvelously mobile face and an unerring sense of comedy. Hamilton, one day, will be a mountain among the screen molehills. You owe it to yourself to see him."

The New York Morning Telegraph reviews "The Educator," stating that it is a "masterpiece of comedy," and this paper's review on Hamilton's next picture, "No Luck," says that "It is the funniest comedy seen since Hamilton's last."

A typical report from exhibitors is summed up in the words of the manager of the University Theatre, Minneapolis, Minn. "The Speeder," says Glen Vliet, manager of the University, "is the finest two-reel comedy we ever ran. It pleases, and you can boost Hamilton, as he will get them in and send them away happy."

That exhibitors are short-sighted who do not capitalize on the growing popularity of Hamilton is the opinion expressed by Miss Ray Lewis, managing editor of the Canadian Moving Picture Digest. Commenting editorially on "The Speeder," Miss Lewis says:

"Why more of these most amusing comedies are not given special attention and mention we cannot understand, save that it appears to take an unusually long time to convince exhibitors that it is quality and not quantity in a picture which makes a feature."

Hamilton has recently completed his fifth comedy of the year, "Uneasy Feet," which will be an early release, and has started production work at the United Studios on the final comedy of this group, which has not yet been titled.

Harry Edwards Directs Baby Peggy

Baby Peggy is at work on her first productioin for 1923. It was written by William Friedle, recently engaged to write plots for the talented youngster. Edwards was given the job of directing Peggy as a reward for his excellent work with Buddy Messinger.

The picture, which has not yet been named, shows Peggy swinging in her favorite swing. The rope breaks and she is thrown into a wagon full of orphans which is passing by. Peggy is, in spite of her tears, taken along to the orphan asylum with the rest. Adoption day comes round and all the children are adopted except Peggy. She sees the new parents buying dolls for their adopted children and she conceives the idea of slipping into a box and passing herself off as a doll.

Keaton Comedy Again Called Big Feature

"Buster Keaton's 'The Frozen North' is about as funny a two-reeler as one could ask for, and even if it were the only thing on the bill it would repay one for a visit to the Rialto," is the New York Evening World critic's comment on this new release of the famous smileless comedian.

"'The Frozen North' is a stirring tale of the land of chilly landscapes and burning hearts," says the New York Evening Telegram.

"Buster Keaton is nothing short of superb in 'The Frozen North.' This comedy is a conglomerate satire of the screen dramas of the great open spaces. Robert W. Service, the Royal Northwest Mounted Police, the William S. Hart and Eric Von Stroheim type of villiains all of the western and northwestern stuff is here with a vengeance."—N. Y. Evening Journal.

Experimental Laboratory for Pathe Review

Recent novel effects screened in Pathe Review which cannot be produced with the equipment of the ordinary motion picture studio are said to have inspired many inquiries from exhibitors and individual patrons. The answers reveal the fact that Pathe Review has established an experimental laboratory for the working out of novel ideas requiring new developments in motion picture technique.

The innovation was materially encouraged, says the Pathe Review editor, by the long standing, close cooperation of experts and curators at most of the important art and scientific institutions—notably the New York Metropolitan Museum of Art and the American Museum of Natural History. Further striking developments are promised in the near future.

Late Studio and Player Briefs

F. B. O. Production Notes

The steel work of the sky scraper built for scenes in "Day Time Wives" was wrecked for the accident sequence. No one hurt. The production is under the direction of Emile Chautard.

The title of Harry Carey's next starring vehicle is "The Miracle Baby," under the direction of Val Paul. The company has gone to Truckee for snow scenes.

The Chester Bennett production starring Jane Novak, originally titled "Divorce," has been changed to "I Want a Divorce." A big cafe set, with an ice skating rink was built for this production and twenty professional skaters were schooled into remaining within camera range.

Mal St. Clair is beginning the tenth of the "Fighting Blood" Series "The End of a Perfect Fray."

Ernest C. Ward has been placed under long term contract as director.

Tom Wilson has signed a contract for two years, to play character roles.

At Universal City

Wallace Worsley is now filming the mob scenes for "The Hunchback," using twelve hundred extras for whom especially designed costumes, made to measure, are being used. The call for extras was for seven o'clock. All were made up and on the set at eight o'clock when the first scene was made, due to the management of Charles Stalling, production manager and William Koenig, business manager for the company, who were congratulated for the unprecedented efficiency employed.

Universal has employed a large receiving outfit to be used as entertainment for players and extras during noon hours.

Earle Kenton, for two years Sennett director, has been engaged by Universal to film the new series of "Leather Pushers," featuring Reginald Denny.

"Up the Ladder," starring Virginia Valli, with Reginald Denny as lead, will not be filmed for a number of months. Instead, Valli will be starred in "A Lady of Quality" by Frances Hodgson Burnett, under the direction of Hobart Henley.

The cast supporting Herbert Rawlinson in "Twenty Dollars," under the direction of Herbert Blache, includes Tully Marshall, Doris Pawn, Nickolai De Ruiz, John Cossar, Roy Laidlaw and Arthur Hull.

Ethel Gray Terry has been engaged as lead for the all-star cast subject "What Wives Want," under the direction of Jack Conway. The players include Niles Welch, Ramsey Wallace, Vernon Steele and others.

Marion Orth, short story writer and author of "The Price of a Good Time," "Borrowed Clothes," "The Lure of Jade," and others, has been added to the Universal scenario staff to write seven original screen stories during the year.

Yorke Norroy Series Now Ready

George Bronson Howard's Tales of Secret Service in Two-Reelers

"THE FURTHER ADVENTURES OF YORKE NORROY," a series of four two-reel features from the pen of George Bronson Howard, internationally popular novelist, are now being released by Universal. The pictures were made under the direction of Duke Worne, with Roy Stewart as star. Part of the series was personally supervised by the author himself, who was a member of the Universal City scenario staff until his recent death.

"Yorke Norroy" was Howard's best known and most popular fictional character. He was the first diplomatic secret agent used as a hero of fiction. The original stories, a series called "Yorke Norroy, Diplomatic Agent," were widely hailed when they appeared in the Popular Magazine. The adventures of this diplomatic detective were followed by thousands of fiction fans.

The new York Norroy stories, which have been screened as "The Further Adventures of Yorke Norroy," were written by Howard shortly before his death, and are said to be his best work.

The first of the series now is being shown. It is called "One of Three."

"Under Secret Orders" is the second of the series. It is to be released March 19. The action is laid partly upon a transatlantic liner and shows Norroy again foiling foreign crooks seeking to get important documents from the American secret service agents.

The third of the series is "The Secret Code," to be released April 14, following the one-every-three-weeks policy for this series. It involves the seizure of a radio station in America by foreign agents who seek to transmit dangerous information to their respective governments.

The last of the series, to be released May 5, is entitled "The Radio Active Bomb." The story deals with the attempt by a group of foreign secret service agents to get possession of a radio active bomb which an American inventor submitted to the War Department.

Although released in a series, "The Further Adventures of Yorke Norroy" pictures have no connection with one another except the leading character, "Yorke Norroy," which runs through the entire series.

"Leather Pushers" in Demand

Third Series of Universal's Fight Two-Reelers Being Booked Rapidly

UNIVERSAL'S announcement that a third "Leather Pushers" series of two-reel Universal-Jewel pictures is to be made has met with country-wide acclamation on the part of exhibitors and photoplay patrons, it is announced by Art Schmidt, Universal sales chief.

Although arrangements have just been completed for their production, many exhibitors already are booking them. This demand for advance bookings on the new series is growing by leaps and bounds, it is stated, and indicates the great popularity of the original "Leather Pushers" series of six pictures and the recently released "New Leather Pushers" series of six more pictures.

As in the original series and the second series, the third series will have Reginald Denny as the star, and will be made by Harry Pollard. Also, Hayden Stevenson, the genial prize fight manager, will play the same role in the forthcoming series.

As an example of the eagerness with which exhibitors and the public are looking forward to more "Leather Pushers" pictures, the Universal offers in evidence the following wire from one of its exhibitor patrons, and which is said to be indicative of many communications received:

"One of the best steps Universal ever took was to plan release third series 'Leather Pushers.' Contracted for same yesterday. Announcement to patrons greeted by deafening applause. Everybody anxiously awaiting release. Goes to show people appreciate pictures above ordinary, such as your 'Leather Pushers.'"

The foregoing telegram was received from Mr. A. Dobbs, manager of the Empire theatre, Milwaukee, Wis.

In the New York territory the effect of the announcement was beyond all expectations. As soon as word of the projected series was received from Universal City, the big "U" exchange sent out a brief mail notice to all its exhibitor patrons.

In less than twenty-four hours the exchange telephones were busy answering queries. Practically every exhibitor who had used the first two series wanted the third. The theatre owners were especially anxious to copper rivet the series for the coming summer season, as it was frankly admitted, according to Universal executives, that "The Leather Pushers," the first series, did more to hold up business during the hot weather last year, than any other film offering.

"Shipwrecked" Is Joe Rock's Latest

Jo-Rok Productions, distributors of the two-reel comedies starring Joe Rock, this week received his latest subject, "Shipwrecked," in which Billie Rhodes supports him. It is his sixth release this year and is said to maintain his standard of clean-cut, original fun. The comedy is a burlesque on "Captain Kiddo."

Territory on "Her Accidental Husband" Solid

Requests for open territory on "Her Accidental Husband" active, reports the offices of the C. B. C. Film Sales Corporation, and it is announced this week that negotiations are pending which will put this feature over one hundred per cent in record time.

Another important territory was closed when Independent Film Company of Philadelphia completed arrangements to handle the production in their territory. This includes Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland and the District of Columbia.

The sale was made to Louis Berman of that company, who immediately following the announcement of the readiness of this production for release, immediately wired to learn whether his territory was still open and to inquire details. Following a reply in the affirmative, Mr. Berman made a special trip to New York to see the feature screened. He declared the cast, which includes Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester wonderfully suited to their respective parts.

Mr. Berman announced before leaving New York that he would make arrangements to release "Her Accidental Husband" immediately in his territory, and asked for prints at the earliest possible opportunity.

"Suzanna" Gets Approval of Frisco Mayor

Declaring that he had been thoroughly entertained by Mack Sennett's newest comedy drama, "Suzanna," an Allied Producers and Distributors Corporation release, starring Mabel Normand, Mayor James S. Rolph, Jr., of San Francisco, wrote the following letter to Mr. Sennett:

"It was my privilege a few nights ago to witness a pre-view of your latest picture, 'Suzanna,' starring Mabel Normand and which has been showing at the Strand theatre in this city.

"I was greatly interested in this production and thoroughly entertained by it, enjoying particularly the touches of life in early California which this theme so cleverly portrays."

Cordouan Light in Fox Educational

In the Fox Educational Entertainment, "Sentinels of the Sea," scenes are shown of the Cordouan Light, off the southern coast of France. The light is ten miles from the shore and for days at a time the keepers are prevented from leaving the light by the roughness of the water, always bad at this point. The Fox cameraman was forced to make the trip in an open boat and was reached into the water before reaching the lighthouse. The views he took bear the official approval of the United States Bureau of Lighthouses.

Burr in South for Few Weeks

Extensive Production Schedule to Be Put Under Way Upon His Return

C. C. BURR, president of Mastodon Films, Inc., will recuperate in Palm Beach from his severe illness of the last several weeks. With his family and attending physician, Mr. Burr will leave for the South in the next several days.

A slight cold somewhat neglected was the forerunner of a severe attack of pneumonia which overtook the Mastodon executive in the midst of active preparations for the season's program of features for the independent market. Johnny Hines, who has just finished "Luck," was marking time impatiently to start off on his next and thus far biggest feature comedy. Two stories have been bought and productions on these were awaiting Mr. Burr's command to begin.

These stories are "The Average Woman," the famous Saturday Evening Post story by Dorothy de Jaegers and "Rich Men's Sons" by Gerald Duffy.

The first program has been accounted for with the completion several weeks ago of "You Are Guilty," with James Kirkwood and Carmel Myers as the featured players, and Johnny Hines' latest feature comedy, "Luck." Both of these pictures are being rapidly sold to the independent territories. The earlier part of the program, which is already having national release, are "The Last Hour," with Milton Sills and Carmel Myers; "Sure Fire Flint," with Johnny Hines, and Johnny's "Burn 'Em Up Barnes" and "I Am the Law."

Plans for increasing the output of short subjects were also under way. Raymond Harris, assistant to Mr. Burr, has taken over complete supervision of the short subject department in Mr. Burr's absence and has active plans for immediately augmenting the number of All-Star comedy releases. This department was organized last September and to date has produced eight comedies. These comedies feature Charlie Murray, Raymond McKee and Kathlene Martyn, a former member of the Ziegfeld Follies and an acknowledged stage beauty. All-Star comedies are released regularly to the W. W. Hodkinson Corporation.

A new addition of Earl Hurd's cartoon comedies and Burr's scenics and novelty reviews is being prepared and will be released through independent exchanges, as are all Mastodon feature productions.

Mr. Burr will probably spend about three weeks in Palm Beach. Immediately upon his return, it is announced, he will begin productions upon several big features already determined upon.

Boost for "Fun from the Press"

Large Number of Bookings Is Accredited to Literary Digest's Campaign

ACCORDING to C. J. Post, assistant to the president of the W. W. Hodkinson Corporation, whose efforts center upon the propagation of the Literary Digest's "Fun from the Press," many contracts have been received by the home office and sales made direct by mail. In the estimation of Mr. Post this is due to the exceptional exploitation and sales promption provided by the Literary Digest.

Through the efforts of the Literary Digest and the accounting firm of Price Waterhouse & Company, the number of families reached, through the Literary Digest's advertising and the special Digest's plan of direct to the home campaign, has been compiled. These facts then can be given for each locality in which the exhibitor is located. Through this plan figures have been compiled whereby it can be shown wherein the local exhibitor can get "Fun from the Press" for a less cost than it would take for this particular exhibitor to circularize or advertise this production in his own territory.

Mr. Post says, "Over 650 daily newspapers every week carry from one-third to a full page of advertising in which "Fun from the Press" is heavily featured; 25,000 street cars carry two-color car cards. In November over 8,000,000 circular letters were sent to the telephone subscribers of the United States. In addition to this the sales force of the Literary Digest, comprising 15,000 canvassers, have been instructed to urge every prospect to see this one-reel laugh maker. By pointing out these facts to the exhibitor and showing him by actual figures the number of people in his particular locality that are reached through the avenues of advertising adopted by the Literary Digest, little difficulty has been experienced in proving to him the value of 'Fun from the Press.' This results in an unusual amount of contracts being made by mail."

"Only a Husband" a Hall Room Comedy

"Everybody marries for better or worse—but most of 'em don't know which they're going to get" is the burden of the newest Hall-room Boys Comedy which C. B. C. has just received from the West Coast for release.

"Only a Husband" is the title that has been given this release—and it is promised that husbands everywhere will join the Husband's Protective League after seeing it—while wives will polish up the cut-glass potato mashers to greet them with when they return.

Jean Havez wrote the story for this comedy, Al Santell directed it. The cast includes George Williams, Al Smith, Marion Mack and Bud Jamison.

Scenes from Viola Dana's latest comedy drama for Metro release, "The Noise in Newboro."

News Weeklies Resumé

Kinograms No. 2230:—Paris, tribute from U. S. to French generals; Personalities in the News—New York, Maj. Gen. Henry T. Allen. Three generations—his son, Capt. Henry T. Allen, Jr., Mrs. Allen, Jr., and Henry T. Allen, 3rd; Washington, D. C., Prince Andrew and Prince Christopher, royal Greek exiles, call on Secretary Denby at the Navy Department; New York, Archbishop Fumasoni-Biondi, new apostolic delegate to the United States, arrives; New York, Admiral Sir Wm. Pakenham, commander of British North Atlantic Squadron, sails for England; St. Moritz, Switzerland, jockies make good as curling experts; New York, Italian reservists return to America—steamer "Taormina" arrives with 1,700 who were called from U. S. to serve in Great War; New York, "human fly" tries it once to often—Harry Young, noted climber, just before the attempt which ended in his fall to death; Los Angeles, wins auto race by 6-100ths of a second—Jimmy Murphy breaks world record—Hill only five feet behind; Coney Island, N. Y., throng tries new Coney boardwalk—on first mild Sunday of the year, 200,000 make believe that summer is here; Newport News, Va., "Leviathan" hailed as finest afloat; Washington, offered $30,000 job, prefers his garden—Senator John Sharp Williams of Mississippi, ending public life, calls on President; Norwood, Mass., the army tackles a big moving job; Pawtucket, R. I., Bay State team is defeated at soccer—the Abbots lose to Coats team in semi-final game of the National Sup series.

Pathe News No. 20:—Washington, D. C., President and Mrs. Harding start on trip to Florida, their first vacation in twelve months; Ivrea, Italy, annual carnival; Constantinople, Turkey, Admiral Dumesnil, in command of the French fleet in the Bosphorus, is recalled to France; In the Limelight—Hoboken, N. J., General Allen back home and in "civies" for first time since 1917—three generations of Allens—General Allen with his son, Captain H. T. Allen, Jr., and Captain Allen's family; Hot Springs, Ark., is Babe Ruth as good at golf as at baseball? Brooklyn, N. Y., army transport airplane No. 26 crashes to ground within 75 feet of a safe landing; New York City, plump ladies pay tribute to Dr. Copeland on becoming Senator; Lizard Head, England, rescue crew lashed to rigging of storm-tossed ship through night of terror; Washington, D. C., "Congress over—all out this way!" Los Angeles, Cal., auto king sets new world's record—60,000 persons see Jimmy Murphy average 115 miles an hour in 250-mile race.

International News No. 21:—Washington, D. C., striking farewell scenes as 67th Congress quits; Nice, France, thousands revel in Battle of Flowers; Toulon, France, re-float great warship sunk twelve years ago. Remarkable engineering feat accomplished in raising of French battleship "Liberte;" Berlin, Germany, flood of marks forces German banks to enlarge; In the Public Eye—New York City, General Henry T. Allen, commander of U. S. forces on Rhine, returns home, his job well done; Chicago, Ill., Jackie Coogan is sworn in as a full-fledged admiral or somethin' in the Sea Scouts; Washington, D. C., new chief of the War Veterans' Bureau—General Frank T. Hines, succeeding Col. Forbes; Washington, D. C., Japan's new Ambassador, Masanano Hanihara, makes his first call at the White House in full regalia; New York City, Archbishop Biondi, new Apostolic Delegate, arrives from Rome; New York City, In Memoriam—Governor Smith leads a throng of thousands in last tribute to Congressman W. Bourke Cockran, famous orator; Derbyshire, England, entire towns battle in yearly football games; Hamilton, Canada, $1,000,000 fire wipes out big business section; Berlin, Germany, latest type of German tank has legs and uses 'em; Washington, D. C., Mrs. Harding makes first public appearance with President as they start south for vacation.

International News No. 22:—Belfast, Ireland, Duke of Abercorn assumes rule over Northern Ireland; New York City, baby camels arrive after long ocean trip; Lhassa, Thibet, Thibet's "dancing devils" welcome the New Year; Near Ashton, Idaho, mail carriers battle record Western snows; Angora, Asia Minor, Turkey's "Miracle Man" weds beautiful heiress; Miami, Fla., speedy greyhounds tested for Spring race classic; Ormond, Fla., President and Mrs. Harding on vacation in Dixie.

Pathe News No. 21:—Jacksonville, Fla., the President alights to chat with friends as train makes a short stop en route to Ormond; Sydney, Australia, Australia's swiftest "strokes" compete in swimming carnival; Dusseldorf, Germany, France bestows first decorations of the Ruhr Occupation; In the Limelight—Tetuan, Morocco, Lloyd George a welcome guest in Spanish Morocco; Washington, D. C., President appoints new Governor for Porto Rico; Dede Agatch, Thrace, Greece reinforces army on Thracian border; Winthrop, Mass., gales along New England coast whip waves into fury; Pirenze, Italy, Crown Prince of Italy attends dedication of first .tree .in .new .."Park .of .Remembrance;" New York City, latest arrivals from abroad will populate zoon and circus; Kure, Japan, ready for naval limitation.

Kinograms No. 2231:—Madrid, Spanish capital in a frolicsome mood; New York, minus passports, immigrants get in—they arrive from Hamburg, Germany, after 24 days of storm and much seasickness; Personalities in the News—New York, former Senator J. Hamilton Lewis of Illinois back from abroad; San Antonio, Texas, army aviators hop off on long flight—six big planes begin trip to Porto Rico to test merits of new air route.

"Shriek of Araby" for Release by Allied

ANNOUNCEMENT is made of the early release through Allied Producers and Distributors' Corporation of a new Mack Sennett-Ben Turpin feature-length comedy entitled "The Shriek of Araby."

Co-starring with the famous Ben Turpin is Miss Kathryn McGuire, who has long been a member of the Sennett organization but only recently lifted into stardom.

"The Shriek of Araby" was made from Mr. Sennett's own story and under his personal supervision, with F. Richard Jones as the director; Homer Scott and Bob Walters at the camera; and Allen McNeil as film editor. Others in the cast with Ben Turpin and Kathryn McGuire are George Cooper, Ray Grey, Louis Fronde and Dick Sutherland.

NewEdition of Keystone Comedies Ready Soon

"Dough and Dynamite" with Charles Chaplin in the title role, the first of the New Edition of Keystone Comedies, has come from the Coast and prints will soon be ready for exhibitors. The new titles—all of which are Syd Chaplin's work—add immensely to the whole picture. There are many art titles which add their touch. Stories of the new things in the way of lobby display and other publicity continue to circulate.

Messrs. Aitken and Price are not trying to bring cheapness to the Exhibitor in the Keystone Revival.

In a statement regarding the Keystone pictures to be revived, Mr. Price says:

"We are aiming at a business proposition, with a business profit in it for all hands. Keystones have always been moneymakers, even under the worst conditions. Two-reel laugh pictures are always in great demand—and there are precious few of them.

"We have taken the best of the classics only—with Charles Chaplin, Mabel Normand and other public favorites in every one; then we've brought them up to the minute with new titles and publicity. All this costs money; lots of it. And we have spent it with a free hand; because at the very most, it couldn't burden the production as do the amazing salaries now being paid.

"These pictures are a *business* proposition—sold on a *business* basis. The wise exhibitor is letting us see how he feels about it—mainly by telegrams!"

Tie-Ups Arranged for "Ninety and Nine"

Exhibitors in states where there are large forest preserves are booking "The Ninety and Nine" and tieing up the showing with forest fire prevention. The campaign started by William T. Cox, State Forester of Minnesota, is to be copied extensively in other states where conservation of timbered districts is of civic importance.

Chicago Greets "Bell Boy 13"

Critics of Windy City Write Well of Ince Special Starring MacLean

"BELL BOY 13," a Thomas H. Ince special production starring Douglas MacLean, which is being released through First National, received enthusiastic praise from the motion picture critics of the Chicago newspapers when it opened at the Chicago theatre for an extended run. Mae Tinee, the critic on the staff of the Chicago Tribune, said it was "full of pep" and that she laughed at the comedy "from start to finish." Following are some of her comments:

"If you don't laugh at 'Bell Boy 13' you must be enveloped in a cemeterialic (?????) atmosphere that no merriment can pierce. Anyway—I laughed and everybody else in the audience, of which I was one, laughed at the thing from start to finish. We chuckled. We haw-hawed. We snickered. We grinned. So—it *may* be tragedy for some folks but it *was* comedy for us, and we are willing to bet—O something or other—that you'll find it funny, too.

"You will say, though, that this little skit is exceedingly well acted and directed. It is full of pep; has some clever subtitles and good photography and direction. Without a doubt, though, it is the personality plus of Douglas MacLean that puts it over with such a *bam*. He is the Eddie Cantor of the silver sheet."

The Chicago Daily News had the following to say:

"Douglas MacLean finds his engagements with Thomas H. Ince spirited ones and the presence of a strong nerve necessary. In "Bell Boy 13," the love-comedy which is now on view at the Chicago theatre, MacLean has to teeter along the window ledge of the twentieth story in a modern hotel. He must slip and almost fall while the blue and empty air of Broadway holds out its protecting arms for 200 clear feet below."

NewspapersAssist"Knighthood"

Cosmopolitan Points Out Co-operation Accorded Marion Davies Film

COSMOPOLITAN officials point to the newspaper co-operation accorded its production, "When Knighthood Was in Flower," starring Marion Davies under the direction of Robert Vignola, as proof of the growing prestige of the screen among the editorial and newspaper circles of the country. The following instances are cited in a statement from the Cosmopolitan offices in support of its contention:

"The Cleveland, Ohio, Plain Dealer conducted a prize contest for the best list of books submitted to be made into photoplays for Miss Davies. The Cosmopolitan Productions scenario department secured some of the prize lists submitted, gave them their careful attention and the result is that Miss Davies will be seen in several of the stories selected for her by Plain Dealer readers.

"The Harrisburg, Pa., Telegraph held a contest to find the girl who most closely resembled Marion Davies. There were hundreds of entries and the prize winner was given a fine spring wardrobe which she was allowed to select herself from one of the leading Harrisburg stores.

"In Chicago one Sunday the various newspapers looked like a Marion Davies edition owing to the fact that 'When Knighthood Was in Flower' was playing at thirty-two different theatres in the Windy City."

BurrComediesNos.7and8Ready

"The Pill Pounder" and "The Life of Reilly" Completed

WITH the completion of "The Pill Pounder" and "The Life of Reilly," C. C. Burr will have produced No. 7 and No. 8 of his All-Star comedies. These are distributed through Hodkinson.

It was last September that C. C. Burr announced that he would make the production of two-reel comedies a feature of his regular output. One comedy is made every four weeks.

Since the announcement, the following comedies have been released, "Faint Hearts," "A Social Error," "Four Orphans," "The Fatal Photo," "The Busybody," "So This is Hamlet," "The Pill Pounder" and "The Life of Reilly."

Charlie Murray, veteran screen comedian, has been consistently featured throughout the entire series of All-Stars. With him has been Ray McKee. Mary Anderson was at one time a member of the All-Star comedy players, as was also Flora Finch, who will be remembered for her association with the late John Bunny.

A star has been developed by C. C. Burr in the person of Kathlene Martyn.

The interior scenes for All-Star comedies are taken at the studio of the company on Long Island. Exterior scenes have been taken as far south as Florida and various points north.

On April 15th, the players, under the direction of Gregory La Cava and Richard Thorpe, are scheduled to go to the Bermudas to film special exterior scenes demanding local color.

Round Three of "Fighting Blood" Released

ROUND three of "Fighting Blood," which is the current week's offering on the Film Booking Office's short subject program, is titled "Six Second Smith." This subject follows "Fighting Blood" and "The Knight in Gale,' the first two episodes of the H. C. Witwer-Colliers' Weekly stories, which have been filmed by F. B. O. with George O'Hara in the leading role. "Six Second Smith" shows the first professional ring battle of the young hero of the series, who in the first story abandoned "soda jerking" to become a boxer, and who in the second had a gymnasium try-out which started him on his career leading eventually to the middleweight championship of the world.

O'Hara's opponent in this boxing match, which is staged in a regulation ring before a crowd of hundreds of "extras," is Leach Cross, 'the fighting dentist" and one time contender for the lightweight championship of the world. Cross, now retired from the ring, was secured by Mal St. Clair, who is directing "Fighting Blood," to appear in the picture. Clara Horton appears in the leading feminine role.

"Secrets of Paris" in Three B'way Houses

The G. C. Burr-Whitman Bennett production, "Secrets of Paris," set an unusual precedent by playing at three first-class Broadway houses within practically the same number of weeks.

After a successful run at the Cameo, "Secrets of Paris" was given a special performance at the George M. Cohan theatre, a legitimate house on Broadway. The following week "Secrets of Paris" played at B. S. Moss' Broadway theatre.

The Commonwealth Film Corporation, who is handling "Secrets of Paris" for New York territory has already arranged a big number of bookings to follow fast on the heels on this Broadway showing.

Boudoir Set Feature of Cosmopolitan Film

A boudoir set that is said to vie in its exotic beauty with any ever fashioned for a motion picture is declared to be the one which was fashioned by Joseph Urban, celebrated scenic artist, for a scene in "The Enemies of Women," Cosmopolitan Productions forthcoming super feature, picturized from Vicente Blasco Ibanez's popular story of the same name.

Lionel Barrymore and Miss Rubens are featured in "The Enemies of Women," the cast of which also includes Pedro de Cordoba, Gareth Hughes, W. H. Thompson, Gladys Hulette, and William Collier, Jr.

Production-Distribution Activities

Earle Williams as he appears in the Vitagraph Special, "Masters of Men."

"Daytime Wives" Nearing Completion

"Daytime Wives," a new special for F. B. O. release, is nearing completion at the Film Booking Offices studio under the direction of Emile Chautard. Scenes were filmed this week on the big "skyscraper" set, which was erected at the studio for the picture, and the present schedule calls for an early shipment of the print. To add realism to the construction scenes which form an important part of the picture, a framework several stories high was especially built and contractors' derricks obtained, so that the swinging of the iron girders to dizzy heights could be accurately pictured.

Wyndham Standing is cast in the leading male role, with Ann Perdue playing the stenographer, and Grace Darmond the wife. This eternal triangle story is said to have been developed in a unique and fascinating manner by Wyndham Gittens and Helmer Bergman, who wrote the continuity from the story by Lenore Coffee and John F. Goodrich.

"Shadows" Praised by Fan Publication

"Shadows," the Preferred Picture presented by B. P. Schulberg with Lon Chaney in the leading role, received another tribute as an exceptional picture when Moving Picture Stories, a weekly fan publication of large circulation, was inspired through the merits of the film to establish a new department, "Just Among Ourselves." In explaining the inauguration of this department of comment, the editor said, "Did you ever see a picture, a bit of acting that impressed you so forcibly that you just couldn't wait to talk it over with someone? That's the way I felt when I saw Preferred Pictures' production, 'Shadows.'"

"Abysmal Brute" on Way East

Adaptation of Jack London's Fight Story Set for April by Universal

"THE ABYSMAL BRUTE," Hobart Henley's latest Universal-Jewel production, is on the way East, the Universal home office reports. It is expected in New York in a day or so, and as soon as it has been reviewed by Universal executives, it will be rushed to the laboratory, where advance prints will be made for the various Universal exchanges in this country and Canada.

A special showing, before a selected audience of persons high in the film world, was given in the Ambassador Hotel, Los Angeles, on the eve of the departure of the original print eastward. The feature was acclaimed as a knock-out and classified as one of the big pictures of 1923.

Wiring to the Universal home office, Carl Laemmle, president of the Universal Pictures Corporation, voiced the following opinion, after seeing the first screening of the Henley production:

"Held premiere showing of 'Abysmal Brute' Ambassador Hotel tonight. Everyone says better picture than 'The Flirt!' I personally am delighted with it. Think it one of the best audience pictures I have seen in many months. We have hit it big again."

"The Abysmal Brute" stars Reginald Denny. Jack London wrote "The Abysmal Brute." It is one of his most popular novels, and gives a dramatic insight into the ring game as it existed on the West Coast a decade ago.

Mabel Julienne Scott plays the chief supporting role. Others in the cast include Charles French, Hayden Stevenson, David Torrance, George Stewart, Buddy Messinger, Craufurd Kent, Irene Haisman, Dorothea Wolbert, Julia Brown, Nell Craig, Will R. Walling, Tom McGuire, Harry Mann, Tom Kennedy, Noble Johnson and others.

In addition to the regular cast, the west coast was combed for ring material to reproduce accurately the atmosphere of sporting circles. Nine well-known prize fighters were added to the cast. Among them are Kid Wagner, Goat Lavin, Monty Farrell, Tom O'Brien, Jack Horrick, Al Norton, Leo Latlock and Pat Harmon.

Carl Laemmle has dedicated the picture to the American Legion, because of the wonderful spirit of clean athletics engendered in young American manhood by the war and the subsequent veteran activities.

A. P. Younger, one of Universal's most experienced scenario writers, adapted the Jack London novel for the screen. The scenes, most of which were filmed in the California mountains, at the beach and at Universal City, were photographed by Charles Stumar. Universal plans to release "The Abysmal Brute" early next month.

Distinctive Expanding Schedule

"Seats of the Mighty" by Gilbert Parker Acquired for Production

SINCE the announcement of the first two 1923 feature-productions of Distinctive Pictures Corporation—"Backbone" and "The Ragged Edge"—Arthur S. Friend and Henry M. Hobart have been busy on the development of the full schedule for the year.

The most recent acquisition was made last week when Sir Gilbert Parker, author of "Seats of the Mighty" and "The Right of Way," went over to the Madison avenue offices and sold to Distinctive his celebrated novel, "The Weavers." It is a tale of the Egypt of fifty years ago—gripping in plot, fascinating in its swift action. The story will require a great cast and will permit of the creation of unusual sets, on which work will be begun immediately.

Work has already been begun on "The Steadfast Heart," by Clarence Budington Kelland, author of "Backbone." This story is based on a serial now running in Collier's Weekly and deals with the fight of a waif of a boy against adversity and the barriers of society.

Another on the Distinctive list is "Two Can Play," by Gerald Mygatt. The story deals with the whim of a wealthy man who does not wish his niece to marry a "lounge lizard" obviously unsuited to her tastes and desires. He engages a young man to act as a burglar—a "Raffles"—and complications set in when a real burglar appears on the scene.

The sixth of the list is "The Green Goddess," the William Archer melodrama which George Arliss has been using on a successful tour of the country after the long run in New York.

"Daughters of Rich" to Be Issued April 22

"Daughters of the Rich," Edgar Saltus' famous novel, now in its second week of production at the Schulberg studios, will be released by the Al Lichtman Corporation on April 22d., as the eighth Preferred Picture on their program.

Francis X. Bushman and Beverly Bayne in a scene from "Modern Marriage," American Releasing Corporation's picture which marks the return of these stars to the screen

Enlarged Staff to Aid Will Nigh's New Film

A directorial staff of eighteen and a technical staff of fifteen are at work on Will Nigh's second feature production for L. Lawrence Weber and Bobby North, now nearing completion in the East.

Ben Behrens, Nigh's right hand man and assistant director, heads the list of directorial associates under Nigh. He acted in the same capacity on all of Nigh's previous hits. The business end of the production is in the hands of Frank Loomis, one of the most efficient studio managers in the field. The art director is John T. Schulze, designer of all of Nigh's past settings.

The photographic division is headed by Jack Brown and Sidney Hickox, both veteran cameramen and experts in trick photography. They have injected novel effects that will surprise filmdom. Timothy McGrath is chief electrician. Jack Sharp is chief of the construction department. Under his hand eighteen full-stage sets were built in record time. Among the more important assistants are Fred Kohlberg and Charles Harten in the electrical division, Ernest Feighte, assistant art director, and Alice Satin, continuity writer.

Keen Interest in Assoc. Photoplay Product

The announcement made last week of the reorganization of the Associated Photo-Plays, Inc., and the appointment of A. Canter as sales manager is followed this week by news of the arrival of the first of a series of five pictures starring Milton Sills, "Why Women Re-Marry."

Mr. Canter, who is in charge of sales of all the productions to be released through franchise holders in the state right field, states that much interest has already been evinced in the first of the Milton Sills series.

Both foreign and domestic buyers have begun bidding for the territorial rights of the pictures, it is stated.

Gladys Walton in "Gossip," a Universal picture.

Nell Shipman to Locate in Northern Idaho

Nell Shipman, author, star and producer of American Releasing's "The Grub-Stake," made at Priest Lake, Idaho, will produce all future pictures there.

Bert Van Tuyle, her manager and director, is making arrangements to obtain several hundred acres on the Lake, where a permanent motion picture village will be built. Miss Shipman's wild animal zoo, consisting of nearly 200 animals, and her kennels of forty dogs, have been quartered at the Lake since completion of "The Grub-Stake" and a permanent home is planned for them there.

"We have made outdoor pictures in all parts of the country where we could find beautiful scenery," says Miss Shipman, "but Northern Idaho, especially Priest Lake, has the most wonderful and inspiring scenery for our purposes to be found anywhere. We can work there for the next ten years without using the same location twice."

The Nell Shipman Company have started on a series of twelve short wild animal pictures, to be followed in the Spring by their next feature, "Over the Last Ridge."

"Greatest Menace" Due via State Rights

Mayer & Quinn has for release a new production, entitled "The Greatest Menace," which is said to deal with the drug horror in a most dramatic and realistic manner. From start to finish it is melodramatically and graphically told, the film being taken from an original story by Angela C. Kaufman. The production is the work of J. G. Mayer. The adaptation and directing are the work of Alfred Rogell. The picture will be released via state rights market.

The all star cast includes such American favorites as Ann Little, Wilfred Lucas, Robert Gordon, Harry Northrup, Rhea Mitchell, Andrew MacClennan, Mildred June, "Red" Kirby, Gordon Mullen and Lew Meehan.

The Resolute Film Sales, Inc., will act as personal representatives for Mayer & Quinn with Lester Blankfield as special representative in New York.

Shipman Releases via Hodkinson

Features Made in Canadian Locales Expected to Set Up New Standards

A NEW storehouse has been tapped in the production of worthwhile pictures, which bids to set a new mark in this important industry. Up to date there have been few pictures that have had as their locale the Canadian wilds. Pictures have been produced using the theme of the Northwest mounted police, and stories laid in Alaska and the Yukon, but according to Mr. Shipman, Canada offers a veritable bonanza for the production of pictures, the surface of which has as yet been barely scratched.

It has remained for Ernest Shipman, a Canadian by birth, to produce the first all-Canadian pictures. "The Man from Glengarry" which is being distributed by the W. W. Hodkinson Corporation can be called the first absolutely all-Canadian photoplay. The author, Ralph Connor, is a Canadian, the producer, Ernest Shipman was born in Ottawa; Henry MacRae was born in Glengarry County; the Ottawa Film Productions, Limited, financed the production, and every scene was made in Ottawa and vicinity; not only that, but the picture was cut, printed, developed and finished in Canada, so that from the beginning to the end it is wholly a Canadian product.

Among other productions from the pen of the Canadian author Ralph Connor, (The Rev. Sir Chas. W. Gordon, D.D.) which Mr. Shipman has produced and which are now playing with tremendous success are "The Sky Pilot," "God's Crucible," "Cameron of the Royal Mounted."

Other pictures which will soon be released are "Glengarry Schooldays" from the pen of Ralph Connor, and "The Rapids" by Alan Sullivan, both entirely Canadian products. It is understood that Mr. Shipman is now working on several other pictures of like character.

The W. W. Hodkinson Corporation have arranged with Mr. Shipman to distribute these productions, the first of which "The Man from Glengarry" will be released March 25th.

Big Plans for "Wonders of Sea"

Extensive Preparations for Showing of Film in First-Run Theatres

PLANS are fast being consummated for the release of J. Ernest Williamson's latest undersea picture, "Wonders of the Sea," now being shown on the screen of all Loew theatres, opening Monday, March 12, at Loew's State, for first run theatre.

This is the picture which made its metropolitan debut of three consecutive weeks at the Rialto, Rivoli and Rialto theatres, and at the close of which engagement, it was rumored that "Wonders of the Sea" would be treated as a "special" and released on the open market at advanced prices. Just what was to be done with the Williamson "feature" remained in doubt until ten days ago, when Mr. Williamson decided that his best interests would be served by arranging for percentage exchange distribution, and accordingly, announcement was made that "Wonders of the Sea" would be distributed by the Film Booking Offices of America.

This latest of J. Ernest Williamson's pictures was produced at an increased cost—almost double the cost of any of this producer's expensive productions, it is stated. Mr. Williamson worked almost double the period usually required for cutting and titling—new "octopus" have been added—with the result that the picture now stands a full 5,500 feet.

Plans for a huge national campaign are well under way, it is announced. All of the advertising accessories commonly considered essential to the proper exploitation of a photo play feature of this caliber—and then some—will be ready within the next fifteen days. The posters, some of which are already finished, from drawings from the ablest artists in the country, are said to be particularly striking.

Vera Alta, featured in "Darkness and Daylight," Albert W. Plummer's initial production for Bancroft Pictures, Inc.

Clarence Burton Completes Big Roles

Clarence Burton, who for three years has been playing heavies in Paramount productions at the Hollywood studio of Famous Players-Lasky Corporation, has just completed two important roles in which he appeared as heavy in "Mr. Billings Spends His Dime" and "Sixty Cents an Hour."

Mr. Burton has specialized in heavies for the greater portion of his long screen career and his exceptional ability in this line has resulted in the renewal of his contract year after year by the executives of Famous Players-Lasky Corporation.

Mr. Producer:

There is sufficient talk of "new blood" in the industry to support a belief that this will be seen by those with whom I can do business.

Briefly, I WANT TO DO YOUR NEXT CONTINUITY.

I'm not an "old stager" at the game, nor yet a "green hand." I'm a fiction writer with about a year's intensive studio training in the preparation of shooting scripts for my own stuff.

I'd like to hear from independent producers who want thoughtful, intelligent continuity or screen originals, based upon THE FULL DEVELOPMENT OF STORY VALUES.

You're not asked to buy a pig in a poke. I have just finished the shooting script of a picture that is shortly to go into production. To any producer who needs COMPETENT CONTINUITY, I will send, on request, and WITHOUT OBLIGATION, a copy of that script as a sample of what I am doing. You can go over it, and then, if you're convinced that I CAN DO WORK FOR YOU, let me write your next continuity on a flat-rate basis.

I'm fairly familiar with picture costs and the small independent who wants economy of sets without having his picture look "skimpy" can get that kind of continuity from me WITHOUT A SACRIFICE OF STORY VALUES.

Will you let me hear from you?

Treve Collins, Jr.

Fiction and Competent Continuity

264 Linden Avenue, Apt. 3C Brooklyn, N. Y.

Puts Harold Lloyd on Plane with Chaplin

The Chicago Tribune's review of "Dr. Jack," signed by Mae Tinee, places Harold Lloyd on the summit of all achievement in screen comedy.

Miss Tinee writes: "It is neat, snappy, fast appealing comedy in which Harold Lloyd leaps to a place on the platform with Charles Chaplin. He's been on the steps leading up to the platform for a long time. Now he's there, standing side by each, figuratively speaking, sipping from the same glass.

"And, finally, in 'Dr. Jack' Harold Lloyd proves himself a supercomedian, in that he insistently appeals to the sympathies as well as the risibilities. He keeps you laughing at him, but rooting for him."

Praise for "All Brothers Were Valiant"

"If you would forget for a brief and delightful hour all about taxes and how your mother-in-law acts, and about the grease-spot on the front of your new gown, and the ripped place you found in your new glove, and how the man next door practices his sliding trombone, just step inside the velvet curtains at Loew's State and allow yourself to slip under the spell of 'All the Brothers Were Valiant.'"

This is the recommendation of the photoplay reviewer of the Los Angeles Times, after witnessing a presentation of the Metro production, "All the Brothers Were Valiant," an Irvin V. Willat production based on the celebrated sea story by Ben Ames Williams. Lon Chaney, Malcolm MacGregor and Billie Dove head a distinguished cast in this exciting photoplay.

"Oliver Twist" Exploited in British Isles

Cooperating with the British First National organization, the London Daily Sketch has offered a prize of 25 pounds sterling for the boy who looks most like Jackie Coogan as a means of publicizing "Oliver Twist" abroad. The winner will also get a free trip to London and will make a personal appearance wherever the picture is being shown.

Several exhibitors have become interested in the idea and have added to the prize money, so that at last reports the sum had grown to over 160 pounds sterling. In addition Peter Astor, of the Astor productions declares that the boy selected can have a part in his new picture "Peter's Reform." This will give the lucky lad three or four weeks to act and play around London

"Midnight Cabaret" Stars Larry Semon

Larry Semon is at work upon a new comedy to be released by Vitagraph. It is called "The Midnight Cabaret" and it is said that for lavish production it exceeds anything Semon has attempted. There are scores of pretty girls, headed by Kathlyn Meyers, who plays opposite Larry in "The Barnyard."

"Brass" Has Premiere in Boston

Warner Bros. Feature Opens Before Representative Gathering at Park

BEFORE a large and representative gathering of Boston officials and others interested in the problem of marriage and divorce, the Warner Brothers' classic of the screen, "Brass," adapted from the novel written by Charles G. Norris, was enthusiastically received and highly praised by the newspaper critics following its presentation at the Park theatre last week.

The production will remain at the Park for an indefinite run. From present indications it is destined to break all previous records for attendance throughout its engagement. According to the Franklin Film Company of Boston, under whose auspices the film is being shown, thousands of people were turned away from the theatre long before the picture was scheduled to be screened.

The Franklin Film Company wired the Warner offices as follows: "'Brass' opened at Park theatre for an indefinite run and thousands were turned away. Patrons showed their appreciation with deafening applause and newspapers were unanimous in their criticisms by pronouncing it a really masterful production."

The Boston Globe said: "A large audience which overflowed the theatre attended the opening showing of the film and generously applauded at the end of the performance. Many notables were in the audience. The auditors showed their appreciation in no unmeasured way and the film was worthy of all the applause it received. Julien Josephson has made a splendid motion picture. The idea of the book, with its analytical and biting attack on marriage as it is today, in contrast to the less exciting but infinitely more permanent marriage of our forefathers was skilfully embodied into the film. There is an excellent cast."

The Boston Telegram said: "If honest applause is any criterion of the true worth of a photoplay, 'Brass' ranks among the greatest of American screen productions. The reception accorded this remarkable picture by the audience of first nighters will long be remembered by those who heard it."

The Herald said: "It is an effective and interesting picture. It presents many problems of married life. The cast on the whole is excellent. Monte Blue as Philip does some finished work."

Boston Traveler said: "'Brass' is an interesting picture and somewhat off the beaten path that pictures tread too often. There is some fine acting. Monte Blue plays Philip and is enabled to make him a much pleasanter character than in the book. He is at all times novel. Marie Prevost does well with Marjorie, both as the pleasure loving, irresponsible, spoiled child and as the remorseful woman."

Five First-Runs in L.A. for "U"

Three Jewel and Two Universal Attractions Billed for March 19 Week

UNIVERSAL will occupy a unique position in Los Angeles during the week of March 19th, when five Universal pictures will have their first runs simultaneously in the leading theatres of that city. The pictures will include three current Universal-Jewel productions and two Universal Attractions.

The Kinema theatre will show "The Flirt," the Hobart Henley success adapted from Booth Tarkington's novel. This picture created a sensation in New York and since its premiere has swept the country, establishing box-office records from coast to coast. It will open in Los Angeles with an enviable record behind it.

In the California theatre, there will be held the Los Angeles premiere of "Driven," the Charles Brabin picture of mountaineer life which recently created such a flood of commendation in New York. This picture was one of the choices of the Exceptional Photoplay Committee of the National Board of Review, and was accorded a special showing by that committee. It was made with a cast including Elinor Fair, Emily Fitzroy, Charles Mack, Burr McIntosh and others. As the result of her excellent work as the lovable mountain girl in "Driven," Miss Fair is now on her way to Universal City to take important roles in Universal productions.

"The Flame of Life," Priscilla Dean's latest Universal-Jewel picture, which also is a Hobart Henley production, will have its Los Angeles premiere in the Symphony theatre. Miss Dean has an exceptionally large following in Los Angeles, and the showing of her releases invariably means box office records there. "The Flame of Life" reaches Los Angeles after showing in several of the country's key cities, where it has met with unusual praise. All critics unite in acclaiming it as the best work of the emotional Universal star.

At Grauman's theatre, there will be shown "The Ghost Patrol," a heart appeal picture with an all-star cast including such popular players as Ralph Graves, Bessie Love, George B. Williams, and George Nichols. The last named has a sympathetic role, similar to his role in "The Flirt." "The Ghost Patrol" is a Sinclair Lewis story.

The other Universal Attraction will be shown at Pantages theatre. It is "The Flaming Hour," and is a stirring romantic comedy starring Frank Mayo, supported by Helen Ferguson and Charles Clary.

National Board Selects "Are You A Failure?"

"ARE YOU A FAILURE?" Tom Forman's production for Preferred Pictures, appears on the latest list issued by the National Board of Review as a picture suitable not only for the family group, but especially for young people. The story for this comedy is by Larry Evans, and the cast the picture features includes Lloyd Hughes, Madge Bellamy and Tom Santschi. It is the March release presented by B. P. Schulberg through the Al Lichtman Corp.

Campaign in New York for "Temptation"

What is declared to be one of the biggest exploitation campaigns launched in the city will be undertaken by the Apollo exchange in connection with their release of C. B. C.'s "Temptation."

This announcement was forthcoming this week from Bobby North of that organization, who says that all the forces in his exchange are at present concentrating in putting over this feature in a big way.

The first gun in Mr. North's plan will take the form of a big twenty-four sheet campaign on this feature. He has just completed arrangements for the taking over of many twenty-four sheet stands in Greater New York and Northern New Jersey, it is stated, and these will be placarded.

Pilgrim's Descendants Assisting Chas. Ray

Actual descendants of the Pilgrims who crossed in the Mayflower in 1620 are taking a deep interest in Charles Ray's production of "The Courtship of Myles Standish."

Besides receiving letters of congratulation and approval from hundreds of men and women who trace their relationship back to the valorous pioneers, Mr. Ray has had helpful co-operation from various chapters of several national organizations. Such societies as the Alden Kindred, the Mayflower Descendants, and the Sons and Daughters of the American Revolution, through prominent members, and, in some cases, the organizations themselves are manifesting a deep interest, and have supplied data which the star has found of great assistance in constructing the historical features of the drama.

Broadway Presentation for "Third Alarm"

Charles B. McDonald, manager of the B. S. Moss Broadway theatre, recently closed one of the most successful weeks in the history of his theatre with "The Third Alarm," an Emory Johnson production released through Film Booking Offices of America. Mr. McDonald lived up to his reputation as a showman by providing an excellent atmospheric lobby for the picture and staging a unique prologue.

Accessories for "Safety Last"

Pathe Announces List of Exploitation Aids for Harold Lloyd Comedy

PATHE has assembled a formidable array of accessories for the exploitation of "Safety Last." The following is a list of the accessories to be made available:

A herald done in flaming red, with four sides and with space for exhibitor's imprint; a selling idea, with a laugh back of it.

A circular window card, also in flaming red, 13 inches in diameter. Also adapted to hang in lobby and on door knobs. Carries photograph of Harold Lloyd, and on the back the slogan: "Laughter First, Safety Last." Arranged to tie up with "Safety First" campaigns throughout the country.

Wooden stanchions five feet high to support stanchion cards—for lobby and sidewalk displays and tie-ups with traffic policemen.

Stanchion cards, much like circular window card out of heavier stock to provide firm attachment in slit at top of stanchion.

Three-inch circular flaming red throwaway, with small hole for stringing.

These will be used in tie-ups with shops that sell various safety articles, as razors, matches, shoes, etc.

Red balloon with white imprint of Harold Lloyd's head with slogans. Used as giveaways week before engagement; blown up and hung in lobby with red window cards; prime attraction for the kids.

Handkerchiefs carrying the line: "Dry your tears of laughter when you cry for joy at Harold Lloyd in 'Safety Last'."

Small circular savings bank, carrying out flaming red disc idea, bearing on front the line: "He who saves first, laughs last. Laugh first and last with Harold Lloyd in 'Safety Last.'" On one side is a lithographed head of Lloyd.

Half-sheet for sniping, carrying a flaming red ball with slogan and appropriate announcement matter.

The 40 by 60 upright oil paintings, each in gold frame and box for shipping, representing Harold Lloyd in "Safety Last" scenes, for lobby use by arrangement with Pathe Branch Exchanges.

"Daughters of Rich" Ready Soon

Third of Schulberg-Lichtman Series of Companion Films Due April 22d

H. P. SCHULBERG announced this week that Preferred Pictures will release in the not too far distant future the final of the series of four pictures, "Rich Men's Wives," "Poor Men's Wives," "Daughters of the Rich," and "Daughters of the Poor."

About a year ago when Schulberg mapped out his production program for the first twelve months through the Al Lichtman Corporation, he had in mind the making of this series of companion pictures as one of the salient innovations of the Preferred output. These four pictures he planned to make the most pretentious of his first releases if exhibitors were receptive to them. The idea underlying their production was to give the public not only four special features of the highest quality in picture making, but to present to them in an interesting fashion stories setting forth present day problems.

Schulberg determined to try out the first series to discover the reactions of the exhibitor and his patrons with the purchase of "Rich Men's Wives" and "Poor Men's Wives" written by Frank Dazey and Agnes Christine Johnston as screen originals. The Schulberg-Lichtman combination was launched with the release of the former to which Gasnier had been assigned as director and a cast including Claire Windsor, House Peters, Gaston Glass, Myrtle Stedman and Rosemary Theby was added. "Rich Men's Wives" is reported to have been enthusiastically received.

Exhibitors requested the early release of the second story to follow it up, and Gasnier was commissioned to make it. "Poor Men's Wives," featuring Barbara La Marr, David Butler, Betty Francisco, and Zasu Pitts had its premier recently at the Criterion in New York and is now playing first-runs throughout the country.

The success of these first pictures has assured Schulberg of the feasibility of his plan and Gasnier is now busy completing "Daughters of the Rich" based on Edgar Saltus' widely read novel. Gaston Glass, Ruth Clifford, Ethel Shannon, Marjorie Daw and Stuart Holmes are in the cast. "Daughters of the Rich" will be released through Al Lichtman exchanges on April 22d as one of the first eight Preferred Pictures.

The fourth of this series, "Daughters of the Poor," will follow later in the season. This will also be a Gasnier production. It will be handled, however, as an entirely different plot just as "Poor Men's Wives" followed "Rich Men's Wives" as a separate story completing its general idea.

Dorothy Dalton Company Back from Florida

After three weeks in Florida, some of the time on the sands at Palm Beach, but more in the swamp lands near Jupiter, where scenes were made for "Fog Bound," Dorothy Dalton and her Paramount company have returned to the Long Island studio to complete the picture. Those who worked in the South under the direction of Irvin V. Willat were David Powell, Maurice Costello, Martha Mansfield, William David, Warren Cook, and Jack Richardson. "Fog Bound" was adapted by Paul Dickey from a short story by Jack Bechdolt.

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Picture with Appeal to Women

"Is Divorce a Failure?" Stars Leah Baird; Assoc. Exhib. Release March 18

"EXHIBITORS on the lookout for pictures that appeal primarily to women should welcome 'Is Divorce A Failure?' the first of the Leah Baird 1923 specials, which Associated Exhibitors is releasing March 18th," declares a statement from Associated Exhibitors.

"Women are more theatrical than men," Miss Baird said in a recent interview. "They have an insatiable craving for thrills. The most normal-minded of them betrays at times a desire to kick over the traces, to throw off the shackles of convention. The gilded cage may and does become as irksome as the prison cell. It is the moral monotony of their lives that drives many women to contemplate divorce.

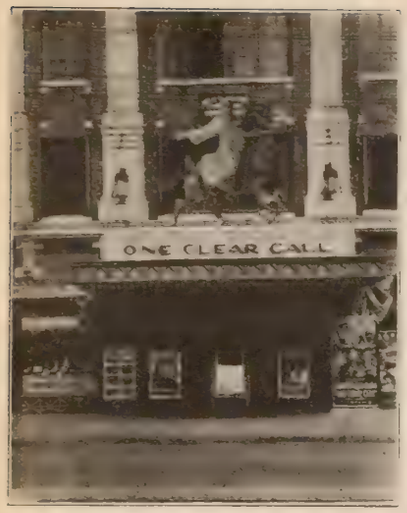
"I named my new picture, 'Is Divorce A Failure?' because the heroine simply couldn't bring herself to believe she was happy until she had gone to Reno. After that so many things happened to her that the title suggested itself. Carol Lockwood, the central figure in the story, unwittingly allowed herself to develop an unhealthful mental condition, and to correct this state of mind I considered it necessary to put her through a series of appalling experiences. Sensations and thrills were necessary to teach her her lesson, and I gave her these in generous doses. They are the only cure for selfishness and theatricalism resulting from auto-suggestion on the part of the individual, and the story purposely avoids giving a more definite motive for Carol's divorce."

Unusual exteriors are said to be shown in this uncommon photoplay, and with the popular featured player supported by an excellent cast and the direction in the hands of Wallace Worsley, Associated Exhibitors is predicting a big success for the picture.

Lichtman Picture Well Received Abroad

Very favorable comment has been accorded "Thorns and Orange Blossoms" in England where the Al Lichtman releases are handled by Walterdaw. The cinema reviews the production as "modern and excellently produced. . . . The public who like romance with a strong vein of emotionalism will welcome this production." The Kinematograph Weekly calls it "an agreeable hour's entertainment. Well photographed and acted." The Film Renter characterizes it as "a best seller that can be unreservedly recommended."

Al Lichtman, who is now abroad, will be in England for the London opening of "Thorns and Orange Blossoms."



Showing exterior of the Auditorium theatre, Winston-Salem, N. C., and decorations on the marquee used to exploit "One Clear Call"

"Robin Hood" Wins Editorial Approval

Under the caption, "'Robin Hood' 100 per cent all right," the Seattle Star, during the showing of this United Artists release at the Liberty theatre, Seattle, ran the following editorial:

"So often recently the movies have come in for harsh criticism, it is a postive pleasure to discover a film which can be whole-heartedly and enthusiastically applauded.

"Such is 'Robin Hood,' showing this week at the Liberty. It is a work of downright beauty. It is gorgeously elaborate and spectacular on the one hand, and worked out in fine, thoughtful detail on the other. It is true to the legend, true to the atmosphere of mediaeval England, and always free from cheapness and vulgarity.

"It is Douglas Fairbanks' masterpiece, and it is, if not a genuine work of art, at least an earnest that the movie is susceptible, when in the hands of sincere, intelligent men, of being developed as an art."

Fox Picture Shown to Hospital Patients

The patients in St. Luke's Hospital, Chicago, enjoyed a motion picture show recently given for the benefit of Captain Nicholas McDonald, a newspaper staff photographer, who was injured in a flashlight explosion. Harry Birch of the Fox Film Corporation put on the show, "The Town That Forgot God," a nine-reel feature, and "The Pirate," a two-reel comedy, comprising the program.

Correction of Caption in March 17 Issue

The two-column photograph appearing on Page 1311, issue of March 17th, was incorrectly captioned as showing scenes from Elmer Clifton's "Down to the Sea in Ships," distributed by W. W. Hodkinson. The scenes presented in the cut are taken from current episodes of the Pathe serial, "Plunder," starring Pearl White.

Plans for "Ashes of Vengeance"

Schenck to Make This Most Elaborate Film Norma Talmadge Ever Had

JOSEPH M. SCHENCK is planning to make the next Norma Talmadge picture, "Ashes of Vengeance" the most elaborate Miss Talmadge has ever appeared in, declares a statement from First National.

For over a week he had Walter Isreal, head of his costume and research department, in New York buying material for 1200 costumes to be worn in some of the big scenes of the play and gathering together nearly a carload of swords, armor and high hip boots, reminiscent of the days of Charles the IX and Catherine de Medici, in which period the story of H. B. Somerville is laid. It is reported that Isreal spent a little fortune getting brocades, embroideries, laces, dress material and other material for the settings.

Isreal has returned to Los Angeles and has employed thirty five men and women to work on the 1200 costumes, many of which will be seen in the opening scenes of the picture which shows a ball in the Louvre. As it will take nearly three weeks to get these costumes ready Miss Talmadge will not begin working until March 25.

Stephen Goosson will have charge of the sets.

Frank Lloyd will again direct Miss Talmadge. This is the third Norma Talmadge picture for Mr. Lloyd. He directed "The Eternal Flame," and "Within the Law." Lloyd also directed Jackie Coogan in "Oliver Twist."

In Los Angeles Mr. Schenck is taking care of the hiring of the most beautiful horses he can find. One of the big scenes will be a fox hunt in which many horses and valuable dogs will be used.

Premiere for "Covered Wagon"

Extensive Preparations for Opening at Criterion, N. Y., This Week

MOST elaborate preparations have been made by Hugo Riesenfeld for the engagement of James Cruze's Paramount production, "The Covered Wagon," at the Criterion Theatre. The house was temporarily closed last Saturday night and immediately a small army of cleaners, interior decorators and carpenters took possession and have been working all week transferring the interior for the premiere performance Friday night.

Last Sunday evening a pre-view of the picture version of Emerson Hough's novel of the settling of the West was given in the ball room of the Plaza Hotel for the benefit of the New York Maternity Center and the American Fund for Devastated France, the performance being under the auspices of the Film Benefit Bureau. Fifteen hundred society people were present and received the picture with frequent and enthusiastic applause. Members of the Junior League, attired in appropriate costume, acted as ushers.

Dr. Riesenfeld has personally arranged the musical score for the picture and with his assistants has spent several weeks in perfecting the plans for the Criterion presentation. A prologue in which will be presented the songs of 1849 will precede the film. To the New York Public Library Dr. Riesenfeld and Paramount are indebted for the use of copies of some twelve or fourteen songs, all of which were popular in the middle of the last century but have long since been out of print. These songs not only will be sung in the prologue but have been worked into the accompaniment of the picture.

On Thursday evening, over the radio from Station WEAF, of the American Telephone & Telegraph Co., in New York, Jesse L. Lasky, Jr., recounted to Boy Scouts and thousands of other radio fans his experiences with Indians and plainsmen while on location in Utah and Nevada with Director Cruze and his company. The subject of this original talk given by the young son of the Famous Players-Lasky vice-president was "Scouting With 'The Covered Wagon.'"

The Criterion is now fronted by one of the most unique electric signs that ever blazed forth on Broadway. On the front of the theatre has been constructed the incandescent outline of a huge covered wagon fording a stream, the water effect being produced with startling realism. On the 44th street side the rear of a covered wagon is reproduced. The big Broadway sign simulates one of the big scenes of the picture, that of the fording of the Kaw River.

Work on "Going Up" Is Nearly Completed

The filming of "Going Up," the screen adaptation of the Cohan & Harris stage hit, which will be Douglas MacLean's first starring vehicle for Associated Exhibitors, is almost finished, according to advices received from Hollywood this week.

Because of the extraordinary amount of flying which is one of the essential features of the comedy, Lloyd Ingraham, the director, divided the production work into two stages. All work with Mr. MacLean's supporting cast, which included Marjorie Daw, Hallam Cooley, Edna Murphy, Francis MacDonald, Hughie Mack and other well known players, ended almost two weeks ago, and Mr. Ingraham and a large staff of cameramen and aviators have since been devoting their time to securing the airplane scenes.

Clara Kimball Young as she appears in "The Woman of Bronze," Metro.

Police Head Urges Anti-Drug Film Be Assisted

Chief of Police Phillip T. Smith of New Haven, Conn., President of the International Association of Chiefs of Police, has dispatched letters and telegrams to the members of his organization inviting them to go to Hollywood and assist in the filming of "The Living Dead," Mrs. Wallace Reid's picture on the narcotic evil.

The action of Chief Smith, who has prepared monographs on the subject and is recognized as an authority, marks the adoption of the film as the official one of this world-wide association in the fight against drugs. This is similar to the move of the California State Federation of Women's Clubs, who recently sent their president, Mrs. W. A. Fitzgerald, to Washington to urge President Harding to give it the highest Government sanction. Mrs. Fitzgerald will also carry the message to other state federations.

4,000 Persons in Big Scene in Tully Film

Some of the work Richard Walton Tully did in Paris for his forthcoming First National production of "Trilby," is coming to light in the news from Los Angeles where Tully is making elaborate preparations for the actual "shooting" of this famous Du Maurier classic. At the Cirque de Medrano he filmed 4,000 persons in the costumes of the period of which Du Maurier wrote. He brought back several thousand feet of negative.

Filming of "Trilby" will begin as soon as James Young has finished directing "Wandering Daughters," his initial First National release.

Fans Form Leah Baird Club in Chicago

Leah Baird's admirers in Chicago have launched a Leah Baird Fans' Club, with the purpose of giving theatre party on the opening night of every Associated Exhibitors release featuring Miss Baird. The club is to hold its first "open meeting" when "Is Divorce a Failure?" the first of the Leah Baird Specials for 1923 starts its first Chicago engagements. Glen C. Lenington, of the First National Bank, Chicago, was the prime mover in the formation of the organization.

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Behind the Scenes With E. L. Hyman Brooklyn Mark Strand

Plans for Combination of Three Stages for Separate or Unified Presentation

Articles by Lee S. Ferguson

AS far as we know there is no motion picture theatre using at the present time three stages for presentation specialties. We will therefore take up part of the space this week in describing a stage layout which Managing Director Edward L. Hyman has devised, and which will no doubt furnish many ideas for exhibitors building new houses or remodeling others. Of course, this setting is suggested for motion picture palaces of the larger sort, running from 4,000 to 6,000 seats, but it would not be out of place in smaller theatres if moderated in parts.

In planning this equipment the largest stage of the three should, of course, be in the center. On each side of it would be a smaller stage, these two to be probably half the size of the big stage and ranged at a 45-degree angle running down to the proscenium arch. The stages would be divided by pillars topped by arches, thus making three independent stages, which can be used separately or can be working all at the same time. They suggest to the active minded exhibitor an endless variety of staging methods, permitting the use of tableaux on the small stages while the large stage is being set or even while a specialty is being used which has a bearing on the tableaux. Just the thought of the three stages causes a myriad of ideas to spring up, permitting the theatre to be practically in a class by itself if this paraphernalia is used to the best advantage.

For these three stages there would be four columns, two on the main arch over the main stage, and one at each end of the smaller arches, marking the end of the stage nearest the wall. Each of the columns should have a transparent window in proportion to its size, thus permitting lighting harmonies from strip lights placed behind the transparencies. A very striking effect may be obtained from these windows when the stage lights are down.

On each of the three stage openings there should be a tab curtain, a draw curtain and an iris, providing all that is needed from most any kind of number desired. With a cyclorama back drop around the three stages and with the front curtains drawn, the effect of one large stage is given, merely divided with two columns. If glass traps are placed in the floors of the stages still further effects in lighting may be obtained. The large stage could use three traps and the smaller stages one or two each. Over the stages X-ray reflectors could be used instead of border lights to good advantage.

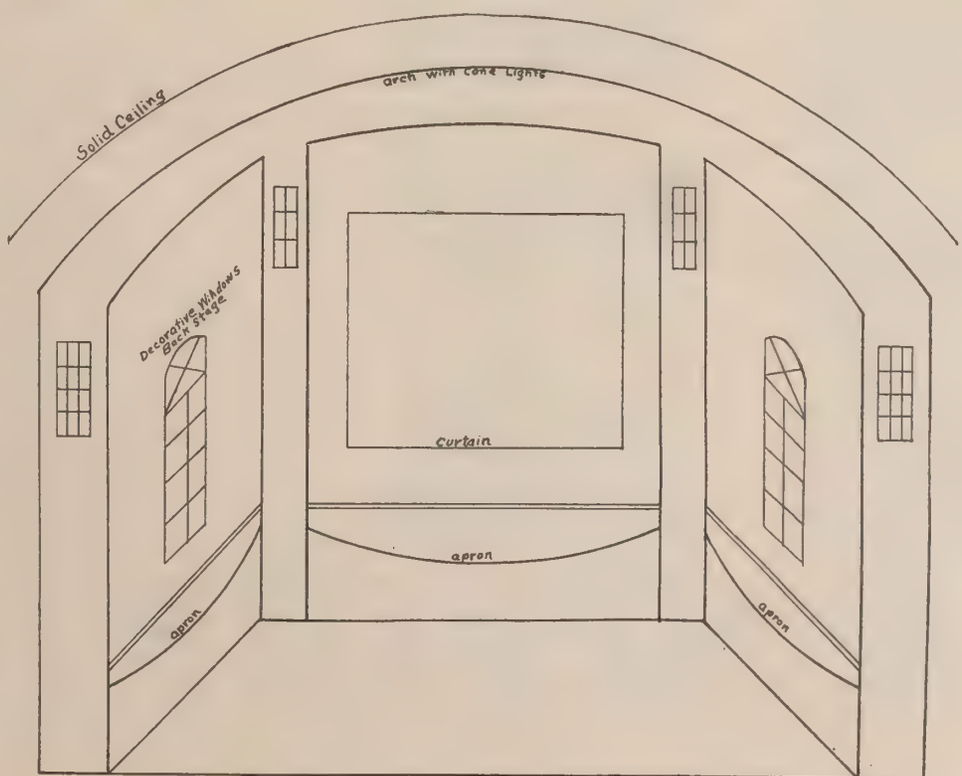
The ceiling should be solid and half round. This would act as an excellent sounding board for the orchestra, and with the use of X-ray cove lights some magnificent effects could be obtained.

In the way of further equipment, six Kliegl 1,000-watt lens lamps should be placed back of the columns of the smaller stages, three to a side. Six should also be placed back of the columns of the main stage, making twelve for this platform. Overhead, a canopy ceiling underneath the solid ceiling will aid in getting more artistic color effects. This canopy may be made of pineapple cloth, a fascinating thing as viewed from the auditorium, standing up well under any lights used.

On the steel bridge across the stage, four Mestrum 100-ampere spot lights may be placed. It is, of course, advisable that the regular equipment of foot lights and borders be on hand. In addition to the four Mestrum spots on the bridge, ten 1,000-watt Kliegl lens lamps may be used for soft lighting. About sixteen 1,000-watt open box lamps may be used for flooding purposes. In the dome of the theatre four 150-ampere Mestrum combination flood and spot lights may be utilized. This, of course, is taking it for granted that the proscenium arch is of sufficient height to allow the spots to hit any place on the stage. Eight 1,000-watt Kliegl lens lamps should be placed back stage for side lighting.

With a layout like this an exhibitor need not take a back seat for anyone, provided, of course, this equipment is used with a sense of showmanship. There is a magnificent theatre up-state which was built to typify the ideal theatre, and there should be ideal programs and presentations as well. But it is common knowledge that this house has not been utilized to the fullest. The equipment is there, and that is about all. It has been said that a singer who had been booked in for a specialty was asked when she went in for a rehearsal what kind of lighting she wanted for her "act." If lighting were left to singers and dancers, then it would probably be best to take out the equipment and run just the picture alone.

In striking contrast to this is the set of over forty color combinations that have been worked out by Hyman.



Layout for special stage which can be used for three separate stages, design by E. L. Hyman

New Aubert Theatre, a fine addition to St. Louis' motion picture houses

Behind the Scenes With E. L. Hyman

(*Continued from preceding page*)

These lights must always fit the occasion, and not used merely to get a light on the singer, dancer or tableau. Maybe a singer has been singing for years in a spotlight only, but if she or he is fortunate to get a booking into the Brooklyn Mark Strand the chances are that their effectiveness will be improved greatly through the staging, costuming and lighting devised by Hyman. No "acts" are used.

A very effective novelty used recently at the Brooklyn Mark Strand was called "Call Me by Radio," a duet by Everett Clark and Edna Burhans. For this a drop was used painted deep blue to get night effect, and with landscape barely visible. At the upper left was a transparent window in a cottage, and at the lower right was a transparent opening behind which was a music room set. Between the two openings intermittent flashings gave a suggestion of radio. The front lighting on this curtain was blue. Two magenta entrance spots and two medium green were focused on the ceiling. The cove lights were blue. The whole suggested a soft, hazy night scene, with the wireless sparks adding a touch of the mechanical. The orchestra played the introductions, and then lights were turned up on the lower right transparency, revealing Everett Clark talking to a man seated at the piano. This man was the accompanist for the number, as the orchestra stopped after the introduction. Clark then sang the opening verse of "Call Me by Radio" into a broadcasting horn, which, for this occasion, was attached to Callophone loud speakers. The radio effect was perfect. At the close of the chorus the lights were turned up on the upper left transparency (the window) revealing the girl seated in her drawing room. She has evidently picked up the radio message and in answer sings the second verse direct to the audience. At the chorus both man and woman sing. The lyrics for "Call Me by Radio" were made to order for this number by the writer in collaboration with Hyman and Clark, and were set to the tune of "My Buddy," a very popular melody particularly suited to the number.

In view of the timeliness of such a specialty, this offers many ideas for theatres in all sections of the country. Select a tuneful number, preferably, and if possible use the man and woman, as a love melody will take better usually than a solo by one or the other. If the solo is used it is suggested the singer keep up the radio illusion by "singing to" some one, this "some one" being shown in tableau or not at all, if preferred.

Motiograph Reports Brisk Business

During the first two months of 1923, exhibitors have shown a healthy interest in better projection as a business builder in their houses, according to General Manager O. F. Spahr, of the Enterprise Optical Manufacturing Company, who states that as a result of this interest, Motiograph distributors throughout the country have been kept busy.

The Art Film Studios, Cleveland, Ohio, Motiograph dealers for Cleveland and surrounding territory, have made a number of installations in that district, the most recent being the Liberty theatre, Youngstown, Ohio, in which theatre they installed two Motiograph De Luxe projectors equipped with H-I lamps.

The Amusement Supply Company of Chicago, Motiograph distributors for Illinois and Indiana, also report a number of Motiograph sales for 1923, among which were the following Chicago installations: Pershing theatre, Knickerbocker theatre, Wilson Avenue theatre, Logan Square theatre and Madison Square theatre.

News from Oklahoma and Texas

THE Idle Hour theatre, costing $30,000 was opened by Rob Snodgrass and Chester, owners, at Drumright, Okla., March 1, 1923, to pleased capacity business. The theatre is strictly modern, fireproof and up to date in every particular. The seating capacity is about 1,500.

The old Idle Hour theatre has been abandoned as a picture house and will be torn down to make way for business houses which will be erected on the site.

Plans for erection of a theatre at Birmingham, Ala., to cost approximately $1,000,000 by the Interstate Amusement Company of Dallas, Texas, was announced February 24th.

The Dallas Company, of which Karl Sabitzella is president, expects to build the Birmingham theatre on the lines of the company's house in Houston, Dallas and Wichita, Kansas, it was stated.

St. Louis Has Addition of Charming Moderate Sized House

THE Aubert theatre, 4949 Easton avenue, St. Louis, Mo., is a recent addition to first run theatres in St. Louis and one of the prettiest little theatres in the Middle West devoted to motion pictures.

The cost to complete is in the neighborhood of $250,000, and will seat upward of 2,000, and has been over six months in the building.

The Aubert represents a solid structure, the roof being tied to the foundation by steel columns, with the roof trusses reinforced two ways to eliminate wind vibration. The throw is 140 feet to a plaster paris screen.

Caldine No. 3 High Tex Range brick was used on all four sides. A beautiful marquee canopy 20 feet long projects 12 feet to outside.

The trusses are so constructed they will stand twice the weight of the roof, and the building is absolutely fireproof (concrete), with a monolithic roof. An 8-foot dead air space between ceiling and roof affords an even temperature, giving uniform warmth in winter and a cooling freshness in summer.

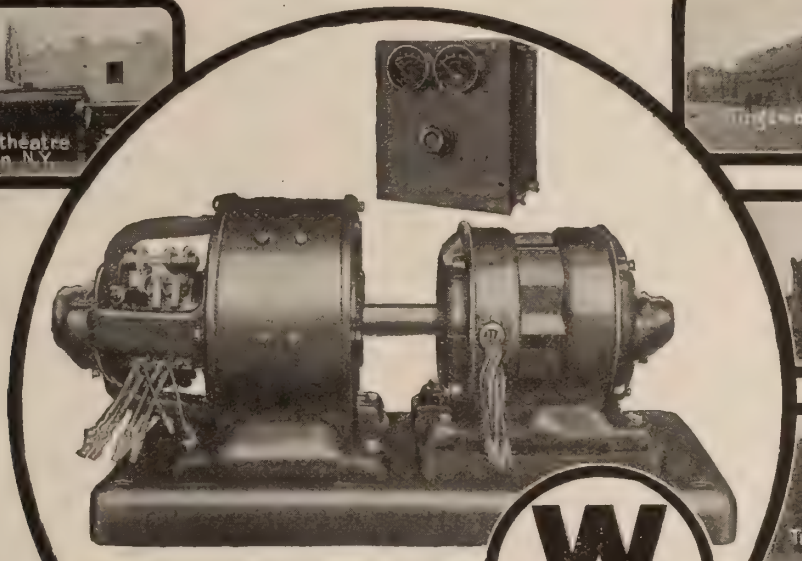
The heating design is unique, with two-unit furnaces (hot air blast) distributing by six-foot fans drawing cold air out of house at floor and forcing heated air into house nine feet above floor level, thereby aiding circulation and giving a uniform temperature at all levels of the auditorium. Another six-foot fan operating in conjunction with first fan during warm weather insures complete change of air every three minutes, eliminating necessity for wall fans. An innovation in the projection booth for the airdome (seating 2,000) is part of the building, same made of fireproof brick and concrete, where Powers 6-E machines will be used.

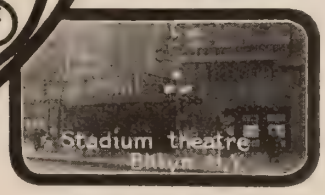
The seats are strong and sturdy, furnished by Heywood-Wakefield.

The Aubert theatre people are the first ones in St. Louis to install the Robert-Morton orchestral organ. The theatre is controlled by the Kingsberton Amusement Company, and will be under the management of Samuel D. Bromley, who also operates the Broadway and Chippewa theatres.

The Aubert will be operated as a popular price house, for which there is a demand in St. Louis. A chain of houses to be operated on this policy, it is claimed, will be acquired or built later on by the same people.

Recommendations –





The Westinghouse Motor-Generator and Panel.

W
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New York City—Howells Cine Equipment Co., 740 7th Ave.
Philadelphia, Pa. — Williams, Brown & Earle Co., 918 Chestnut St.
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Denver, Col.—The Denver Theatre Supply Co.
Omaha, Neb.—Cole Theatre Supply Co.
Kansas City, Mo. — Cole Theatre Supply Co.
Dallas, Texas—Lucas Theatre Supply Co.
Los Angeles, Cal.—Pacific Amusement Supply Co.
Portland, Ore. — Service Film & Supply Co., 78 W. Park St.
Seattle, Wash.—The Theatre Equipment Co.
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Auburn, N. Y. — Auburn Film Co.
Minneapolis, Minn. — The Rialto Co.
Cleveland, Ohio—Art Film Studios
San Francisco, Cal.—Theatre Equipment Supply Co.
Boston, Mass. — Eastern Theatre Equipment Co., 43 Winchester St.

These distributors are dealers in equipment for the motion picture theatre

Westinghouse

MOTION PICTURE THEATRE EQUIPMENT

N. Y. Members of Dealers Ass'n Make Credit and Standardization Ratings

AN exceedingly important step has been taken by the New York zone members of the Association of Motion Picture Equipment Dealers of America through the formation by them of a local organization for the standardization of motion picture supplies.

The principle on which this sub-organization has been formed should prove a decided benefit to everyone who has any connection with motion picture supplies as it will tend to put this phase of the industry on a sound business basis. A movement such as this should be welcomed by the exhibitor as well as the supply dealers.

Hoy's Service has been retained by this local association in their effort to stabilize the credit which is to be given theatres and to accelerate the payment of overdue accounts which may be owing concerns belonging to the association. The interchange of credit information will also be available for the members. It is the intention of the local association to give theatres in the New York zone a credit rating in a general way according to their size and standing, thus placing the various theatres on the basis of an individual business concern.

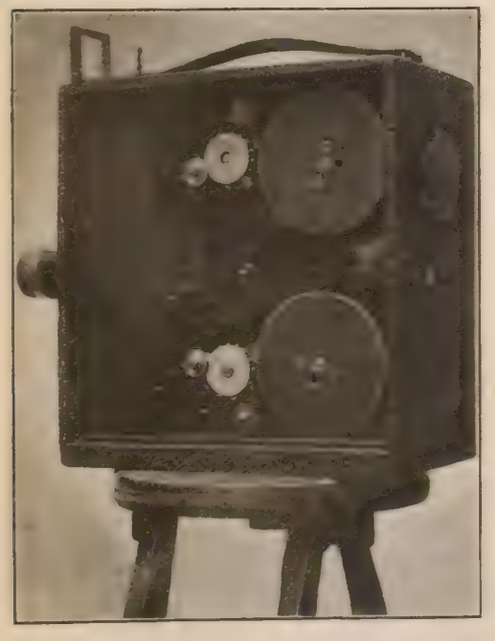
Also of decided advantage to the exhibitor is the fact that standard prices are to be maintained on standard equipment which will tend to assure the exhibitor of the real value of his purchases. In many instances this standardization of prices, it is reported, has made the universal accepted prices a reduction over those previously in vogue. Such standard practices should prove to the advantage of everyone concerned. Also a definite allowance on second hand supplies has been made by the national association so that various apparatus be valued for exchange purposes according to age and usage.

Mr. Hornstein of the Howells Cine Equipment Company has been appointed Director by the National Association of Motion Picture Equipment Dealers of America and has used his efforts in helping to organize the local association. The territory of the zone comprises all New York State, northern New Jersey and southern Connecticut. Active membership of the New York Zone consists of the following supply dealers: Howells Cine Equipment Company, 140 Seventh Ave., New York; Independent Movie Supply Company, 729 Seventh Ave., New York; United Theatre Equipment Corporation, 729 Seventh Ave., New York; Behrend Motion Picture Supply Company, 729 Seventh Ave., New York; Capitol Motion Picture Supply Company, 142 West 42nd St., New York; Crown Motion Picture Supply Co., 138 West 46th St., New York; Sam Kaplan, 729 Seventh Ave., New York and Otto Greenbaum, 436 Cornelius St., Brooklyn.

Among the Associate members are: Automatic Ticket Register Corp.; Hertner Electric Company; Minusa Cine Screen Corp.; Edison Lamp Works of the General Electric Company; Hugo Reisinger; Bio Carbon Corp.; International Ticket Company; Peter & Volt Chair Co.; Simplex Ticket Register Corp.; Moving Picture World and MOTION PICTURE NEWS.

Officers of the local organization are M. G. Felder of the Bio Carbon Corp., President and J. C. Kroesen of the Edison Lamp Works, Treasurer. Officers of the National Association of Motion Picture Equipment Dealers of America are L. E. Dwyer, President, of the Theatre Supply Co., Cleveland, Ohio; H. J. Smith, 1st Vice-Pres., of Hollis, Smith, Morton Co., Pittsburg, Pa.; B. A. Benson, 2nd Vice-Pres., of the Amusement Supply Co., Chicago, Ill.; C. E. Cornwell, 3rd Vice-Pres., of the Charleston Elec. Supply Co., Charleston, W. Va.; Sid Louis, 4th Vice-Pres., of the Rialto Theatre Supply Co., Minneapolis, Minn.; Dr. Otto Dieckmann, Sec.-Treas., of Bwyer Bros. & Co., Cincinnati, Ohio. The directors consist of Leo E. Dwyer, Henry Jay Smith, B. A. Benson, C. E. Cornwell, Sid Louis, Dr. Otto Dieckmann, Harry K. Lucas, Atlanta, R. L. Hosmer, Boston, and H. G. Mohrbacker, Denver.

Will H. Hays, Fred K. Landis, H. A. R. Dutton, D. C. Cookingham and others to be named later will make up the Advisory Board.



The new Regal Motion Picture Camera that has been developed by J. A. Le Roy, a pioneer in this field

New Motion Picture Camera

A new motion picture camera has been designed and built by J. A. LeRoy, a pioneer in the motion field. This new camera is called the "Regal" and it is claimed that it meets in a satisfactory way the important items such as cost, size, weight and at the same time registers exceedingly good pictures.

The Regal camera uses Eastman's Standard film and is daylight loading, the reels being of a 50 foot capacity and permits making 800 separate still pictures or continuous film of short scenes or complete scene of 50 feet in motion. An ordinary tripod of medium weight is employed, the light weight of the "Regal" making it convenient to be carried.

The focusing is done through a tube at the back of the camera and permits viewing an enlarged image of the scene after the required sharpness of the image is obtained. The threading of the machine is simple. It is claimed that the taking lens is rapid with a full opening of F.3.5. with a fixed stop of F.6.5 and a tubular shutter is employed which opens and closes from the center. A specially designed intermittent movement is employed.

It is claimed that this camera can be put to good use for local advertising, special events, news, manufacturer's processes, etc. It is also very well adapted for amateur photographers. The "Regal" camera is distributed and sold by the Acme Exchanges of 133 Third Avenue, New York City.

Joe Hornstein, Howells Cine Equipment Co., N. Y., who is director of the N. Y. zone of the National Supply Dealers Asso.

Eastern Equipment Publishes House Organ

The Eastern Theatre Equipment Company, a progressive motion picture supply house located in Boston, Mass., are now publishing a new house organ which is called the "Get-together." The first issue of this publication is extremely well edited and the various activities of that locality as well as various technical subjects on the motion picture supplies are therein contained. This publication is very much worth while reading and is edited by Robert L. Hosmer, General Manager of the Eastern Theatre Equipment Company.

A New Condenser System

S. Major & Company have reported that they have developed a new condenser system which consists of one unit instead of the common practice of two. Their claims for this system is that it tends to do away with spherical abberation due to its particular construction and shape, that the class of which the condensers are made is of such quality that it cuts down the effect of pitting and also that the system can be used to advantage on incandescent lamp projection. Mr. Major who is head of this concern, claims that a number of years has been devoted to the development of this particular type of condenser system.

VIRGINIA

Chincotteaugue Island—E. Wilson Booth, 104 High St., Salisbury, Md., has completed plans for the $35,000 theatre of which Theatre Corp., care of L. W. Insley, W. Main St., Salisbury, Md., is owner.

WASHINGTON

Columbia City—H. W. Dunham, general contractor, 5134 Medley Court, has been awarded contract for the construction of a $10,000 moving picture theatre to be built by A. Goddard.

Sumner—John Bruett, manager of the Sumner theatre, has bought the property on Main St., now occupied by the G. G. Melhart auto shop and will erect a theatre in the near future.

Controlled Light A Feature

The stage switchboard in the theaters pictured here (as well as a great many more of the leading ones of the country) was not left to the suggestion of any inexperienced man or group of men who did not realize the tremendous importance of the light control in a modern theater. The equipment of these theaters is the Major System of Preselective Remote Control—a fact too great to overlook if you are contemplating building a new theater or remodeling your present one.

Features of the Major System:

Remote Control
Extended Remote Control
Cumulative Control
Pre-Selection
Flashless, noiseless switch operation
Minimum stage space
Unit construction
Experienced design
Perfect workmanship
Highest grade materials

Controlled light is a box office attraction—a permanent feature that doesn't entail a week-to-week high cost. It can only be accomplished by one *proved* system—The Major System.

The problem is not, it seems, whether you can afford it. Rather it is whether you can afford to operate without it.

We have a thirty-two page book, "The Control of Lighting in Theaters" which you will be glad to have. Sent free upon request. Write for your copy now.

Frank Adam

ELECTRIC CO.

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Fundamentals of Light for Cinematography

Continuation of Article on Relation of Principles of Physics to Photography

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photography

CHAPTER III

(Continued)

UP to this point we have only considered light as it emanates from a point, but now we are ready to consider any object which may be reproduced by a lens as an image. In photography, practically all

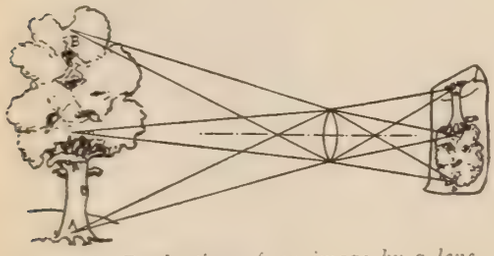


Fig. 14—Production of an image by a lens

images that we have to consider are delineated or formed in one plane; that is, either upon the flat surface of a photographic plate or upon a film stretched flat or upon a piece of photographic paper, as in a photograph, or upon a screen in a moving picture theatre, so that no matter by what means we produce a photographic image it is practically always done upon a flat surface. Let us, for the purpose of our analysis, consider any object or any image as being composed of a collection of a vast number of small points of different degrees of illumination placed beside each other, forming an infinitely fine mosaic which delineates the object or image which we have under consideration. To make this point clearer, inspect very closely with the naked eye, or better still, with a small magnifying glass, any half-tone cut in this or any other book or paper and you will see that the entire picture is formed by small dots of varying sizes which make up the picture. In the same manner we may consider any object or image as consisting of an infinite number of small points not necessarily arranged in mechanical order as in a half-tone cut. This mechanical sequence in a half-tone is merely a method of surmounting certain mechanical difficulties in photo-mechanical reproduction, the size of the dot representing the intensity of illumination of that particular portion of the picture which it represents.

There are many other processes of photogravure too complicated for ordinary book production in which the dots are arranged in irregular order or in which the light intensity is registered by other means, such as the Mosstype, the Albertype and various photogelatine and lithographic processes.

We have already seen that all objects reflect a certain percentage of light. If by means of a lens we can focus the luminous points which delineate an object upon a flat surface, we must necessarily obtain an image of that object upon the focal plane, as in Fig. 14.

This image is always reversed and inverted; that is, like a mirror reflection turned upside down. By again referring to Fig. 14 we see the reason for this. All of the light rays emanating from A on the tree which strike the lens are condensed and brought to a focus at the point a in the image. Likewise, all of the rays which strike the lens from the point B are focused at the point b in the image; in a like manner all of the other points on the surface of the tree are delineated on the screen without rendering the diagram too complicated by trying to reproduce the path of the light rays from all of the other points on the tree. If we move the screen a small distance in either direction from the focal plane the image becomes blurred and indistinct, since our points of illumination then become overlapping circles of confusion, as in Fig. 15. The image ab in Fig. 14 is termed a real image, because it may be focused upon a screen and to distinguish it from certain other images which we will consider later, which can be seen but which cannot be focused upon a screen and which are termed virtual images. This image may be again focused by another lens which again inverts the image, as in Fig. 16.

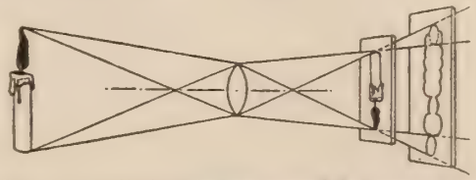


Fig. 15—Indistinct image caused by overlapping circles of confusion

In Fig. 17 we have a diagram in the ordinary telescope in which the real image has been twice enlarged, in order that the eye may see the enlarged image as an erect object. As it is of no consequence that the image be inverted in an astronomical telescope, it is provided with only two sets of lenses and the image is enlarged but once, the large lens, or objective, being made as large as possible in order to collect all of the possible light from dim and distant stars. The image formed by this large objective with great light collecting power being then examined by a magnifying eye-piece selected by the astronomer as being most suitable for whatever investigation he is conducting; large astronomical telescopes being provided with a number of eye-pieces of various degrees of magnification. When photographs are taken of heavenly bodies the eye-pieces are removed and the photographic plate inserted in the tube of the telescope at the proper focal distance.

In our experiments with the prism we learned that the glass of the prism had not only the power of refracting or bending the light, but also of dispersing or separating it

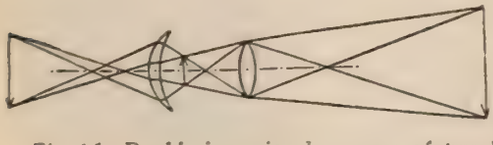


Fig. 16—Double inversion by means of two lenses. Fig. 17—Diagram showing the path of the light rays in an ordinary telescope

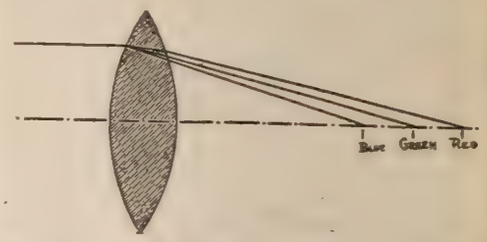


Fig. 18—Light dispersion caused by an uncorrected lens

into its component colors, and in our previous experiments with a single lens we will have noticed, if we have observed closely, that the images which we produced were fringed with prismatic color. In diagram 18 we see the reason for this, the blue and violet rays being refracted to a greater extent than those of the other end of the spectrum.

Very happily for photographic purposes, the light reflecting power and the dispersive power of different kinds of glass are very different and not interdependent so that we are able to produce by cementing together, as in Fig. 19, or sometimes only mounting together in a metallic mount, lenses from certain combinations of different kinds of glass in which one kind counteracts the dispersive power of another kind and thus the different colors are brought to a focus at the same point. It would be very inconvenient to make a mathematical calculation and a very fine readjustment of a ground glass from the visual focus to the actinic focus of a lens every time we wished to take a photograph. This correction for visual and actinic focus is thus very important and is one of the principal reasons an ordinary magnifying lens is not suitable for making photographs.

It is an unfortunate fact that there are on the market today some makes of cinematographic lenses which are not fully corrected

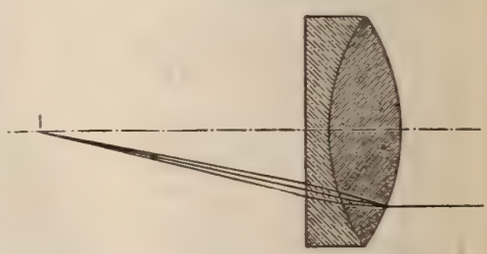


Fig. 19—Correction of dispersion by lens elements of different kinds of glass

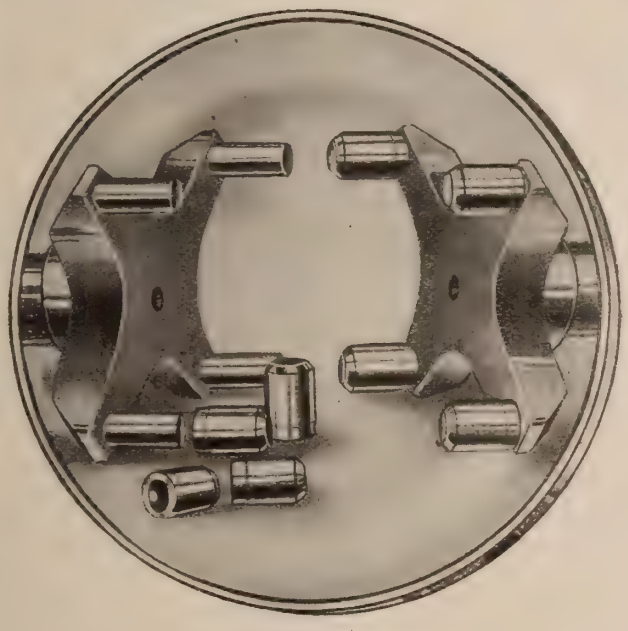
for visual and actinic focus. The writer was at one time compelled through force of necessity, to use such a lens, and it was only after making many tests to obtain a focusing scale or by focusing upon an object at a certain ratio of distance nearer the lens, that he was able to produce pictures of satisfactory sharpness with it. As it is never necessary to change the focal distance from infinity in astronomical photography, no attempt is made to correct telescopic objectives since, when actinic focus is once obtained it is never necessary to change it.

The lens is the agent by which the light is directed to the right spot in forming the

(Continued on page 1484)

POWER'S
Roller Pin
Intermittent Movement

Quiet in Operation
Reduces Frictional Wear to a Minimum



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National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Electrical Inductance

Lesson II—Part III

THE subject of induction plays an important part in electricity. In fact, the generation of electricity by means of dynamos would not be possible were it not for induction. Transformers rely on it for their operation; it is present in motors; its effects are seen when a switch, through which current is flowing, is opened; in fact, wherever current flows induction is almost certain to be present.

It has already been shown that if a piece of iron is placed near the pole of a magnet another pole will be *induced* in the iron which will be of opposite polarity to that of the magnet. That is, if the pole of the magnet is *south,* the induced pole will be *north.* This is described as magnetic induction.

It is also possible to induce *voltages* in *conductors* under certain conditions. In order

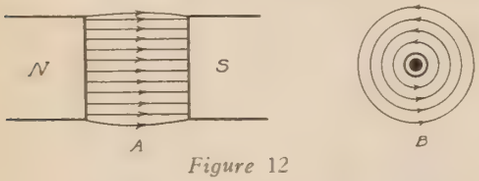

Figure 12

to give a clear explanation of the action, a roundabout method will be used to describe it. Fig. 12-A shows a magnetic field set up between the poles of two magnets. The lines of force, as we have already learned, go from the north, across the air gap, to the south pole. To the right of this, Fig. 12-B shows the magnetic field set up by a wire carrying an electric current. As the black dot in the center of the wire indicates that the current is coming *out,* the lines of force, according to the *rule of thumb,* must move in the direction of the arrow. Now suppose we place this wire, surrounded by its magnetic field, between the two poles shown to the left. What happens?

The magnetic field on top of the wire is going to the *left,* the field between the two poles is going to the *right,* so that if the wire is placed in the position shown in Fig. 12-A, the field of the wire will *buck* that of the poles and tend to *wipe it out.* On the *bottom,* however, the two fields are moving in the same direction so they will add up and make a much stronger field. This is illustrated in Fig. 13, which shows the weak field on *top* and the strong one on *bottom.*

This figure shows the shape of the lines of force only *at the instant* the wire is placed in the field of the magnets. It will be noticed that the lines, after leaving the north pole, bend down under the wire and then curve up to enter the south pole. Now these lines, due to their odd shape, tend to straighten out and go back to their original position as shown in Fig. 12-A. They act just like rubber bands, stretched between the north and south poles, which have been drawn back, or rather down, by the wire. When the wire is released, the tension of the bands forces it up in the direction of the arrow.

This principle is used in the electric motor. When voltage is applied and current flows through the armature, the fields of the wires combine with the field of the poles, as shown in Fig. 13. The result is that the wires on one side of the armature are forced *up* while those on the opposite side are forced *down* and, since the armature is pivoted, it must *revolve.*

To summarize what has so far been said: If a conductor, carrying an electric current, is placed in a magnetic field, a force will be exerted on it which will cause the conductor to move in the direction of the *weakest* part of the field.

Electro-magnetic Induction

If a conductor, which is carrying *no current* due to an outside source of E. M. F., be moved through a magnetic field so as to cut the lines of force, an E. M. F. will be induced in it, and if the two ends of the wire are connected together while moving through the field a current will flow in the wire due to the induced E. M. F. or voltage. This is shown in detail in Fig.14, where the wire, represented by the circle, is moving across the lines of force flowing from the north to the south pole, in the direction of the arrow. The cross in the center of the wire indicates that the current is going into the wire and, hence, *away* from the reader. Compare this with Fig. 13. The direction of the field is the same in case; the wires are both moving in the same direction; but the *current* in Fig. 14 is going in the opposite direction to that in Fig. 13. This *induced* current will, in turn, set up a magnetic field which will move in the direction of the arrows on the dotted circle. This can be verified by applying the *rule of thumb.* The magnetic field is now *strong on top* of the wire and *weak below it.* This means, of course, that the wire will try to move in the direction of the *weakest* part of the field, which is *down.* But the wire is being forced *up* in the direction of the arrow, and hence *work* is being done in order to obtain this induced current in the wire.

This, in fact, is the principle of the electric generator. The armature, carrying the wires, must be turned between the poles in order to make it generate electricity. The electrical action just described is called *electro-magnetic induction.*

The law which governs induced currents is

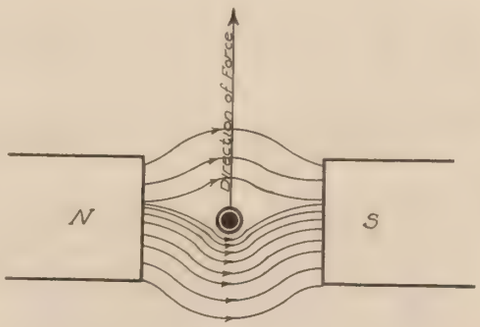

Figure 13

as follows: ***The induced E. M. F. tends to send an electric current in such a direction as to oppose the change of flux which produces it.***

Self-Induction

It is not essential that the conductor be moved for a current to be induced in it. (When speaking of induced currents it should be remembered that the thing which is induced is the voltage and this, in turn, causes the current to flow.)

If the conductor is stationary and the lines of force, or magnetic field, around it changes, the same result will be obtained. That is, an

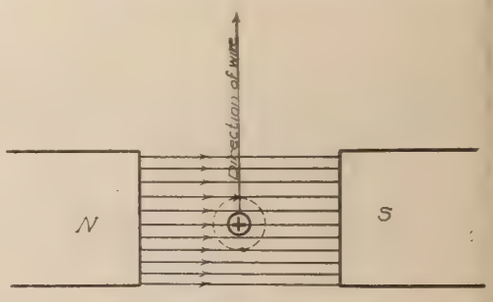

Figure 14

induced current will flow in such a direction as to oppose the change in the magnetic field.

We can see from this, then, that since a wire, carrying an electric current, is surrounded by a magnetic field, every time the current changes in value an induced current flows in the wire in such a direction as to oppose the change in current. (The flux varies directly as the current, so what affects the current also affects the flux.) This is known as *self-induction.* In Fig. 15 are shown ten sections of the same wire. In number 1 no current is flowing and, hence, no flux surrounds the wire. In number 2 the switch has been closed and current is just beginning to flow. The flux is just commencing to *increase.* In numbers 3, 4 and 5 the flux is still *increasing* along with the current. Between 6 and 8 the current is *constant,* as is also the field around the wire. Then the switch is opened and 9 and 10 show the current and field *decreasing* to zero.

Now between 2 and 6, when the current is *increasing* the direction of the induced current in the same wire will be such as to try to prevent the current from increasing. In order to do this it can be easily seen that the induced current will flow in the *opposite* direction to that of the *circuit* current.

Between 6 and 8, when the current is constant, no current is induced because the flux is not changing; but from 9 on the current is decreasing, as is also the flux, so the induced current will flow in the *same* direction as the circuit current, in an effort to maintain the circuit current. It is this which causes flashing and arcing whenever a switch in a circuit is opened.

Something like this happens when you turn the crank of your projection machine. As the crank is first turned, the weight of the stationary gears, shutter, etc., try to hold back and prevent you from turning. When you once get up to speed, however, the crank turns easily. When you *stop* cranking, the weight of the moving parts carry the crank around several times, even though you have let go.

(*Continued on page* 1482)

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

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ROCHESTER, N. Y.

Simplified Electricity for Projectionists

(*Continued from page* 1480)

The force on the crank is the *circuit* current, and the weight of the gears, shutter, etc., is the induced current. The weight of these parts *hinders* you from cranking when *starting;* when *running* speed has been reached they offer *no resistance;* when the crank is let go they keep the crank *turning* for a short while.

Self-induction is particularly in evidence in the case of alternating currents where the current is continually changing its direction back and forth. Indeed, its effects are so strong in this kind of current that it offers a special kind of resistance to the current known as *reactance.* This will be explained later in Alternating Current Circuits.

Mutual Induction

It is also possible for one wire to induce a current in another *neighboring* wire. This is called *mutual induction.* In this case the magnetic field, or flux, set up by *one wire,* cuts across, or *threads,* the other wire and induces in it a voltage which, if the circuit is closed, drives a current through the second wire.

In Fig. 16 is shown a coil of wire, A, which has been cut in half in order to show the currents in the wire. In the center of this coil is placed an iron core C, which also passes through another coil of wire B, also cut in half. If current is now passed through coil A, a flux will be set up in core C, as shown by the arrows, because it offers a better path than the surrounding air (see Permeability, Lesson II, Part II). If, now, the current in coil A is *increasing* and going in the direction indicated by the black dots in the center of the wires, a current will be induced in coil B, and this current will then flow in such a direction that its magnetic field will oppose, or buck, the field of coil A. The dotted line shows the flux due to the induced current. If the current in coil A is reversed, that in coil B will also be reversed. This applies only while the current is changing.

If two wires are placed side by side and current is then passed through both, the magnetic field of *each* will induce a current in the *other.* This is also an example of mutual induction and, as stated before, the effect is as if the resistance of the wires has been increased. It is also a fact that the *closer* the wires are brought together the smaller will be the *inductance.* It is for this reason that the Fire Underwriters specify that all the wires of an *alternating current* circuit must be placed in the same conduit. If this rule were not obeyed the current carrying capacity of the wires, due to *apparent* high resistance, would be reduced, and if a high current were forced through the circuit the wires would be burned out.

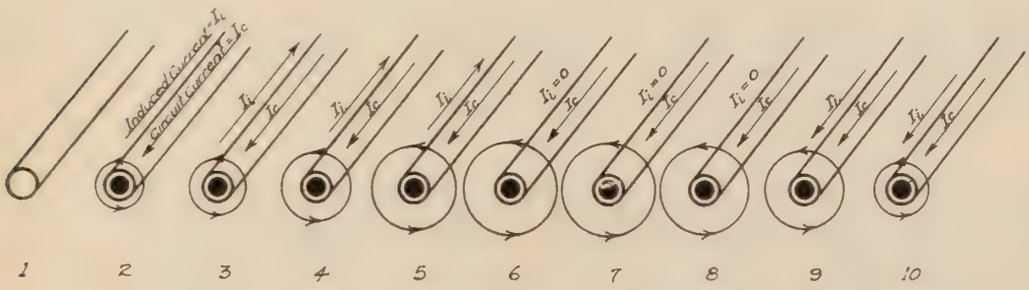


Figure 15

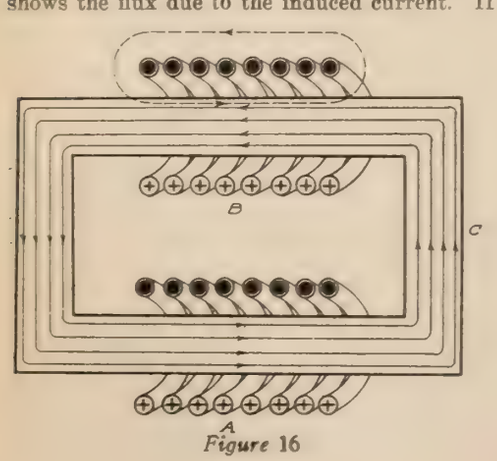


Figure 16

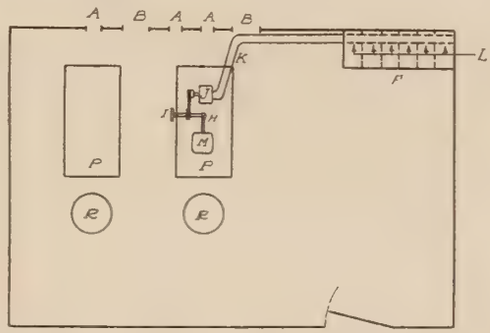


Diagram by W. L. Strawn for ventilation

Suggestions for Ventilating the Film Cabinets

Along with the return to warm weather suggestions are beginning to come in concerning the cooling and drying of films. Some are good and others are not. One, which contained the germ of the right idea, emanates from the brain of our old friend, W. L. Strawn, N. A. M. L. No. 1895. He writes as follows:

Dear Editor:

It has been two or three weeks since I wrote to the Forum, so I thought I would drop you a few lines and give you another one of my ideas. This time it concerns keeping the film dry and cool at the same time. I hope you will test this idea out yourself and see how well it works, as I have tried it and find it works very well.

I have tried to work for the benefit of the film, machine and public at large and I hope that my "bit" has been of help to someone in this big field of ours.

I am enclosing a drawing of my projection room and it will give some idea as to how the cooling and drying system is used and also how it is driven. This is a floor plan, and as I am not an architect I will say that it is pretty poor.

The key to the drawing is as follows: A, projection openings; B, lookout windows; R, rheostat; P, machines; F, film cabinet; M, machine motor; H, drive shaft of motor; I, cross-drive on automatic speed control of machine; J, fan fastened to floor; K, 1½-inch pipe from fan box to film cabinet; L, outlets in pipe (one-half inch hole).

This is very inexpensive to make and can be made out of an ordinary wall fan with a tin box large enough to cover the fan propeller. It can be driven from the machine motor by adding another pulley to the shaft of the control apparatus. The pipe may be made out of tin.

Hoping that you won't get tired of my worrying you so often and that you will let me know what you think of this, I am,

Yours for better projection,

W. L. Strawn.

Send in Questions on these Articles

There are several points where Brother Strawn's idea can be improved upon. We object strenuously to using the machine motor for any other work except that of driving the machine which it was designed for. The rating of this motor is only sufficient to take care of the ordinary load, and if outside loads are put on it overheating will result, to the damage of not only the motor but also the projection.

It would be far better to use a small 6 or 9-inch fan and place it near the film cabinet. The pipe and fan box can be made out of cardboard, as shown in the sketch. Make the funnel large enough for the propeller and its guard to fit in the mouth of the funnel. The pipe can be made from 2 or 3-inch cardboard tubes. If bends must be made the tube can be cut as shown in the sketch and then glued together, using strips of cardboard bent into the corners for reinforcement and then taped. In the sketch, 1 is the motor; 2, the funnel; 3 and 4, the tubes; 5 and 6, the cardboard strips; 7, the fan guard; 8, the tube in the cabinet; 9 the one-half inch holes in the tube to let the air into the cabinet. A cap, 10, should be placed on the end of the tube to prevent the air from escaping at this point.

Dear Editor:

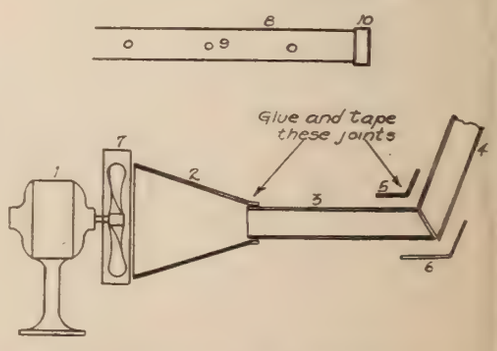
I am in receipt of my N. A. M. L. membership button with which I am very pleased.

Hoping to see, in the near future, the projectionists on the isthmus all wearing N. A. M. L. buttons so as to show their good faith for better projection, I remain

Very truly yours,

Sigismund Ballin, No. 1825

Colon, Canal Zone.



Additional suggestions for ventilating the film

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Fundamentals of Light

(*Continued from page* 1478)

image depending upon the refraction of light. But before taking up the consideration of this important piece of apparatus for photographic work it will be necessary to explain what we mean by the "Optics of Photography" as distinguished from the optics of other sciences, such as those of the telescope and the microscope.

Fig. 20—A cross section of a photographic objective, one of the combinations consisting of uncemented elements and the other of cemented lenses

The chief distinctions are of two kinds: 1st, in photographic optics the lens must be capable of transmitting and bringing to a focus in the same plane oblique and axial rays of light, as shown in Fig. 20.

The principal lens or objective of the telescope will not give a sharp image of an object if removed a slight degree from the axis or perfect squareness of position in relation to the line of light. Hence, the sharpness of the image produced by the objective of the telescope is confined to a small area close to the axis. The photographic lens, on the other hand, must be so constructed that it will give a sharp image of objects in front of the center of the lens and also of those that are situated to a certain extent on each side of the center.

2d. The photographic lens must also be so constructed that it will bring to a focus at the same spot the chemical and visual rays of light. If not corrected, the lens will act as a prism and separate the light into its component parts and produce the spectral or rainbow fringe around the edges of the image.

The violet or active end of the spectrum is brought to a focus close to the lens and the red at the greatest distance. The yellow, which is brightest visually, is also further from the lens than the active violet. In focusing visually, the plane of the yellow would be sharp, but in photographing the sensitive surface would have to occupy the plane of the violet. The result would be that the image of the object focused by the eye would be a blur in the photograph. The photographic lens must be so constructed that the image of the object will appear sharp and clearly defined to the eye, and be equally sharp as a result of the chemical rays, when it is developed upon the photographic plate. Such a coincidence of the chemical and visual rays does not exist in the telescope or the microscope, but only in the photographic lens. In the telescope and the microscope, which are constructed for visual work, it is not necessary.

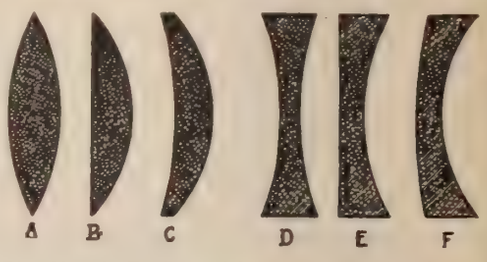

Fig. 21—A. B. C. positive or converging lenses. D. E. F. negative or diverging lenses. A, double convex; B, plano-convex; C, convexo-concave or meniscus; D, double concave; E, plano-concave; F, concave-convex

To sum up these remarks it can be stated briefly that photographic lenses transmit oblique as well as axial rays and bring them to a focus in the same plane; and also to bring the chemical and visual rays of light to a focus at the same spot.

(*Continued on page* 1486)

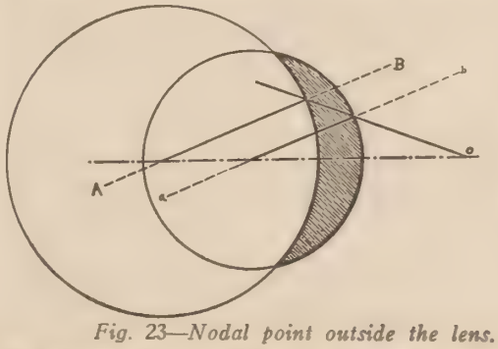

Fig. 23—Nodal point outside the lens.

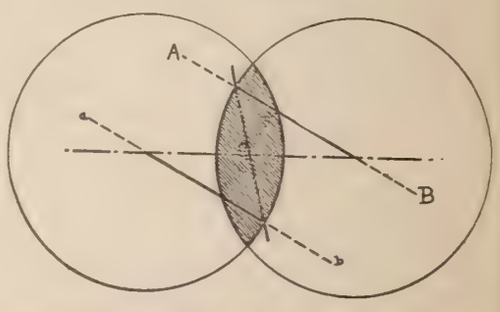

Fig. 22—Nodal point within the lens

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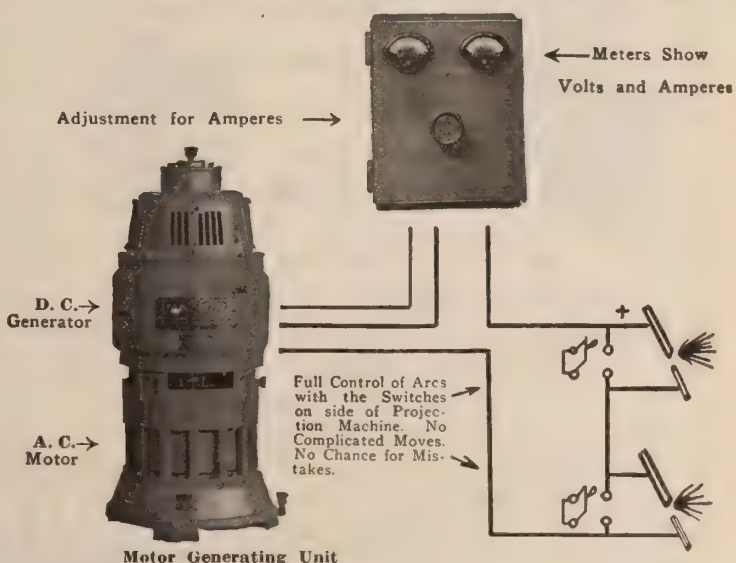
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Fundamentals of Light

(*Continued from page* 1484)

This brings us to the consideration of the photographic lens and the principles which underlie its construction. By a lens is understood a piece of clear glass bounded by polished curved surfaces. The various forms of simple lenses are divided into two general classes:

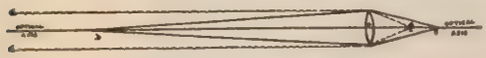

Fig. 24—Conjugate foci

Positive or Converging
1st. Double Convex.
2nd. Plano Convex.
3rd. Convexo-Concave.
Negative or Diverging
1st. Double Concave.
2nd. Plano Concave.
3rd. Concavo-Convex.

The first are thickest in the center, while the second are thinnest in the center.

These simple forms may be made up of one single piece of glass or they may be composed of several cemented together, as will be seen later. Diagram 21 illustrates these forms of lenses.

All lenses, whether considered singly or in combination, have the following properties:

1. Principal axis.
2. Optical center.
3. Principal and conjugate foci.
4. Nodal points.

1st. Principal axis of a lens is a line passing through the thickest part of positive lenses and thinnest part of negative lenses, perpendicular to the surfaces of the lens, as in diagrams No. 22 and No. 23.

2nd. The optical center of a lens is the point from which focal measurements are made. This does not refer to a photographic objective which (in other than single view lenses) is a combination of lenses and quite another matter for the reason that a combination may have its optical center at a number of places according to the circumstances under which it is employed. The positive optical center of a lens is determined by its form as follows and shown in diagrams No. 22 and No. 23.

Draw two parallel radii AB and ab one from each center of curvature, and both inclined to principal axis; then connect the two points B and b at which they touch the curved surfaces of lens. The point O, at which the line connecting B and b cuts the principal axis, is the optical center. In most cases the optical center is within the lens itself but in some cases, as with telephoto combinations and single meniscus lenses, it may be some distance outside the lens. Such an example is shown in Fig. 23.

3d. Conjugate foci. If a lens which has been carefully focused upon a distant object be then directed toward one comparatively near at hand, the nearer object will be found to be out of focus, necessitating the withdrawal of the ground glass from the lens before the image will assume its maximum sharpness. This establishes the fact that there exists a relation between the object that is focused, as regards its distance from the camera, and the focus of the lens. This relation is termed "conjugate foci." Foci is the plural of focus; conjugate means combined in pairs; kindred in meaning and origin. Conjugate foci are then the distances from the lens to the image and from the lens to the object. Hereafter we will speak of the distance between the lens and the object as the anterior or major conjugate, and that existing between the lens and the ground glass of the camera, as the posterior or minor conjugate focus. Parallel rays aa—that is, rays from a great distance—falling upon a lens come to a focus at f; but those from b, which may serve to represent any object ten or twenty yards distant, have their focus at c (Fig. 24). Then fo is the solar focus, bo and co are conjugate foci. The former of these is the anterior, and the latter the posterior conjugate. To facilitate reference, the lines indicating the conjugate foci are solid, while those relating to the solar focus are dotted. The points b and c are interchangeable; an object placed at either is sharp at the other.

Rule for Conjugate Foci. Now for every position of the object there is a certain position of the camera, and these two distances, the distance of the object from the lens and of the lens from the plate, are called conjugate foci.

A very simple mathematical rule connects the distance from lens to object (D) the distance from lens to plate (d) and the enlargement or reduction of the object (i.e., the number of times a given line in the object is larger or smaller in the image). Note the word line, because some prefer to calculate reduction and enlargement on the basis of area, which introduces different conditions.

Let F be the focal length of the lens and r the ratios of enlargement or reduction.

Then the distance d is equal to F plus F divided by r. Expressed more shortly:

(*Continued on page* 1487)

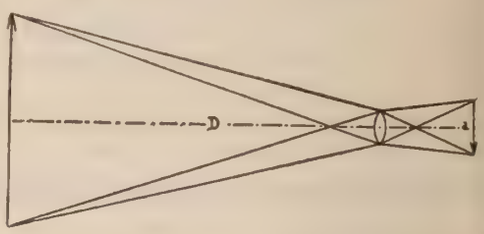

Fig. 25—Determination of Conjugate foci

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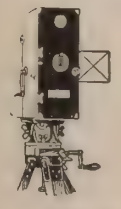

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Fundamentals of Light

(*Continued from page* 1486)

$$d = F \text{ plus } \frac{F}{r}.$$

On the other hand, D equals F plus F multiplied by r, or

$$D = F \text{ plus } F \times r.$$

An example will show how simple this rule is. Suppose one wants to reduce a picture so that a twelve-inch line becomes three inches—i.e., $r = 4$.

If a six-inch lens is being used, d (camera extension) $= 6$ plus $6/4 = 6$ plus $1\frac{1}{2} = 7\frac{1}{2}$ inches, and $D = 6$ plus $6 \times 4 = 6$ plus $24 = 30$ inches.

Bear two other things in mind which will help to use this formula: (1) Positions of image and object are reversible. If we were enlarging 3 inches to 12 with a 6-inch lens we should place the lens and negative $7\frac{1}{2}$ inches apart and the paper 30 inches apart. (2) The smaller conjugate is just r times the larger, e.g., $7\frac{1}{2} \times 4 = 30$. This is always the case, and is useful as a check on calculation.

(*To be continued*)

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MOTION PICTURE DIRECTORY CO.
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FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

On the Goldwyn Lot

A partial cast for Von Stroheim's "Greed" originally titled "McTeague" has been engaged. It includes Gibson Gowland, Zazu Pitts, Dale Fuller, Ceasare Gravina, Chester Conklin, Sylvia Ashton, Frank Hayes.

Ouida Bergere has completed a script for Elinor Glynn's "Six Days" to be directed by Charles Brabin. It will star Corinne Griffith. Claude King has been selected for an important part. Miss Bergere is leaving for New York and Europe.

Sam DeGrasse has been added to the cast of "The Spoilers" in the role of Judge Stillman.

Charles H. West has been added to the cast of the Clarence Badger directed subject "Red Lights."

Lucien Littlefield has been added to the cast of the King Vidor directed production "Three Wise Fools."

The Goldwyn studios have been equipped with a monster wireless device for directors to use in the making of mob scenes. It was installed by the Western Electric company and the device will eliminate call boys and numerous assistant directors.

Carey Wilson, who has been an associate editor in the Goldwyn scenario department for nearly two years, has signed a new contract by the terms of which he remains with the Goldwyn organization as associate editor for another year.

Here and There

Irving Cummings has completed "East Side West Side," which is now being edited for distribution by Principal Pictures.

William P. S. Earle has engaged Carmel Myers for the lead, Malcolm McGregor and Sam DeGrasse for important roles in "King Tutankhamen."

William Duncan is completing his work for Vitagraph this week under his former contract, when feature productions will be finished. He takes up a new contract with Universal immediately.

Lee Moran, directed by Arvid Gillstrom, has completed the first "You Know Me, Al" comedy, with the exception of scenes to be made at New Orleans with the Yankees, Marlin, Texas, with the Giants and San Antonio with the White Sox. Moran and Gillstrom are leaving Saturday for the east, and will take scenes with the professionals en route to New York.

Creighton Hale has been engaged by Richard Walton Tully to take the role of "Little Billy" in "Trilby." Edmund Lowe will play the role of Svengali.

Tom Forman has completed filming "April Showers" and has gone to New Mexico to select locations for "The Broken Wing," from a play by Paul Dickey and Charles Goddard.

When L. J. Gasnier completes "Daughters of the Rich," he will film "Daughters of the Poor," an original story being prepared by B. P. Schulberg scenario staff making the fourth of the Gasnier series of this class of production.

Conway Tearle and Wallace Beery have been engaged for "Ashes of Vengeance," starring Norma Talmadge, under the direction of Frank Lloyd from a novel by H. B. Somerville. Work begins within two or three weeks.

Eddie Cline has completed the Buster Keaton production titled "Three Ages."

On April 15th another troupe of C. C. Burr's All-Star comedy players will leave for Bermuda to film special exteriors for the next All-Star comedy, featuring Kathlene Martyn, Charlie Murray and Ray McKee.

Earl Hurd is putting the finishing touches to his new cartoon comedy for C. C. Burr. No name has been chosen for it yet. It will follow "Chicken Dressing" and "Railroading."

Raymond McKee, featured player in C. C. Burr's All-Star comedies, has announced his engagement and coming marriage to Marguerite Courtot, well known actress. McKee will spend his honeymoon in Bermuda, when he goes there with other All-Star Comedy players the 15th of next month.

Cleo Madison is the third player to be chosen by E. deB. Newman and Director Robert Thornby for the stellar support of Guy Bates Post, in the production of "The Man From Ten Strike."

Jimmy Aubrey, whose current release by Vitagraph is "Forward March" has begun work on another comedy, "The Detective."

Allen Holubar's "Slander the Woman," starring Dorothy Phillips, which is a First National release, is in its final stages of cutting and editing.

Benny Alexander has been selected to play the role of Penrod in First National's production of "Penrod and Sam," which is to be made at the Hollywood studio. William Beaudine will direct.

"Wandering Daughters," a First National picture now being made by James Young, will contain one of the most extravagant ball room scenes in the history of motion pictures.

Eleanor Coffee and John Goodrich, who have been engaged by Principal Pictures Corporation to adapt the series of Harold Bell Wright stories for the screen, are preparing for a novel trip in quest of data pertaining to the first of the Wright series, "The Winning of Barbara Worth."

John Robertson is completing arrangements for starting "The Fighting Blade," a Cromwellian romance by Beulah Marie Dix in which Richard Barthelmess will star. At first it was planned to photograph the exterior scenes in England, but later this plan had to be abandoned. Most of the interiors, it is announced, will be made in Fort Lee, New Jersey.

George Hackathorne is about half through his work in "The Atonement," his first picture in many months in which he has not appeared as a cripple.

Gustav Seyffertitz is now in Banff, Canada, appearing in exterior scenes of a Cosmopolitan production.

Hedda Hopper returned to New York last Saturday on the Paris from a European tour which embraced London, Paris, Nice, St. Moritz, Monte Carlo and the Riviera. She expects to leave within a few days for Hollywood to commence an engagement under a new contract.

Hugo and Mabel Ballin were practically ready to leave for New York a couple of weeks ago, but now word comes from Hollywood that it is probable that they will produce another picture in California before coming East.

With Paramount Units

George Melford will next film "Salomy Jane," for which Waldemar Young is now completing the film version of the Bret Harte story. Melford is now finishing up on "You Can't Fool Your Wife," in which cast are Leatrice Joy, Nita Naldi and Pauline Garon.

Joseph Henabery has made the final scenes for "Sixty Cents an Hour," starring Walter Hiers, who has left on a personal appearance tour.

Tom Geraghty is completing the continuity of the Walter Woods story, "Fair Week," to be Walter Hier's next vehicle, directed by Robert Wagner.

William DeMille has started filming "Only 38," with a cast including Elliott Dexter, May MacAvoy, George Fawcett, Lois Wilson and others.

Herbert Brenon next week begins "The Woman with Four Faces," starring Betty Compson.

James Cruze is expected from New York next week to complete "Hollywood," Frank Condon's story adapted by Tom Geraghty.

In production is "The Cheat," starring Pola Negri, under the direction of George Fitzmaurice.

East and West with Fox

Tom Mix and company are home from Truckee, where exteriors were made for "The Journey of Death," under the direction of Jack Ford. Katherine Key plays the feminine lead.

The Scott Dunlap directed company is back from the north, where scenes were made for "The Snow Drift," which features Charles Jones with Irene Rich, lead. Additional care is being given to the making of this picture, which is scheduled to be a special production.

Henry Otto has been engaged to direct Shirley Mason in "Balance Due," by George Scarborough. Albert Roscoe is playing opposite, in the leading male role.

William Russell has completed work in "Alias, the Night Wind," under direction of Joseph Franz, with Maud Wayne lead.

Lynn Reynolds has begun filming "The Gun Fighter," starring William Farnum, with Doris May, opposite.

Around Metro Studios

Renee Adoree has been placed under a five-year contract by Louis B. Mayer, her first work as lead for Reginald Barker in the adapted version of "The Law Bringers."

Huntley Gordon, who has been placed under contract, will play his first role in John Stahl's next production.

Paul Bern has been added to the Mayer scenario staff. He is now preparing a continuity for the next John Stahl production.

Reginald Barker and company have returned from ten days in northern California, where snow scenes were made. The company will later go to Wainwright, Canada, to make scenes in the Canadian National Park.

Barbara LaMarr has been engaged for the lead in "Captain Applejack."

Garvillas, France, a town of supposed four thousand population, requiring sets covering sixty acres, has been built at the Lasky Ranch for use by Rex Ingram, who, this week starts production of "Scaramouche."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 1
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	6 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 8
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 26
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 21
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 1
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A.	Agnes Ayres	Paramount	5 reels	Dec.	16
Deserted at the Altar	Special Cast	Phil Goldstone-S R	7 reels	Oct.	7
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Firebrand, The	Franklyn Farnum	Phil Goldstone-S R	5 reels	Jan.	13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Just a Mother	Isobel Elsom	Norca Pictures-S R	5 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan. 27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels	
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels	
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The	Special Cast	I. A. Levinson-S R	6 reels	Oct 21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert	Wm. Fairbanks	Arrow-S R	5 reels	
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Valley of Lost Souls	Kinogt'n-Sutherland	Independent Pict.	4 reels	Jan 20
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Western Justice	Caldwell-Hill	Arrow-S R	4 reels	
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S R	5 reels	
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Birth of a Nation	Special Cast	United Artists	12 reels	
Bishop of the Ozarks, The	Special Cast	Film Book. Offices	6 reels	Mar. 17
Brass	Monte Blue	Warner Bros.	8 reels	Mar. 17
Buster, The	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance	Viola Dana	Metro	6 reels	Feb. 3
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Dooryard, The	Wm. Fairbanks	Arrow-S R	5 reels	
Drums of Fate	Mary M Minter	Paramount	6 reels	20
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan. 20
Front Page Story, A	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
High Speed Lee	Reed Howes	Arrow-S. R.	5 reels	
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania	Mae Murray	Metro	6 reels	Feb. 17
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb. 24
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Ninety and Nine, The	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
One Stolen Night	Alice Calhoun	Vitagraph	5 reels	Feb. 3
Passionate Friends The	Special Cast	C. B. C.-S. R.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels	
Romance Land	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S R.	5 reels	
Stormswept	Special Cast	Film Book. Offices	5 reels	Feb. 24
Suzanna	Mabel Normand	United Artists	8 reels	
Town That Forgot God	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox	6 reels	Feb. 17
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze	Clara K. Young	Metro	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	8 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon	Bebe Daniels	Paramount		
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S R.	5 reels	
Lamp in the Desert, The	Special Cast	C. B C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found	Special Cast	Goldwyn	6 reels	
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Main Street	Monte Blue	Warner Bros.-S. R	8 reels	
Midnight Guest The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount		
Noise in Newboro, A	Viola Dana	Metro		
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Rupert of Hentzau	Special Cast	Selznick		
Single Handed	Hoot Gibson	Universal	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S R.	5 reels	
Where the Pavement Ends	Special Cast	Metro		
White Flower, The	Betty Compson	Paramount		
Your Friend and Mine	Special Cast	Metro	6 reels	

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Artist, The	Clyde Cook	Fox	2 reels	Mar. 3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	Feb. 24
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Big Show, The	Children	Pathe	2 reels	Mar. 3
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	Feb. 24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle Grooms	Smith-Williams	C B C.-S R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Broke	Jimmy Adams	Educational	1 reel	Mar. 3
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n	Educational	1 reel	

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec.	30
City Chap, The	Al. St. John	Fox	2 reels		
Coal Dust Twins	Neely Edwards	Universal	1 reel		
Cobbler, The	Children	Pathe	2 reels	Feb.	17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
Crash	Jimmie Adams	Educational	1 reel	Nov.	18
Cupid's Elephant		Fox	2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov.	4
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan		Fox	2 reels		
Day by Day in Every Way		C. B. C.-S. R.	2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut		Lee-Bradford-S. R.	1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan.	20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan.	13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar.	3
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Easy Terms	Neely Edwards	Universal	1 reel		
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec.	30
Egg, The	Stan Laurel	Metro	2 reels	Feb.	3
Electric House, The	Buster Keaton	First National	2 reels	Nov.	4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov.	4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel		
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan.	20
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb.	24
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Faint Hearts	Murray - Anderson-McKee	Hodkinson	2 reels		
Fair Week	Paul Parrott	Pathe	1 reel	Dec.	23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel		
Farm Follies		Universal	2 reels		
Fearless Fido	Aesop's Fables	Pathe	2/3 reel		
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels		
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov.	11
Fire Fighters	Children	Pathe	2 reels		
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent—Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
Four Orphans, The	Murray - Anderson-McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon.	Educational	1 reel	Oct.	7
Fresh Heir, The		Fox	2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
Good Scout, A		Educational	2 reels	Dec.	30
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb.	24
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
Haunted Castle, The		Educational	1 reel		
Haunted House, The		Fox	2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
Hee Haw!	Trimble & Maud	Universal	2 reels		
Heeza Liar and Ghost		Hodkinson	1 reel		
Heeza Liar's Treasure Island		Hodkinson	1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec.	2
His First Job	Lewis Sargent	Universal	1 reel	Oct.	14
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Hold Tight		Educational	2 reels	Mar.	3
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
Hula Honeymoon, A	Henry Murdock	Educational	2 reels	Feb.	17
Hurry Up		Educational	1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
In Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
Jungle Romeo, A	Snooky	Educational	2 reels	Mar.	17
Just a Little Late Club, The		Second National	1 reel	Dec.	30
Just Dogs		Universal	2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
Look Out Below	Lige Conley	Educational	2 reels	Aug.	19
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb.	17
Love Drops	Neely Edwards	Universal	1 reel	Dec.	9
Maid to Order	Lewis Sargent	Universal	1 reel		
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb.	10
Nuisance, The	Murray - Anderson-Hodkinson McKee		2 reels	Feb.	17
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar.	3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm Country	Louise Fazenda	Educational	2 reels	Feb.	10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Pleasant Journey, A	Children	Pathe	2 reels		
Please Be Careful		Fox	2 reels	Sept.	30
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detechative	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels	Mar.	17
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reel		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reel		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	4
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb.	3
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar.	17
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messinger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray - Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept	23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A		Universal	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb.	24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Tweedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Three O'Clock in the Morning	Tweedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb.	24
Tin Bronco, The		Fox	2 reels		
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Traveling Salesman, The	Aesop's Fables	Pathe	2/3 reel		

Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Vamped	Jack Cooper	Universal	2	reels	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Knights Were Cold	Stan Laurel	Metro	2	reels	Feb. 3
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
Whiskers	Lewis Sargent	Universal	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Carr'n	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal	12	episodes	
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1	reel	
Border Law (Drama), Leo Maloney		Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By Lantern Light (Robt. Bruce)		Educational	1	reel	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Eille Norwood		Educational	2	reels	
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2	reels	
Cruise of the Princess Maguinna (Travelogue)		Lee-Bradford-S. R.	1	reel	
Dangerous Waters (Drama), Jack Mulhall		Universal	2	reels	
Deputized (Drama), Leo Maloney		Pathe	2	reels	
Doomed Sentinels (Drama), Roy Stewart		Universal	2	reels	
Double Cinched (Drama), Leo Maloney		Pathe	2	reels	Mar. 3
Drifter, The (Drama), Leo Maloney		Pathe	2	reels	Nov. 11
Drifter, The (Tenement Tales)		Clark-Cornelius	2	reels	
Drifters, The (Wilderness Tales)		Educational	1	reel	
Duty First (Tenement Tales)		Clark-Cornelius	2	reels	
Dwellers of the Deep (Urban Classics)		Vitagraph	1	reel	
Empty House, The (Drama), Eille Norwood		Educational	2	reels	
Enchanted City, The		Educational	1	reel	Oct. 14
Ex-Kaiser in Exile, The		Hodkinson	2	reels	Mar. 3
Famous Northwest Mounted (Sport Review)		Goldwyn	1	reel	
Fighting Blood (Drama), Geo. O.Hara		Film Book. Offices	2	reels	Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2	reels	
Fleeced For Gold (Artfilm)		Pathe	1	reel	Dec 23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2	reels	
Fruits of Faith (Drama), Will Rogers		Pathe	3	reels	Dec 23
Fun From the Press		Hodkinson	1	reel	
Gambling With Gulf Stream		Hodkinson	1	reel	Feb. 17
Game of Graft, A (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Giants of the Open (Drama), Roy Stewart		Universal	2	reels	
Gibeah (Holy Land Series)		Amer. Releasing	1	reel	
God's Law (Drama), Roy Stewart		Universal	2	reels	
Golden Bullet, The (Drama), Harry Carey		Universal	2	reels	
Goose Safari on Lower Mississippi		Hodkinson	1	reel	
Grandfather's Clock (Urban Classics)		Vitagraph	1	reel	
Guilty Hand (Drama), Roy Stewart		Universal	2	reels	
Gypsy Trail, The (Drama), Art Acord		Universal	2	reels	
Hair Trigger Burke (Drama), Harry Carey		Universal	2	reels	
Hansel and Gretel Baby Peggy		Universal	2	reels	
Haunted Valley (Serial)		Pathe			
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hearts of Oak (Drama), Roy Stewart		Universal	2	reels	
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1	reel	
He Raised Kane (Leather Pushers)		Universal	2	reels	
Here's Your Men (Drama), Leo Maloney		Pathe	2	reels	Dec. 23
His Enemy's Friend, Leo Maloney		Pathe	2	reels	Nov. 25
His Last Case (Tenement Tales)		Clark-Cornelius	2	reels	
His Own Law (Drama), Leo Maloney		Pathe	2	reels	
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hot Shots (Lyman H. Howe)		Educational	1	reel	
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1	reel	
In the Days of Buffalo Bill (Serial)		Universal	18	epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy		Universal	2	reels	
Jenkins and the Mutt (Robt. Bruce)		Educational	1	reel	
Joan of Newark (Leather Pushers)		Universal	2	reels	
Kings of the Forest (Drama), Roy Stewart		Universal	2	reels	
King Winter (Lyman Howe)		Educational	1	reel	
Knight in Gale, The (Drama), Geo. O,Hara		Film Book. Offices	2	reels	Feb. 3
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1	reel	
Last Call, The (Drama), Edmund Lowe		Independent Pict.	2	reels	
Law of the Sea (Drama), Jack Mulhall		Universal	2	reels	
Little Knight, The, Arthur Trimble		Anchor-S. R.	2	reels	
Little Red Riding Hood, Baby Peggy		Universal	2	reels	
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Lost, Strayed or Stolen, Leo Maloney		Pathe	2	reels	Feb. 17
Love Charm, The, Arthur Trimble		Anchor-S. R.	2	reels	
Madonna of the Chair (Novelty)		Clark-Cornelius	1	reel	
Man vs. Beast		Educational	2	reels	Oct. 31
Mass Play (Sport Review)		Goldwyn	1	reel	
Message of Emile Coue, The		Educational	2	reels	Mar. 3
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1	reel	
Mirror, The		Universal	1	reel	
Moon Blind (Robt. Bruce)		Educational	1	reel	
Mooseback Riding on the Miramichi		Lee-Bradford-S. R.	1	reel	
Mural Decorations of Sistine Chapel		Clark-Cornelius	1	reel	
Mystery Box, The		Hodkinson	1	reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)		Educational	2	reels	Dec. 16
Nature and Poet (Urban Classic)		Vitagraph	1	reel	
Nature Lovers' Rambles (Urban Classics)		Vitagraph	1	reel	
Nature's Handiwork (Urban Classics)		Vitagraph	1	reel	
Nature's Wild Babies (Urban Classic)		Vitagraph	2	reels	
Night Riders, The (Drama), Harry Carey		Universal	2	reels	
Old Spain		Fox	1	reel	
One of Three (Drama), Roy Stewart		Universal	2	reels	
One Jump Ahead (Drama), Leo Maloney		Pathe	2	reels	Dec. 16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2	reels	
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Oregon Trail, The (Serial)		Universal	18	epis'ds.	Feb. 10
O'Ryan of Headquarters (Tenement Tales)		Clark-Cornelius	2	reels	
Outlaw and the Lady (Drama), Harry Carey		Universal	2	reels	
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2	reels	
Partners Three (Drama), Leo Maloney		Pathe	2	reels	
Pekin Ducks		Fox	½	reel	
Perils of the Yukon (Serial)		Universal	15	epis.	July 9
Phantom Fortune, The (Serial)		Universal	2	epis'd's.	Mar. 17
Pirates of the Air (Urban Classic)		Vitagraph	1	reel	
Pirates of the Deep (Drama), Jack Mulhall		Universal	2	reels	
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1	reel	
Plunder (Serial)		Pathe	15	epis'd's.	Dec 16
Price of Progress, The		Pathe	2	reels	Nov. 18
Prickly Conscience (Robt. Bruce)		Educational	1	reel	Jan. 13
Priory School, The (Drama) Eille Norwood		Educational	2	Reels	Oct. 14
Quail, The		Hodkinson	1	reel	
Radio King, The (Serial)		Universal	10	epis.	Sept. 30
Redheaded League, The, Eille Norwood		Educational	2	reels	
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1	reel	
Resident Patient, The, Eille Norwood		Educational	2	reels	Nov. 25
Road to Jericho (Holy Land Series)		Amer. Releasing	1	reel	
Ropin' Fool, A		Pathe	2	reels	
Rough Going (Drama), Leo Maloney		Pathe	2	reels	Feb. 3
Roving Thomas in Nova Scotia		Vitagraph	1	reel	
Roving Thomas on an Aeroplane		Vitagraph	1	reel	
Roving Thomas on Fishing Trip		Vitagraph	1	reel	
Royal Chinook, The (Artfilm)		Pathe	1	reel	Jan. 20
Runaway Dog, The		Fox	1	reel	
Rustlers of the Redwoods, Roy Stewart		Universal	2	reels	
Samaria (Holy Land Series)		Amer. Releasing	1	reel	
Science At Home (Urban Classic)		Vitagraph	1	reel	
Sea Elephants (Lyman Howe)		Educational	1	reel	
Shechem (Holy Land Series)		Amer. Releasing	1	reel	
Shiloh (Holy Land Series)		Amer. Releasing	1	reel	
Siege of Lancashire Queen, Jack Mulhall		Universal	2	reels	
Six Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2	reels	Feb. 3
Six Shooter Justice, Harry Carey		Universal	2	reels	
Sky Splitter, The		Hodkinson	1	reel	Dec. 1
Smoked Out (Drama), Leo Maloney		Pathe	2	reels	Feb. 3
Social Buccaneer, The (Serial)		Universal	10	episodes	
Solitary Cyclist, The (Drama), Eille Norwood		Educational	2	reels	Oct. 21
Soul Herder, The (Drama), Harry Carey		Universal	2	reels	
Speed (Serial)		Pathe	15	eps'ds.	Sept. 23
Spending Six Million a Day (Urban)		Vitagraph	1	reel	
Spirit of Evil, The (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Split Outfit, The (Wilderness Tales)		Educational	1	reel	Nov. 11
Staff of Life, The (Urban Classic)		Vitagraph	1	reel	
Starland Revue		Film Book. Offices	1	reel	
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2	reels	
Story of Ice, The		Fox	½	reel	
Strike Father, Strike Son (Leather Pushers)		Universal	2	reels	
Such Is Life Among Idlers of Paris		Film Book. Offices	1	reel	Sept. 30
Such Is Life in Busy London		Film Book. Offices	1	reel	
Such is Life in a Dutch County Fair		Film Book. Offices	1	reel	
Such Is Life in the Riviera		Film Book. Offices	1	reel	Sept. 30
Such Is Life Near London		Film Book. Offices	1	reel	Sept 30
Sure Shot Morgan (Drama), Harry Carey		Universal	2	reels	
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1	reel	
Texas Sphinx, The (Drama), Harry Carey		Universal	2	reels	
This Wife Business		Alexander Film	2	reels	
Thrills and Spills		Fox	½	reel	Sept 23
Tiger of San Pedro (Drama), Eille Norwood		Educational	2	reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart		Universal	2	reels	
Timber Queen, The (Serial)		Pathe	15	ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1	reel	
Tracked Down (Drama), Art Acord		Universal	2	reels	
Trail and Stirrup (Sport Review)		Goldwyn	1	reel	
Under Suspicion, Leo Maloney		Pathe	2	reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov 11
Vacation Cocktail, A (Sport Review)		Goldwyn	1	reel	
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1	reel	
Via Radio		Educational	1	reel	Dec. 23
Volcanoes of the World		Fox	1	reel	
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1	reel	
Water Sports		Fox	½	reel	Sept 23
When Kane Met Abel (Leather Pushers)		Universal	2	reels	
White and Yellow (Drama), Jack Mulhall		Universal	2	reels	
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1	reel	
William Tell (Urban Classic)		Vitagraph	1	reel	
Without Evidence (Tenement Tales)		Clark-Cornelius	2	reels	
Wolves of the Water Front, Jack Mulhall		Universal	2	reels	
Wrong Man, The (Drama), Harry Carey		Universal	2	reels	
Yellow Handkerchief, The, Jack Mulhall		Universal	2	reels	
Young King Cole (Leather Pushers)		Universal	2	reels	

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Motion Picture News

Reg. U. S. Patent Office

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STANDARD FILM LABORATORIES congratulate B. P. Schulberg upon the excellence of the Al Lichtman attraction, "Poor Men's Wives". The photographic artistry of Karl Struss and the directorial genius of Gasnier are combined in this picture to exemplify the higher ideals for which the motion picture industry is striving. It is a worthy companion to "Thorns and Orange Blossoms", "The Hero", and other recent Schulberg-Lichtman productions.

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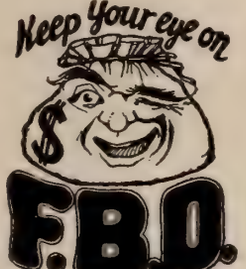

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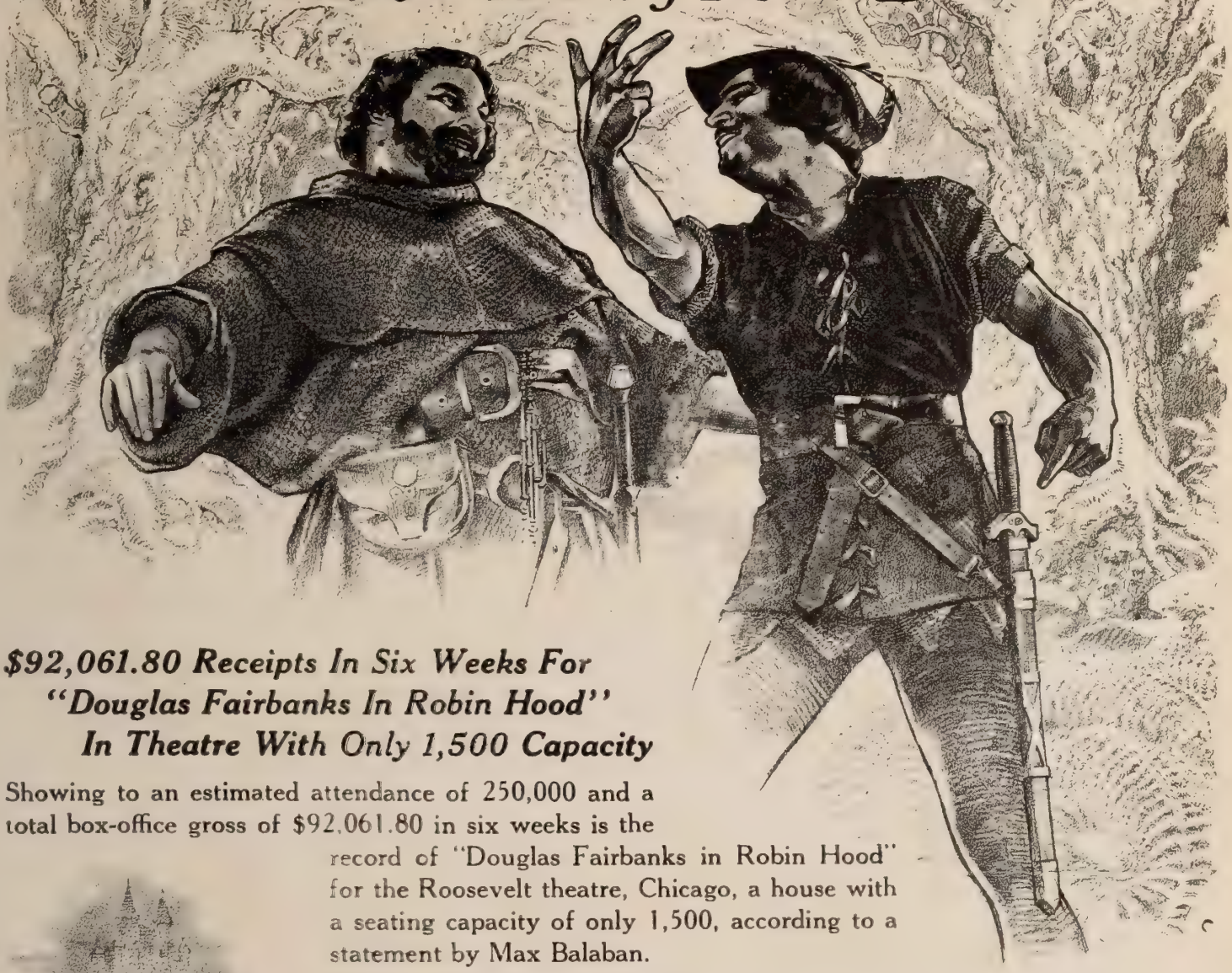
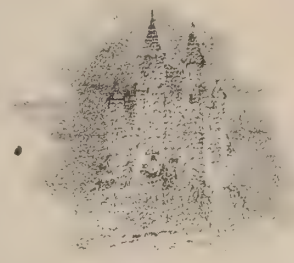


$92,061.80 Receipts In Six Weeks For "Douglas Fairbanks In Robin Hood" In Theatre With Only 1,500 Capacity

Showing to an estimated attendance of 250,000 and a total box-office gross of $92,061.80 in six weeks is the record of "Douglas Fairbanks in Robin Hood" for the Roosevelt theatre, Chicago, a house with a seating capacity of only 1,500, according to a statement by Max Balaban.



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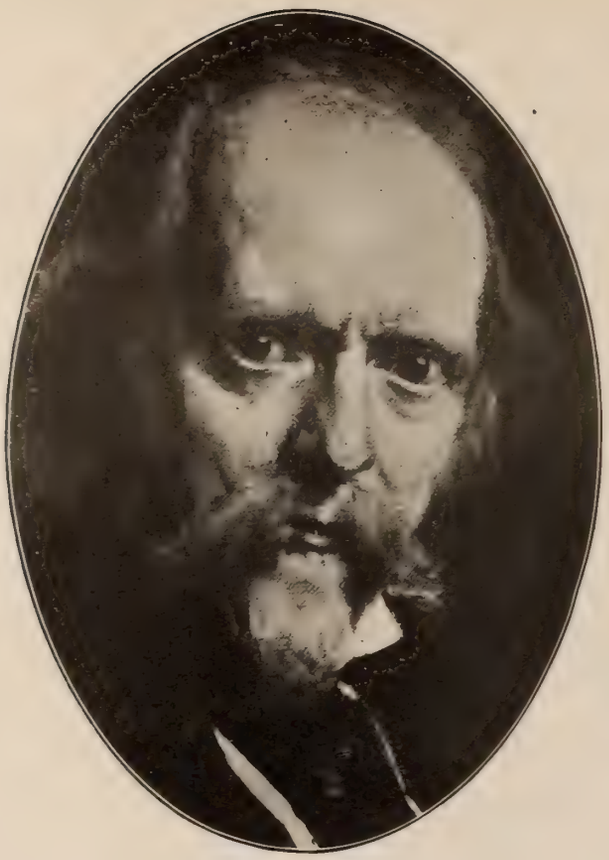

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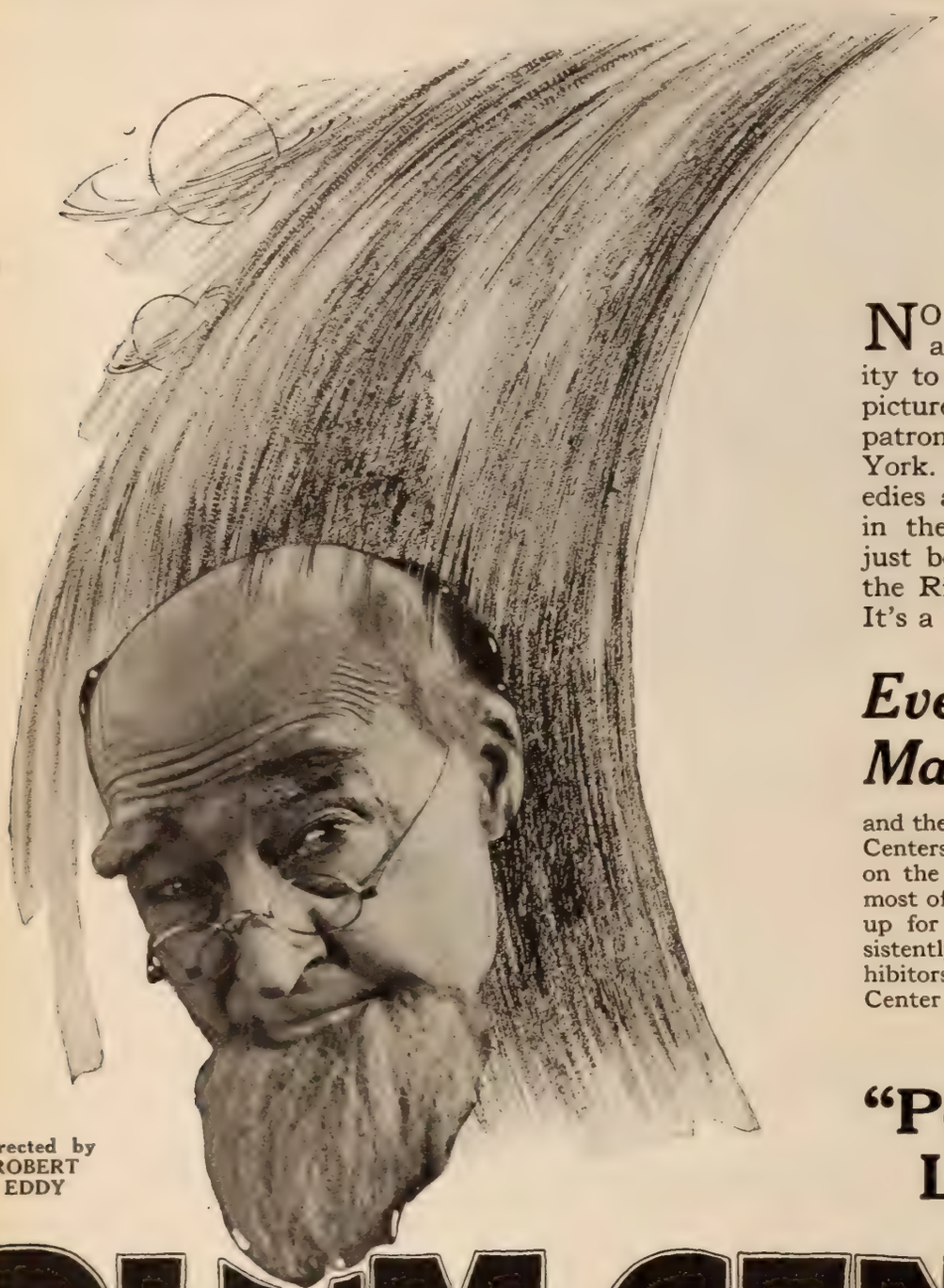

Directed by
ROBERT
EDDY

NO better proof of the quality of a comedy is needed than its ability to satisfy the most discriminating picture audience in the world—the patrons of the Rialto Theatre, New York. Proof that Plum Center Comedies are doing exactly that is found in the fact that Dr. Reisenfeld has just booked another Plum Center for the Rialto—"Pop Tuttle, Detekatif." It's a known fact that

Every Flum Center Makes Profit "Pie"

and the exhibitor who gives his patrons Plum Centers is feeding them the finest film dessert on the market. The wise showman spends most of his time choosing features. He signs up for short stuff which he knows is consistently good. That's why so many exhibitors have placed their faith in Plum Center Comedies. It's YOUR turn NOW!

Newest Release

"Pop Tuttle's Lost Control"

PLUM CENTER COMEDIES

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Classic of the Screen

BRASS

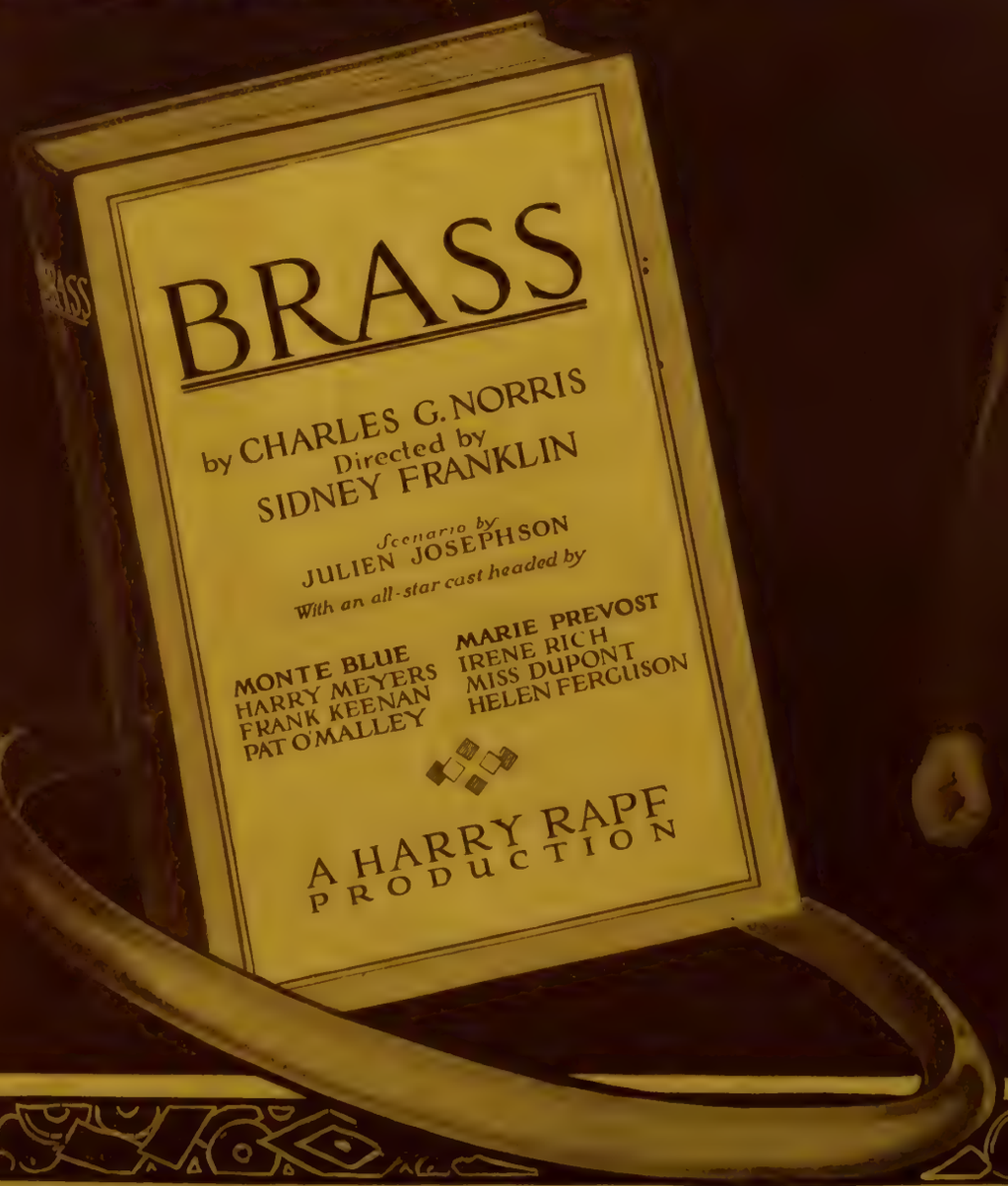
BY CHAS. G. NORRIS

DIRECTED BY
SIDNEY FRANKLIN

A HARRY RAPF
PRODUCTION

WARNER BROS
Classic of the Screen

Is Your Wedding Ring –



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An All Star Cast in Driven

A CHARLES BRABIN PRODUCTION

"Among the very best, not only this season but all seasons."—NEW YORK GLOBE.

"'Driven' is the outstanding picture of the year so far—and probably much further." — NEW YORK TIMES.

"Reaches the heights of the best American films."—NEW YORK DAILY NEWS.

The Flame of Life

STARRING PRISCILLA DEAN

A HOBART HENLEY PRODUCTION

"'Flame of Life' opened to unusual business. Not one adverse comment from thousands who saw picture. Critics unanimous in praise."—J. A. PARTINGTON, Granada Theatre, San Francisco, Calif.

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"'Flame of Life' should have 100 per cent appeal."—HARRISON'S REPORTS.

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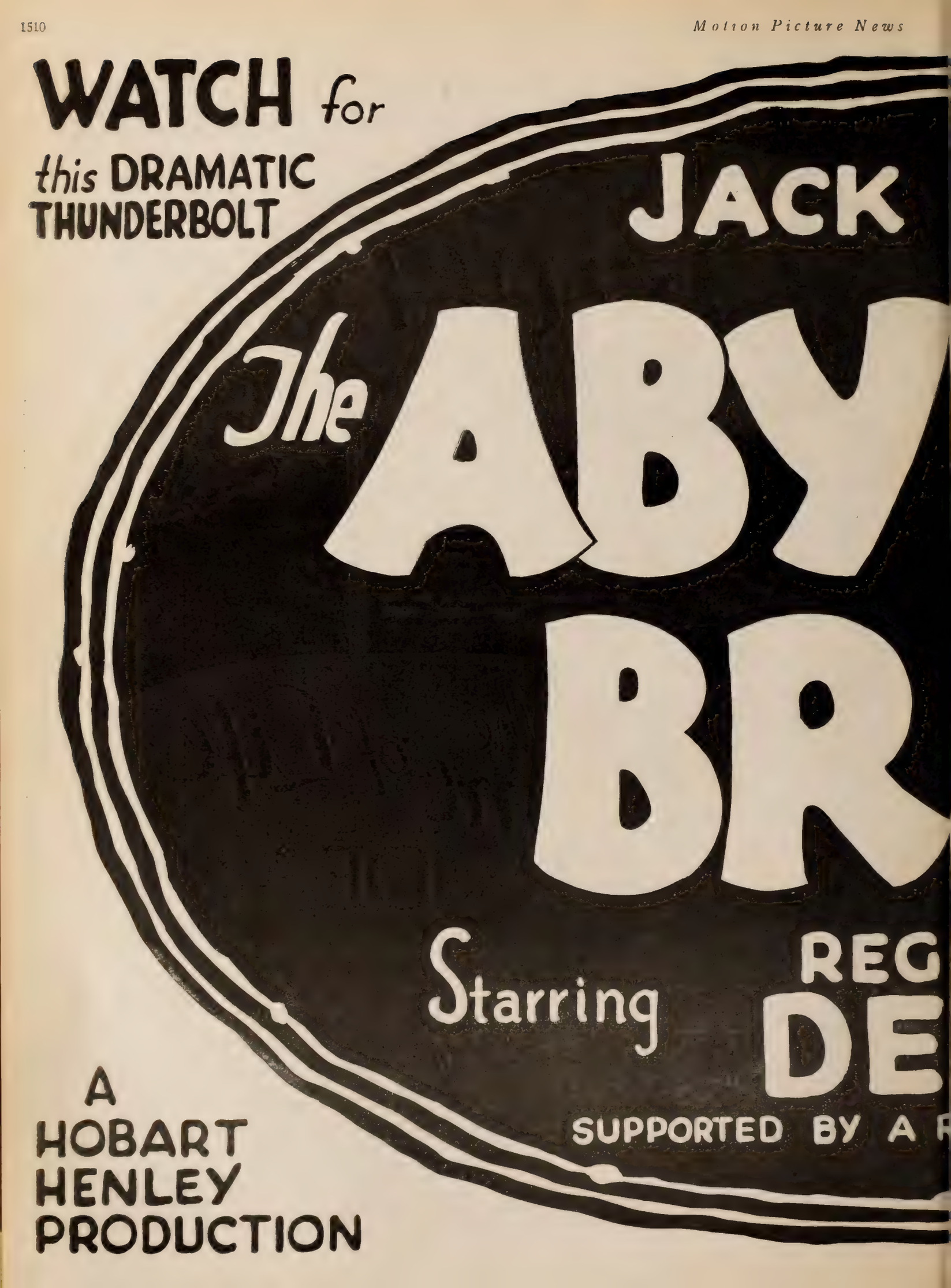
WATCH for
this DRAMATIC
THUNDERBOLT
JACK
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SUPPORTED BY A
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PRODUCTION

SOON TO BE
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Keep your Eye Open for

The EAGLE'S TALONS

Universal's Super-Thrilling Chapter-Play

Starring

FRED THOMSON
WORLD'S CHAMPION ATHLETE

ANN LITTLE
THE SCREEN'S MOST DARING WOMAN
with
AL WILSON
WORLD'S CHAMPION STUNT FLIER

HERE at last is a serial with everything — extraordinary cast, fine and logical story, lavish production and unlimited exploitation opportunities! Live showmen will play it big—and cash in big!

From the Story by THEO. WHARTON ◆◆◆◆ To be presented by CARL LAEMMLE ◆◆◆◆ Directed by DUKE WORNE

A MASTER Story of the Early West, the Land of Gold and Adventure, Mighty Heroisms and Unrecorded Tragedies, Lurking Redskins, Brawny Men, of Brave Undaunted Womanhood, Where Creaking Prairie Schooners Struck Ever Westward Toward the Setting Sun.

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Inspired by
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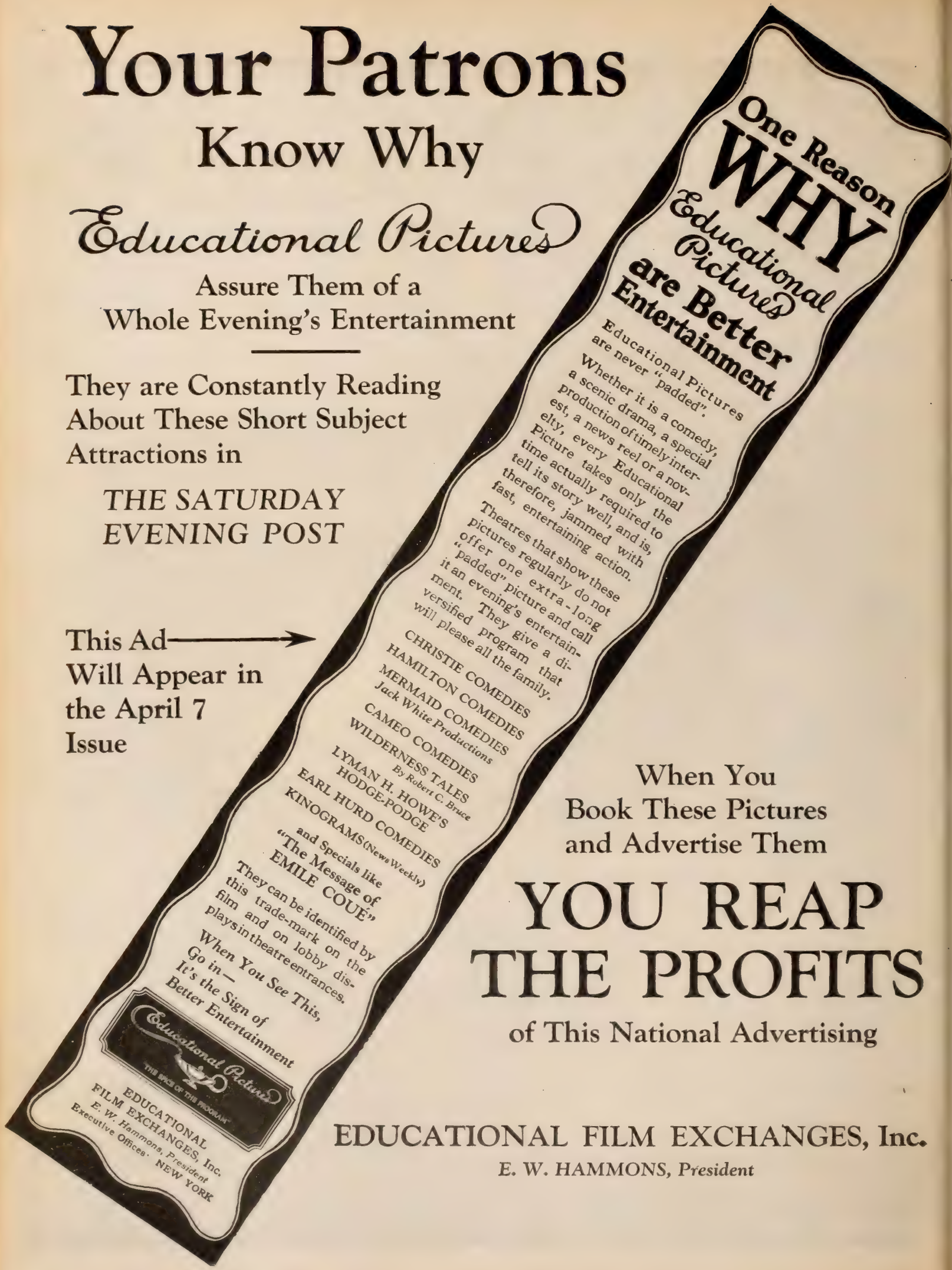
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and Specials like
"The Message of EMILE COUÉ"
They can be identified by this trade-mark on the film and on lobby displays in theatre entrances.
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As good all-round entertainment as you can offer to any audience

"BABIES WELCOME"

Featuring DOROTHY DEVORE *with an entire baby show*

"There has been no equal to this comedy, for all-round appeal and general merit, in some time."—MOTION PICTURE NEWS

Other Current Christie Comedies That Entertain the Whole Family

"HAZEL FROM HOLLYWOOD" *with Dorothy Devore*
"BE YOURSELF" *with Neal Burns*
"SECOND CHILDHOOD" *with Bobby Vernon*
"A HULA HONEYMOON" *with Henry Murdock*

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THE SPICE OF THE PROGRAM

EDUCATIONAL
FILM EXCHANGES, Inc.
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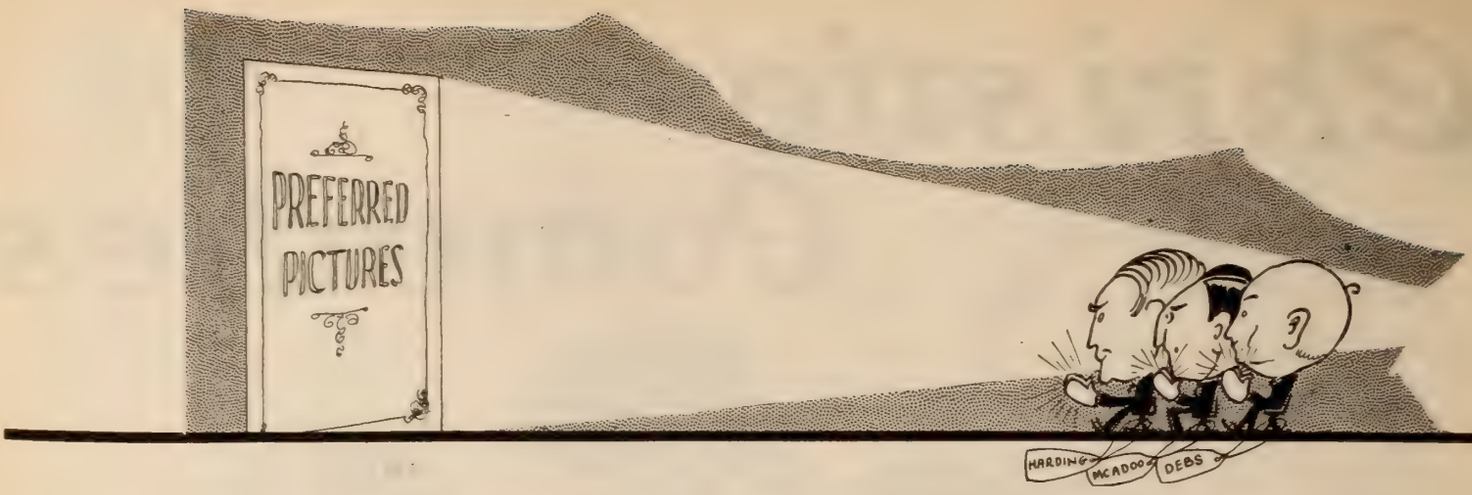


Who's going to run in 1924?

THAT'S one question. The next is: Who cares?

Harding for the Republicans, Smith or McAdoo for the Democrats, Debs for the Socialists.

PREFERRED PICTURES, the People's Choice, for everybody.

Only 6 PREFERRED PICTURES have been released so far, but they have all made good.

Made good with the critics, ***made good*** with the people, ***made good*** at the box office. That's because they were ***made good*** originally by Ben Schulberg.

Schulberg started in by making 'em good. Now, every day in e. w.,* he's making 'em better and better. You've seen the first six; watch for the remaining two of the First Preferred Eight.

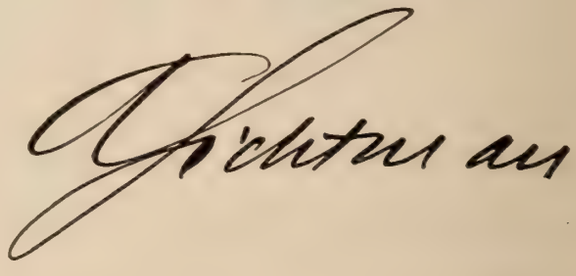
And next year's schedule shows that PREFERRED PICTURES will run in 1924—and run away ahead of the field.

Register at your exchange now—or you can't vote.

**One autographed set of Dr. Coué's whiskers to the first exhibitor guessing what these initials stand for.*

B. P. SCHULBERG
presents

RICH MEN'S WIVES
SHADOWS
THORNS AND ORANGE BLOSSOMS
THE HERO
POOR MEN'S WIVES
ARE YOU A FAILURE?
(Prints at your exchange now)
DAUGHTERS OF THE RICH
THE GIRL WHO CAME BACK



Coming:— "APPEARANCES"

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg - Pres. - J.C. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

To be Sure of

Success

Book it

REG US PAT OFF

A METRO PICTURE

"Success"

Metro's Murray Garsson Special Is a Huge Box Office Bet With Surefire Angles.

Reviewed by Roger Ferri

The public that this production is destined to please to the superlative degree is the same public that furnishes the foundation on with "Success," Murray Garsson's independent special which Metro will distrib, has been constructed. It's a huge, spectacular human-interest structure built on a solid foundation that will carry any house through a week or more of financial profit. Here's a production that is greater in human—genuine interest—than "Humoresque"; a production of the theatre—of its folks, of life behind the scenes, life at home, of life itself. You've been raving for mother pictures. Here's an artistically clever production that dwells on the masculine head of the family. It is a masterpiece in its line. Ralph Ince never did anything quite so human. This picture has a soul—a soul that will spell big money for the wise exhibitors.

Give the industry more pictures like "Success" and Lent and Christmas week will mean nothing in the show business. Here's a picture every reformer, every clergyman, every man, and woman—everybody—should see. This writer can't say too much for this production. It represents our model of picture the showmen and the public want. There is nothing superfluous. Everything is logical. It's a sweet story, a story of temperaments, a story of daddy who erred in his youth, only to lose wife, daughter—everything—and suddenly finding himself at the threshold of happiness only to find that his past was a drawback.

And climax! Nothing we have seen in a D. W. Griffith production stirred us so strongly, so effectively as the climax in "Success," genially worked up with a punch that hits straight between the eyes. The characters are humanly interesting. You recognize each and every one. They typify characters that are common. Their behavior is logic—but the story, ah, that's the big drag that will drag them into your theatre and hold them in their seats satisfied they have got their money's worth.

Our regret is that we can not go into details concerning the many, many features embodied in this production that make it as big as anything this writer has ever seen. As a production it is flawless.

Insofar as cast is concerned one couldn't

Su

This review checks up with METROS confidence in the surety of appeal in SUCCESS

-an appeal whose echo is the shuffle of feet and the rustle of bills at the box-office window.

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury Managing Director.

The way to the public's pocketbook is through the heart. SUCCESS has a knockout heart-punch.

ccess

will carry any house through a week or more of financial profit. Here's a production that is greater in human—genuine interest—than "Humoresque"—

Roger Ferri
Moving Picture World

REG US PAT OFF

A METRO PICTURE

Distributed by

Metro Pictures Corporation

Murray W. Garsson *Inc.*,
Presents

Success

A Ralph Ince Production

A play of the theatre you'll find more than profitable to play in your theatre.

A romance of regeneration that will thrill the heart and fill the house.

A cast of the excellence the drama deserves. It includes:

Brandon Tynan

Mary Astor

Naomi Childers

Adapted from the great Broadway stage hit by
ADELAIDE LEITZBACH
and THEODORE LIEBLER, Jr

Distributed by

Metro
Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury Man'g. Dir.

REG. U.S. PAT. OFF.

A METRO PICTURE

Louis B. Mayer
proffers
Fred Niblo's
First Independent Production
"THE FAMOUS MRS FAIR"
After James Forbes
Great American Play

Through Metro

LOUIS B. MAYER PRODUCTIONS, Inc.

A METRO PICTURE

CURRENT
MAYER-MADE
ATTRACTIONS

Through Associated First National

JOHN M. STAHL'S

"THE DANGEROUS AGE"

"ONE CLEAR CALL"

Coming

"DAUGHTERS OF THE RICH"

Through Metro

REGINALD BARKER'S

"HEARTS AFLAME"

Coming

"THE LAWBRINGERS"

FRED NIBLO'S

"THE FAMOUS MRS. FAIR"

Through Metro

Coming

"CAPTAIN APPLEJACK"

LOUIS B. MAYER PRODUCTIONS, Inc.

6 WEST 48th STREET

NEW YORK

STUDIOS: 3800 Mission Road, Los Angeles

SATISFACTION WITH ALL MERCHANDISE ADVERTISED IN THE STAR IS *GUARANTEED*

The Western Star

THE WEATHER
Cloudy, warmer to-day; snow or rain to-night and to-morrow; increasing northeast winds
Full Report on Last Page

Vol. LXXX No. 7,869 TUE... 1923 ... TWO CENTS In Orange, New York | THREE CENTS Within 100 Miles | FOUR CENTS Elsewhere

1,000 Watch 10-Story Fall Kill 'Man Fly'

Noonday Broadway Crowd Screams When Climber Plunges to Street From Martinique Hotel Ledge

Bride Sees End of "Safety Last" Stunt

Picture Cameras Click as Prospective "Thriller" Becomes Vivid T...

More than 1,000 ... Broadway at Thirty-... terday afternoon ... Young, steeplejack ... or, known as "a bum ... sheer wall of the H... grasped with nerve-... slipped as he reached ... ard he plunged to the ... he had worn on his back ... Jazz."

The death dive was ... Mrs. Young, three months ... side of the stunt artist, who ... inched with him in the Hotel Martinique fifteen minutes earlier.

Young's fall was broken by a ... cony rail as he hurled past the fou... story. Following the impact his body ... swerved outward, turned completely over in the air and crashed to the pavement. Although breathing more than ten minutes, he died in an ambulance on his way to Bellevue Hospital.

Young joked with bystanders as he prepared for the ascent. Some say he remarked before beginning his climb, "When I'm through with this I'll need a bath if I don't need a shovel." A moment later he started up in surely fashion, halting occasionally to exchange badinage with the crowd below.

Several persons standing within ten feet of Young when he began the climb told police officers he twice remarked, "She's a tough one." After reaching the second story he made faster progress. From that point his movements ...

Court Warns Speeders It May Impound Cars

CLEVELAND, March 5.—Speeders found guilty of driving faster than thirty miles an hour in Cleveland, beginning to-morrow, will have the alternative of serving minimum sentences of ten days in the workhouse or forfeiting the right to use their cars for thirty days to six months, Municipal Judge Samuel H. Silbert announced to-day.

Judge Silbert asked the Cleveland Safety Council to prepare a list of garages and warehouses for use as "pounds." Police will take charge of the cars and keep identification tags until the period of "imprisonment" has passed.

Billion-D... Capita... BellPhon...

Shareholders Are A... to Authorize Issue ... $250,000,000 Stock to Meet Conversion Needs

$66,170,000 Prof... For Year Reporte...

Refinancing Plan... Make Corporation...

...Summary

FOREIGN

...ne of Germany ... offers the ... Ruhr dis... of Ber...

American Telephone and Telegraph Company votes to increase ... $1,000,000,000.

"Human Fly" ... climb and falls to ... death in publicity ...

Now charter ready for Legislature as revision commission finishes work.

Five boys, between ages of five and eleven, killed by automobiles in four hours.

District Attorney Banton attacks Stock Exchange for opposition to proposed Lockwood committee legis...

Turk Leaders Flatly Reject ... Peace Treat...

...ra Assembly Insists ...hanges in Lausanne ...ct; Will Continue to ...ork ... Settlement

Wants Occupied ...nds Evacuated

...cial and Economi... ...ions Must Be ... Decision St...

Harding Certain ...Nation Is Back ...rt Plan

Berlin Confers With Italy on Reparations

BERLIN, March 5.—Germany has begun direct negotiations with Italy regarding deliveries of nitrates on the reparation account, according to official announcement. A statement to this effect has been sent to the Reparation Commission in reply to an invitation that Germany enter into conference on such deliveries to France, Belgium and Italy."

The reply says that because of the Ruhr occupation the government is not in a position to make deliveries to France and Belgium, and therefore could not send representatives to the contemplated conference, which was fixed for to-day.

Cuno to Ask All Allies to Halt French

Will Tell Reichstag To-day Germany Opposes Any Suggestion to Capitulate or Treat With Paris

Outline of Berlin's Terms Is Expected

Chancellor Holds Treaty Signatories Are Morally Responsible for Ruhr

By Joseph Shapiro

By Wireless to The Star

(Copyright, 1923, New York ... Inc.)

BERLIN, March 5.—Germany's attitude on negotiations in the Ruhr conflict will be outlined by Chancellor Cuno when he appears in the Reichstag to-morrow, according to information obtained by The Tribune Parliamentary circles close to ...cellor.

...'s address will constitute ...ndemnation of the latest ... the occupied area by ...positive rejection of any ...at Germany capitulate. ...s addressed to kill the ...ey intervene and "put ...he invasion of German ...

...ast point the Chancellor, ...ne is told, will hold all sig... to the Treaty of Versailles morally responsible for the ... of the Ruhr, and for this reason will demand that they immediately take action to end the "intolerable situation" and open a way for negotiations between Germany and the entire Entente. The Chancellor will reaffirm Berlin's flat refusal to negotiate separately with France and Belgium.

May Announce Terms of ...

NEVER before have you been offered a Western anything like this, for it's more than a Western—it's a gigantic entertainment—a box-office explosion of dramatic dynamite that will prove your theatre a gold mine—a marvelous attraction PLUS the backing of a sizzling, red-hot, sure-fire campaign of super showmanship conceived by F. B. O.'s staff of experts. Book this one and GO TO IT FOR BIG PROFITS!

SEE

—the wild stampede of hundreds of horses—

—the girl snatched from death beneath a thousand plunging hoofs—

—the terrific wind storm, breathing death and destruction—

—the furious prairie fire, driving man and beast before it—

—the earth-rocking dynamite explosion leveling a mountain—

—the bulldogging of a frenzied steer

HARRY CAREY IN "CRASHIN' THRU"

DISTRIBUTED BY

Film Booking Offices of America, Inc., 723 Seventh Ave., N.Y.—Exchanges Everywhere

Sales Office United Kingdom: R-C PICTURES CORPORATION, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Here It Is!

The famous Red Book serial story of studio life in Hollywood

—for the first time the screen shows the intimate life and work of the famous stars — everything that the public has read about and wants to see.

RUPERT HUGHES'

great story that ran for months in the Red Book Magazine and in all the Hearst papers has been made into the biggest audience attraction you ever saw. Here is a box-office sensation that the public will stand in line to see.

Souls

Now running serially in
THE EXHIBITORS HERALD

35

famous stars of Hollywood appear in this great picture in addition to the regular cast of players.

The headliners of screendom—every celebrity you've heard about!

Rupert Hughes' story of a girl's fight to win a place on the screen is packed with thrills. The public wants to see how stars are made; the perils of studio work; the beauties of Hollywood; the glittering society life of the picture colony.

Everybody reads about Hollywood. Now they can see the dramatic, inside story of studioland on the screen.

for Sale

A Goldwyn Picture

Soon—IF WINTER COMES

A Drama that Sparkles with the Wine of Folly

WILLIAM FOX
presents

JOHN GILBERT *in*

The MADNESS OF YOUTH

STORY BY *George T. Worts* ~ SCENARIO BY *Joseph Franklin Poland*

DIRECTED BY *Jerome Storm*

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

Ernest Shipman presents

The Man from

produced by Dominion Film Co. Inc.

Glengarry"

With an ALL STAR cast composed of: Warner Richmond, Pauline Garon, Anders Randolph, Harlan Knight, Marian Swayne, E. L. Fernandez and William Colvin.

From the Novel by
Ralph Connor

"The Man from Glengarry" is the *one* type of picture that goes well anywhere!

A good out-door production, such as "The Man from Glengarry," casts its spell of the romance of the timberlands, of its thrills and adventures, of its great rivers and lakes and wonderful natural scenery, into the very hearts of all who see it.

"The Man from Glengarry" is the sort of picture that could never have been made on any "lot." It was filmed in the recesses of the Dominion's wilds, by men who know the woodsman's ways and have lived his life.

The great battle between the rival logging crews on one of the biggest log jams that ever choked the Ottawa, and the thrilling rescue over bounding timbers as the boom swings back and sets them on their mad rush through swirling waters are only two of the many reasons why "The Man from Glengarry" is sure to be a great box-office success. With such a picture, such a cast and the name of RALPH CONNOR to advertise you have a production that will show a big profit in any theatre.

DAVID BELASCO'S
Great Epic of the West
Coming With a Rush!

The whole world knows and loves it—one of the greatest stage successes ever produced.

A tale of the roaring days of the Forty Niners—the boom days of the gold fields of Sonora—of nuggets gleaming in the gravel beds—of hairy, two-fisted men panning the streams by day and roaring out their drinking songs to the thrill of love or fight by the flicker of camp fires by night. The world turns back at the Movies' will—and the smile of "The Girl of the Golden West."

On the actual locale of David Belasco's famous stage success, Edwin Carewe is recreating the glories of the old days, now but a memory. And once again will live the color, the grip, the thrill of the goldfields, the life wild and free.

A First National Picture

FIRST NATIONAL PICTURES

Never a Picture like this!

A First National Picture

They'll flock to see this if you

"You fought and won me Frank – and I love you".

The fight with a woman as the prize.

The Big Special Press Sheet Will Tell You How to Do It

Here's a picture that will bring a thrill to the heart of every showman. The season's greatest novelty picture. This means you've got to bill it big. Give them just an inkling of it and they'll pack your house to the doors. But its novelty isn't all. There's every element of audience appeal. One big thrill after another, piling up to a tremendous climax—a strange, but beautiful love story—romance with the most marvelous adventure—and the most gorgeous sea stuff ever depicted.

A cast to conjure with, including Milton Sills, Anna Q. Nilsson, Frank Campeau, Walter Long.

Art Director, Milton Monasco; Asst. Director, Scott R. Beall; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence

Personally directed by Maurice Tourneur.

From the famous story by

CRITTENDEN MARRIOTT

M·C·Levee *presents*

A Maurice Tourneur

THE ISLE OF

et them know what it is !

STRIKING POSTERS

that carry the fascination and lure of the Sargasso Sea; posters that will reach out and drag them in. Bill your town like a circus!

A FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

Production

LOST SHIPS"

The year's greatest novelty!

THRILL AFTER THRILL!

The strangest love story ever told—the tale of the outlaws' floating island in the mysterious Sargasso Sea—the weird, whirling pool in the North Atlantic, whose deadly currents drag ships and men into its maw, imprisoning them in a living death.

They'll thrill to—

The chase and capture of an escaped convict.

The wrecking of a ship in a terrific storm and the overturning of life boats. The daring rescue of a girl from the waves.

Imprisonment of two men and a girl on a doomed ship.

Marooned on the isle from which ships never return.

The battle of two mighty men, with a girl as the prize.

The tolling of the bells that summon a woman to wed a new husband.

The plot to flee and the battle with the outlaws.

A man's high plunge into the sea from a rotting hulk.

Fugitives, escaping in submarine, buried alive under water, caught under a mass of seaweed.

And—the shooting of a man from the submarine's torpedo tube to risk death from sharks and drowning to cut away the weeds.

A FIRST NATIONAL PICTURE

"Protect yourself!"

The law of the lost isle—that a woman must marry the best man.

Strange men from the weird island

Escaping in the submarine

"You can't marry her for 24 hours. It's the law!"

S. SIMKINS

"THE ISLE OF LOST SHIPS"

Motion Picture News

Your Job

PETER J. BRADY, labor leader, is out with a printed broadside, directed to the "Motion Picture Theatre Owners of New York State." And it's about as virile and true-blue a statement as has ever been made on the censorship situation in New York State.

We subscribe to it just 100%.

And also to this appeal to New York State exhibitors:

It was fully demonstrated that all of the reform forces and Blue Law advocates are well organized and doing effective work to keep this iniquitous and un-American law upon the statute books.

As this is a fight for freedom and justice, especially to the people who patronize your theatre, it is up to you to do your part in helping to abolish censorship which does not, and never can, censor.

Therefore, write letters and interview your Assemblymen and Senators and point out to them the great burden this law is to the industry, and how this additional expense must be passed on to your patrons.

The bill for censorship in New York State originated with a Brooklyn newspaper, a Brooklyn assemblyman and a Brooklyn woman. To say that the latter two persons didn't know and do not know what it was all about is expressing it mildly.

The bill, of course, got the usual hysterical support of the Blue Law folks—this new order of legislative lobbyists, well-organized, daring to an extreme, and blinded by their own abnormal ambitions to the very principles of human welfare and progress. Save for the masterly plea of Judge Jenks, a pitifully weak defense was made for the motion picture and Governor Miller signed a bill that had been easily passed *by a strictly political majority.*

* * *

Governor Smith was elected by an overwhelming majority of the voters of New York State on a platform which branded the act as "an arbitrary and tyrannical law" and which stated: "We believe that a free press, untrammeled public criticism, the unfettered expression of moral and religious opinions and the adequate enforcement of the police power by local officials, are the remedies for any abuses that may exist in the exhibition of motion pictures."

Plenty plain is that.

And plenty plain was Governor Smith's inaugural address in which at length he defined personal liberty as expressed by the Constitution and the kind of "tyrannical government" that is trying to undermine "the freedom of a people." And plenty plain was the response of the people of New York State the unerring proof that at least the basis of popular government still exists with us.

* * *

Exhibitors of New York State—the issue is as clear as daylight.

The censorship law of New York State is in politics and it's your job to take it out.

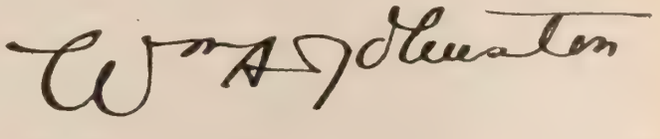
Go, as Mr. Brady urges, to your Senator, Assemblyman, County Chairmen—of both parties, and to all other local statesmen and tell them the truth about censorship, about the censorship law and about the eternal rights of your audiences.

Go and fight. Not as the blue law lobbyists fight because they fight like crazed women, with slander and downright lies. Go and fight earnestly—with facts. You never had a greater nor a more solemn cause.

* * *

We say it is your job.

It is—but not merely as a motion picture man. It is your job as a citizen of the United States and for the sake of your government. And that, too, is the solemn duty of every man in the industry and especially the duty of its leaders.



PICTURES AND PEOPLE

BANKERS who believe that a released negative has no asset value will find a lot of solid food for thought in a report of the Triangle Film Corporation to be published in April.

Five years ago, in April, 1918, this concern was in the hands of its creditors. Triangle owed around three million dollars and the Government was about to auction it off in a vain endeavor to collect a few hundred thousand.

Today, after five years of quiet, steady, sane management, Triangle has paid off nearly four million dollars, and is back in the hands of its stockholders free and clear of all debt and with a tidy cash balance in the bank.

Moreover—this has all been done without the sale of a single negative. A number have recently been leased to the Tri-Stone Pictures Corporation, a deal which was most favorable to Triangle and will undoubtedly prove very advantageous to Oscar Price, H. G. Aitken and the Tri-Stone Pictures Corporation. These pictures, featuring Chaplin and Fairbanks and including also some of the best comedies of the past are to be re-titled and generally modernized before release.

But the point is that Triangle still has all its 4000 negatives with still a considerable potential value, for re-release or reproduction. Who knows, in fact, just what value?

Of course, the bankers will say, a good manager did this. Perfectly true and the credit goes to a man who never asks for credit—Percy L. Waters, a pioneer and one of the solid men of the industry. He did it.

* * *

"WEDDING BELLS AND ORANGE BLOSSOMS" might well be the title of the picture which Marguerite Courtot and Raymond McKee will enact in the very near future. The picture is a romance with but a single setting—the happy ending. This is our way of announcing the forthcoming marriage of the two stars whose romance began in a childhood friendship and which reached its happy conclusion during the filming of "Down to the Sea in Ships."

Miss Courtot and Mr. McKee were cast in the principal roles, portraying the parts of devoted lovers. It is believed that this close association of some fourteen or fifteen months in the making of the whaling story was instrumental in the happy couple walking over to Tiffany's to look at the sparklers. The marriage is expected to take place during the latter part of April.

* * *

KEEP your eyes on Dorothy Mackaill who is showing an art for pantomime which will not be denied. There is something of Lillian Gish's wistfulness about her which makes her personality thoroughly appealing. Her performance in "Mighty Lak' a Rose," is a fragrant breath of sentiment and charm. It should carry her far along the high road to stardom.

* * *

"THE COVERED WAGON" is making just as big history in the film industry as the pioneers did in their hazardous journey over the Oregon Trail in the days of '48. Here is a screen epic for you! It exudes romance, generates suspense, stimulates patriotism, furnishes adventure and carries one along with a majestic sweep of dramatic movement. The very title is fascinating. And once the curtains part on the hardy pioneers assembled at Westport Landing awaiting the bugle call which will send them forth upon their perilous journey, the spectator is in for two hours of the most stirring kind of drama. History is being recorded—not the dull, dry printed words of a text-book, but vivid and vital episodes of one of the most romantic and adventurous periods in the building of this mighty country.

The picture is carrying a seat sale eight weeks ahead and from our line of vision it appears to be selling out. The fortunates who attended the premiere at the New York Criterion pioneered their way through a blinding rain-storm. The feature, heavily advertised weeks in advance, made the patrons look forward to seeing a great achievement. Certainly the gorgeous sign which decorates the upper part of the theatre is an eye-opener of what the spectator may expect when he is ushered to his seat. It shows a huge covered wagon fording a stream, painted in a color scheme of brown and sky blue—a sign which stands forth like a beacon surrounded as it is by the incandescents. In a small parking place in front of the theatre two studio sun-lights shot a rich coloring of yellow over the sign and suggesting to the passing pedestrians that "The Covered Wagon" had arrived.

And having arrived it is destined to stay for weeks to come. Certainly it carves a milestone in its record of a bygone people. Here is the motion picture at its best. No society drama here; no triangle situations; no play carried along by dialogue, but a reproduction of the big outdoors of '48 when men took up their plows and cried "Westward Ho!" The vast panorama of scenes makes history vivid and stirring. It is as much an epic in its way as "The Birth of a Nation."

* * *

PETE SMITH, the demon press agent and exploiteer, who has just returned to Los Angeles, has opened offices to handle publicity and exploitation for independent producers and stars. Arrangements have been closed with M. C. Levee, President of the United Studios, whereby Mr. Smith will make his offices at this studio and handle the publicity of United, Maurice Tourneur Productions, and other independent producers.

Mr. Smith, who for the past three years has directed the publicity of Marshall Neilan Productions, continues with Mr. Neilan in handling that producer's publicity and will also look to the publicity of Miss Blanche Sweet.

* * *

LEAH BAIRD is leaving Los Angeles for a visit in New York, timing her departure with the release of her latest picture, "Is Divorce a Failure?"—but not caring to answer the vital question since she is certain that married life is successful. Arthur Beck, who is the star's husband, producer of her films, will accompany her East.

* * *

ERNEST TORRENCE dons the royal purple again! The screen benefited greatly when this able pantomimist left the stage to display his talents under the Kliegs. Gifted as he is with an exceptionally mobile countenance it is no difficulty for him to enact faithfully, and colorfully any role with which he is assigned. "Tol'able David" found him playing a graphic study of an abysmal brute—a study which he also rendered in "Broken Chains." Then along comes "The Covered Wagon" and he contributes the finest performance of the year—one of the finest performances for that matter in the history of the screen. He shows his humorous side—and this big Scot has one if you have ever witnessed him in several of his stage interpretations.

As Jackson, the scout, the camera catches every gesture, every movement of his hands, every shadow which flits across his face. He is real and human—and, seemingly, a character out of the period which he so ably represents. Follow him in his desire to punish the villainous rival of his

champion, Banion, and enjoy some of the richest scenes of this picture. He stalks through the story, unmindful of death, giving advice when it is sought and offering it when it is scorned. A happy-go-lucky playboy.

A finely executed scene, rich in mirth, shows him in a shooting contest with another picturesque guide played with fine feeling and understanding by Tully Marshall. They become gloriously drunk, so much so, that they are scarcely able to walk. One asks the other to keep up the old friendship and show their sincerity by aiming at a target placed William Tell fashion on their respective heads. The rifles waver for an instant. The vision is cloudy. But once they take aim the bullets reach their mark—and the adventurous scouts don't bat an eye-lash. Watch Torrence close his eye and sight his target and enjoy the laugh of the season. Watch Marshall endeavor to remember an important message which he cannot do unless he has more "likker"—and try and keep a straight face. You cannot do it.

Such intimate cameos help in making this picture the vital canvas it is. They help mightily in adding an eloquent human touch.

* * *

DAVID BELASCO, Leonore Ulric and Hope Hampton sponsored by the Warner Brothers, were presented to the camera, the newspaper people and the trade press last Wednesday afternoon at the Warner Brothers offices. Will H. Hays and Courtlandt Smith were present. Miss Ulric is to play in "The Tiger Rose" and Miss Hampton in "The Golddiggers," both to be filmed by Warner Brothers and supervised in the making by David Belasco. "These boys," said Mr. Hays, referring to the Warners, "are doing fine and progressive things." And so they are.

After the brief reception, some Eastman color films of Hope Hampton were shown in the Warner projection room, causing David Belasco to remark: "Wonderful! Wonderful!"

* * *

THE National Board of Review would have you know that Paramount's "Bella Donna," First National's "The Isle of Lost Ships," and Goldwyn's "Vanity Fair" win the asterisks for the current week. We agree with the Board that they have chosen wisely—and well.

* * *

WE are giving you this story as it was given to us with emphasis on the statement that it didn't spring from the fertile brain of the press agent. The Bangor, Me. Commercial is authority for the yarn concerning Harold Lloyd's "Grandma's Boy," which created a strange experience with a woman spectator. Listen boys! "When the employees were cleaning the Opera House Tuesday forenoon, they found a plate of false teeth, and a little later a Bangor woman called at the box-office and received her property, stating that she laughed so heartily at Lloyd's antics in the picture that she ejected her teeth and did not miss them until she reached home." Manager Greely and the Commercial vouch for its truth.

* * *

IT looks as if Harry Reichenbach was at it again. A letter was delivered Tuesday bearing a stamp of Egypt, with the name of Tut-Ankh-Amen written upon it. The contents informed us that the site of Sodom and Gomorrah, on the rim of the Dead Sea, has been found—and will be given the world to view on March 26, also the tomb of the "Queen of Sin." The letter was signed Nicholas Hood, archaeologist. This looks like a bit of exploitation concerning the Ben Blumenthal attraction which moves into the Lyric on the above-mentioned date.

* * *

AN electric piano which automatically began playing the scales when the Heckley motion picture theatre in Duncannon, Pa., caught fire after the final show on the night of March 15, sounded its own alarm of fire when no one was in the theatre, and prevented the destruction of the building. When the firemen broke in the doors the piano was playing its last scale in double quick time. Firemen believe the fire started from a short circuit in the piano.

After the theatre had been closed for the night a passerby heard the piano playing in the empty building. He looked in the window and saw flames and then sounded the alarm. Before the firemen arrived the screen and stage were afire. The piano, recently installed at a cost of three thousand dollars was ruined and there was an additional loss of two thousand to the building and equipment.

* * *

PICTURE plays and picture companies may come and go, but the South Sea Island picture play will always be with us. Just at present there is an epidemic of dramas carrying the background of the South Seas, most of which have probably been inspired by the tremendous success of the stage attraction, "Rain." The Isles have charmed screen spectators and fiction readers for years. Frederick O'Brien's travel books are selling in one edition after another. Now comes the Wide World Photoplays, Inc., who have organized to make South Sea Island dramas for the screen in a locale hitherto unexplored by white men. The party will sail about the first of May and on reaching Hawaii a physician will be taken along who is said to be the only white man that ever set foot on the island where the picture is to be produced. Success to the venture.

* * *

D. W. GRIFFITH has not announced any of his production activities but it is rumored about that he is shortly to visit England for the purpose of directing English artists in an English story based upon the Brotherhood of Man. It is said that the picture will carry a strong religious motive and that it will be filmed in Wales. Meanwhile Griffith's "One Exciting Night," has opened in London at the New Oxford theatre.

* * *

HEINRICH LICHTE of Berlin, the inventor of the Dura process, will arrive Saturday on the S. S. *Canopic* and will take charge of the Dura Film Protector Co., Inc. He is bringing with him improved machinery.

* * *

B. P. SCHULBERG, president of Preferred Pictures and vice-president of the Al Lichtman Corporation, arrived in New York this week. The purpose of his trip here is to discuss with his partners, Al Lichtman and J. G. Bachmann, production plans for the coming year and to complete financial arrangements to cover the extensive program he contemplates.

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Legitimate Theatre for Hollywood

Film Celebrities Backing Enterprise to Bring B'way Plays to Film Center

DOUGLAS FAIRBANKS and Mary Pickford have taken on the mantle of theatre-builders and owners by joining forces with Sol Lesser, Sid Grauman, Joseph M. Schenck and West Coast Theatres, Inc., officials, including Adolph Remish, A. L. and M. Gore.

This group will immediately erect a new and beautiful theatre in the heart of Hollywood, costing approximately $1,000,000. It will be located on Hollywood Boulevard, and plans are now being drawn. It is said the new footlight temple will be ready for opening within eight months.

The theatre is to be devoted to the spoken drama exclusively, with only on rare occasions film presentations being given. It is the thought of the theatre organization to bring to the Coast and the center of the film industry well-known Brooadway stage successes. Negotiations are now under way with Messrs. Klaw and Erlanger, Shuberts, Selwyns and David Belasco, it is stated.

Sol Lesser, vice-president of the West Coast Theatres, Inc., will leave for New York early in April, and will confer with these producers regarding the first series of plays to be sent to the coast.

It is the intention of those interested in the new playhouse to give the leading roles in these Broadway hits to artists now appearing in the silent drama.

Following is a statement in part received from the offices of Principal Pictures Corporation on the Coast announcing the new project:

"That the new Hollywood theatre will be the showplace of the world is assured by all interested in the project. Both Miss Pickford and Douglas Fairbanks are devoted to art in the highest sphere, and they are keenly excited over their new association in theatre building and owning. Grauman is regarded as the master showman of the West and will devote all of his time in the new edifice. Schenck is a fifth owner of the West Coast Theatres chain. The theatre will contain many new and unique innovations and will grace one of the choicest spots in all Hollywood."

N. Y. Senate Passes Censorship Repeal Measure

THE Walker Bill, providing for the repeal of motion-picture censorship in New York State, passed the Senate by a vote of 27 to 22 shortly after midnight on Tuesday of this week. The voting was marked by the dissolution of party lines, Senators Dick and Whitley (Republicans) voting with the Democrats in favor of the repeal and Senator Love (Democrat) voting against the measure with the majority of the Republican Senators. This came as a surprise as forecasts pointed to a solid Democratic vote in favor of the repeal owing to Governor Smith's frequently reiterated opposition to censorship.

The breaking down of party lines in the Senate and the winning of two Republican votes for the proposal is considered by observers as a prediction of similar action in the Assembly, which is Republican only by a majority of six. Up to the present it has been generally conceded that the bill would meet with certain defeat in the lower house.

The Senate voting was preceded by some little debate with Senator Clayton R. Lusk, minority leader, opposing the passage of the bill on the grounds that the recent hearing showed public opinion to be for a continuance of censorship.

New Colorado Exhibitors' Body in Meeting

State exhibitors of Colorado recently banded as an association known as the Motion Picture Theatre Owners of Colorado and affiliated with exhibitors in the Intermountain Receiving Service, met at a general State meeting in Denver last Wednesday.

High lights of the meeting was the general participation in discussions relating to the working in unison on subjects affecting the box office receipts, bank balances and general standing of the theatre owner in his community.

The subject of non-theatrical showings occasioned considerable comment. The owners say that in all fairness to their business, their rights as legitimate film exhibitors should not be encroached on by church and school organizations showing commercial pictures. Religious and educational pictures received the stamp of "O. K.," but the owners declared that the showing of commercial film should be banned.

The meeting wound up with a discussion on the alleged unfair demands and tactics of union operators. An adjusting committee consisting of Messrs. Shubach, Eppler and Hefferman was appointed as an adjustment committee for the exhibitors.

"Bring your troubles with you and let's have 'em out," is the aim of the organization, President Huffman said.

S. Barret McCormick Honor Guest at Luncheon

Trade press representatives and members of First National's advertising, publicity and exploitation staffs attended an informal luncheon at the Hotel Astor, March 17, in honor of S. Barrett McCormick, who left Saturday night for Oakland, Cal., where he will manage the new Fox theatre, soon to be opened.

Among those who paid tribute to Mr. McCormick's personality and ability were William A. Johnson, editor and publisher MOTION PICTURE NEWS; L. W. Boynton, editor and publisher Exhibitors Trade Review; John Spargo, New York representative Exhibitors Herald; Jack Alicoate, treasurer and business manager Film Daily; C. L. Yearsley, director of advertising and publicity First National, and Horace Judge, Ned Holmes and Bob Dexter, also of First National.

Kansas Equalization Bill in Committee

The equalization bill introduced at the Kansas legislature last week, a measure which would compel all theatres to admit negroes upon the same basis as white persons, still is being considered in committee. Public sentiment is strongly against the measure.

The Welfare bill, which would create a welfare board in each county of Kansas to issue licenses to theatres, still is pending in committee. The measure was introduced two weeks ago.

Knickerbocker Trustees Ask Suit Dismissal

THE National Savings and Trust Company, Charles T. Tittman, Reeves T. Strickland, trustees, named as defendants in a suit to set aside last April's sale of the Knickerbocker theatre site and property on Eighteenth Street at Columbia Road, Washington, D. C., to Harry M. Crandall, asked the District Supreme Court, Thursday last, to dismiss the suit.

A categorical denial was entered of any fraud or fraudulent intention in the dissolution of the Knickerbocker Theatre and appointment of receivers for it, in the Delaware courts.

New York's F.I.L.M. Club Holds Dance March 17

The F. I. L. M. Club of New York gave their St. Patrick's Day party at the Automobile Club on Saturday, March 17. Over two hundred people attended.

One of the big surprise hits which Bill Raynor, chairman of the Entertainment Committee, gave was Bobby Clark's presentation of Dorothy Palmer's Kiddie Revue of 1923.

The affair was in charge of W. E. Raynor, assisted by Tom Murray, A. M. Weinberger, George Dillon and William Marsh.

A buffet luncheon was served by Billy Flynn, steward of the Automobile Club. The dancing was enjoyed until the wee hours of the morning. Dentzig's Society Orchestra furnished the music.

Albany F.I.L.M. Club to Be Revived

Efforts will be made in the near future to revive the F. I. L. M. Club in Albany, N. Y. This is in line with a request which has been made by Joseph Unger, president of the F. I. L. M. Club of New York City, who will probably come to Albany to assist in the reorganization. The F. I. L. M. Club of New York and the Theatre Owners Chamber of Commerce have started to function once more on the basis of the new uniform contract.

The Albany F. I. L. M. Club was organized about four years ago, but became inactive about nine or ten months ago. C. R. Halligan was the first president. Later the club became the Film Board of Trade of Albany. It is believed that the reorganization will be effected within the next two or three weeks, as practically all managers of film exchanges in Albany are in favor of the procedure.

Theatre Head Found Guilty on Sunday Opening Charge

While Common Pleas Judge Walter J. Wright declared permanent the temporary injunction granted four weeks ago, restraining the city administration of Bucyrus from interfering with Sunday operations of the Bucyrus Theatre Company, the Mayor's Court found G. R. Moore, of Bellevue, President of the company, guilty of having operated a picture show on Sunday, February 4, sentence being deferred.

Herman Seckel, motion picture machine operator, was found to be guilty of having violated the Sunday law. He was fined $25 and costs but will appeal the case.

The case against R. L. Hertzer, manager and part owner of the show, was thrown out because the date on the warrant had been altered after the arrest had been made.

N. Y. Lawmakers Cut Commission's Budget

N. Y. Legislators Decree Against Unnecessary Secretaries and Other Items

THERE isn't going to be any secretary to the laborer at the New York State Motion Picture Commission. And there isn't going to be any assistant secretary to a secretary. Nor will there be another deputy commissioner receiving $4,000 a year. Not that the commission specifically stated that the laborer was to receive a secretary, but with the request for money to meet the expenses of the commimssion, and, incidentally, this or that secretary, it is no wonder that those who made up the annual budget to meet the expenses of running New York State, including the Motion Picture Commission, wondered where under the sun all the secretaries were to be employed, and if by chance one was not to be allotted to the laborer.

The Budget Committee examined the requests of the Motion Picture Commission with an eye to practical requirements and rejected such applications for additional assistance as it felt could be dispensed with without materially detracting from the effectiveness of the Board's allotted tasks as prescribed by law. Despite the arguments advanced by some observers that the Commission would shortly be disbanding under provisions of the Walker repeal measure, already adopted by the Senate and awaiting action by the Assembly, the Budget Committee pursued its examination of the Commission's requests for additional help with the same thoroughness and dispatch as would be expected if no point had been raised as to the certainty of the Commission's continuance as a bureau of the State's governmental machinery. Provisions for increased reviewing service were allowed by the Budget Committee, but the requests for additional secretarial help were ruled out.

For instance, when the Commission presented its request for the year's appropriation it carried this item:

"We ask for another deputy at a salary of $4,000 to have charge of the inspection of theatres and prosecutions for violations of the law. This is an important and essential part of the work, and there is no one who can do this at the present time."

The Budget Committee failed to recognize the "importance" or essential features and drew its pencil through the request.

And then there is another explanation which reads as follows:

"Mrs. Hosmer needs a much more competent person, and we have asked that the salary be increased to $2,500. It is necessary."

And then there is another request, relative to an assistant secretary. This reads as follows:

"We are endeavoring to secure an assistant secretary from the civil service list."

The actual amounts that have been allowed the Commission for the year beginning July 1, should it be in existence at that time, follow, and give a very comprehensive idea of what censorship is costing New York State at the present time:

Commissioners, three at $7,500	$22,500
Deputies, two at $4,000	8,000
Deputy	3,500
Financial Deputy	3,500
Secretaries to Commissioners, two at $2,500	5,000
Secretary to Commissioner	1,800
Stenographers, two at $1,500	3,000
Stenographer	1,320
Reviewers, two at $2,500	5,000
Reviewers, two at $1,800	3,600
Reviewers, four at $1,600	6,400
Laborer	1,200
Fuel, light, power and water	100
Printing and advertising	1,750
Supplies	12,000
Traveling expenses	17,500
Communication	1,625
Fixed charges	25
Rent	7,500
Repairs	250
Projecting films	7,500

The few requests allowed by the Budget Commmittee indicate, however, that there will be additional reviewers named by the Commission in the near future. Two of these are to receive $2,500, one to be located in Buffalo and one in New York, while two, receiving $1,800 apiece, will be so stationed that one will cover New York City and the other up-State, while four others, receiving $1,600 each, will probably travel over the State.

Federal Agencies Would Improve Industry

IT is learned that more than one Government agency is interested in the action the Federal Trade Commission has taken against the so-called moving picture trust. It is said that the Department of Commerce, displeased at the type of films that have been sent to some foreign countries by some American agencies and also disapproving highly of some of the domestic practices of some producers and distributors, is backing the Federal Trade Commission.

Exhibitors' Herald Files Suit Against Rembusch

THE Exhibitors' Herald of Chicago has filed suit in the Marion County Circuit Court, Illinois, against Frank Rembusch for the sum of one hundred eighty dollars for advertising.

Mr. Rembusch maintains that the debt incurred is not one collectible from him but from the Motion Picture Theatre Owners of America. The following explanation is advanced for this stand: The advertising in dispute was part of the expense incurred during the organizing of exhibitors on a national scale just before the founding of the M. P. T. O. of A. in Cleveland in June of 1920. Rembusch was then president of the Independent Motion Picture Exhibitors of America and was also chairman of the Committee of Seventeen, who had the national promotion work among exhibitors in hand. The Cleveland Convention, which resulted in bringing together the various exhibitor factions, including the I. M. P. E. of A., gave rise to the present M. P. T. O. of A. The Cleveland Convention, it is explained, adopted a resolution providing that all expenses of the Committee of Seventeen be paid by the M. P. T. O. of A. An expense bill later presented by Mr. Rembusch to the M. P. T. O. of A. was rejected, it is stated. The question at issue in the Exhibitors' Herald suit is whether or not Rembusch as president of the I. M. P. E. of A. is responsible for the debts of that organization.

Lawmakers Hear Plea to Amend State Tax

One leading motion picture house at Bridgeport, Conn., has been compelled to close and another has been sold at a loss of $12,000 to the owner, members of the Finance Committee of the Connecticut Legislature were last week informed at a largely attended hearing at Hartford on the proposed bill to repeal the State amusement tax. More than 30 exhibitors of motion pictures from all parts of the State attended, urging repeal of the law on the ground that the theatre industry is already overtaxed and that in some instances the levies amount to as much as 30 per cent of the gross receipts.

Proposed repeal of the amusement tax was opposed by State Tax Commissioner William H. Blodgett, County Commissioners Frank E. Ballard and Charles P. Hart of Bridgeport, and by commissioners of every other county in the State. Tax Commissioner Blodgett informed the committee that the amusement or admissions tax is economically sound, that the State needs the revenue and that there is no program providing for new revenue or any other means of providing a substitute for the revenue obtained by taxing admissions.

He said that the repeal of the tax would mean a loss to the State of approximately $250,000 a year, and a loss of the same amount in the aggregate to the several counties, which now get half the tax money collected in their respective territory.

He emphasized the fact that motion picture exhibitors throughout Connecticut are now paying 14 distinct and different kinds of taxes and licenses.

Buffalo or N. Y. to Get Annual Convention

Either Buffalo or New York City will be selected as the place of the next annual convention of the Motion Picture Theatre owners of New York State, which will be held on May 8, 9, and 10.

While the date of the convention was fixed by the board of directors meeting in executive session at the Hotel Ten Eyck at Albany, Wednesday afternoon, four hours of discussion failed to bring the members to a selection of the city in which the convention will be held. The board of directors has empowered President Charles L. O'Reilly to meet with two committees, one representing each of the cities bidding for the convention, within the next week. Following this meeting, President O'Reilly will announce his selection.

N. Y. Deal Under Way for Allen Assets

A further step was taken in the sale of the assets of Allen Theatres, Limited, Toronto, affecting 36 theatres in Canada, when G. T. Clarkson, trustee and liquidator of the circuit, visited New York on March 16 in order to negotiate with prospective purchasers there.

Peter Brady Condemns Censorship

Allied Printing Trades Council Sends Broadside to M.P.T.O. of N. Y. Members

PETER J. BRADY, president of the Allied Printing Trades Council of New York State, has sent a broadside to the members of the M. P. T. O. of New York on the subject of the legislative hearing on the Walker-O'Connor bill to abolish motion picture State censorship held at Albany on March 6.

The broadside is being given editorial attention in this week's issue and in addition we are appending herewith the concluding sentences of Mr. Brady's appeal as of particular interest to every exhibitor:

"At the hearings and with letters and interviews the labor organizations of this State are doing all they can to have the law repealed, but your co-operation and active assistance is needed, so you are urged to get busy immediately and keep at it from now on until your legislative representatives vote to abolish the commission.

"Don't overlook a visit to the County Chairmen or other statesmen of influence in your district. In fact, let no person who may in any way help to repeal this law escape an interview; they were all anxious for your personal aid and the assistance of your screen during the campaign, and now is their time for reciprocity.

"Concentrate on the Republicans, both members of the Legislature and county leaders, but do not overlook the Democrats.

"The motion picture film is a publication and subject to the law of libel. It publishes drama, literature, scientific, religious, political, economic, and other ideas, sentiments and opinions. Any attempt to abridge or restrain such publication in any degree is a violation of our constitutional rights. If it becomes an indecent publication it can be suppressed by proper statute. The license of the exhibition place can be revoked, the place closed, and all connected with the indecent publication prosecuted—but the publication must take place before the law is invoked.

"Remind them that Article 8, Section 1, of the Constitution of the State of New York, contains the following provision:

"'Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right, and no law shall be passed to restrain or abridge the liberty of speech or of the press.'

"It further says that in a prosecution for libel based on abuse of this right:

"'If it shall appear to the jury that the matter charged as libelous is true and was published with good motives and for justifiable ends the party shall be acquitted.'

"That is the basis of our liberty and under that provision the jury, not the court or judge, shall have the right to determine the law and the facts.

"Organized labor of this State condemns the motion picture censorship law. That law clothes two individuals with the power to approve or disapprove and thus publish or suppress, in whole or in part, any motion picture film and to delegate that tyrannical power to any subordinate.

"We are in this fight to secure for the people all of their constitutional rights, and ask you to join with us as a duty you owe to your patrons and to your fellow citizens. Therefore interview and write to your legislative representatives and all other men of influence in your city so that we may be free from this vicious, tyrannical and offensive legislation."

Governor Bans Bootleggers in Penn. Pictures

GOVERNOR PINCHOT, of Pennsylvania, has served notice on Harry Knapp, chairman of the Pennsylvania Board of Motion Picture censors, that the censors must eliminate from pictures all references throwing light on the successful methods of bootleggers and also that they must rule out all slurs or ridicule directed at Prohibition enforcement authorities.

Governor Pinchot's action in this respect was in line with his expressed determination to enforce strictly the federal and state prohibition laws in Pennsylvania.

First National Club to Hold Annual Dinner Dance

With a bevy of First National stars as the guests of honor, the First National Club annual dance will be held at the Hotel Commodore Wednesday, April 4th. Richard Barthelmess and Dorothy Gish have promised to be present, also Dorothy MacKaill, Mary Astor and a score more screen celebrities. The committee in charge has received acceptances from practically all of the prominent players located in the East.

Robert Lieber, president of Associated First National, will attend, as will other executives of the home office.

The dance will mark the first anniversary of the formation of the club, and is receiving the enthusiastic support of all First National employees. William P. Kroll's Souciant Syncopators will furnish the music.

The committees are—Entertainment: C. R. Waxman, Margaret Hughes, Mildred Kroll; publicity: Abbott Oberndorfer, W. Pierresport, B. Krewer, L. Bilson. Requests for tickets, which cost $1.50 per person, should be addressed to Mr. Waxman or Mr. Oberndorfer at the First National offices.

Sunday Closing Issue in Colorado Elections

Spring elections in many of the cities and towns of Colorado which now have Sunday closing ordinances will be featured by efforts of the liberal element of the citizenry to remove the ban, so they may enjoy motion pictures, baseball and other forms of amusement on the Sabbath.

The first battle on this issue will come on April 3 at Greeley, third largest city in Colorado, where, for the first time in six years, two tickets have been put in the field for the municipal election. Charles D. Todd, the present Mayor and advocate of Sunday closing, wants to keep the lid on. Walter S. Hayden, candidate of the liberal element, would like to see the ban removed.

Motion picture interests throughout the State are eagerly awaiting the result of the election, because of a feeling that if the ban is removed in Greeley it would encourage residents of many smaller communities to follow suit.

Late News Notes from the West Coast by Wire

BOSTON capitalists have purchased the Chester Studio on Gower street from William Horsley and have appointed Ben Verschleiser general manager of productions and made contracts with Elliott Dexter and Bryant Washburn, each to appear in five productions. This organization is making the Joe Rock comedies and will make a series with Monte Banks.

Jerome Storm, for three years a Fox director, has been signed by Famous Players.

The Wampas announce their second annual frolic and ball to be given April 21st at the new Warner Brothers 300 foot stage, with Harry Wilson as director general.

William Farnum has completed his contract with Fox and is considering offers from other companies.

P. A. Powers was host to two hundred guests at a St. Patrick's Day dinner dance at the Beverly Hills hotel.

E. G. Patterson, sales manager of Standard Film Laboratories, is making a tour of the country.

Kansas Exhibitors Plan for Convention

President R. G. Liggett of the M. P. T. O. Kansas has announced the tentative date and place of the semi-annual Kansas exhibitor convention April 9 and 10 at Wichita, Kan.

For several years the Kansas organization has looked forward to the attendance of officers of the national organization at Kansas gatherings, but apparently the convention next month will be the first time that Sydney Cohen and associates will attend in the Sunflower state. A letter received Wednesday by R. G. Liggett, president of the M. P. T. O. K., from Mr. Cohen, assured Kansas exhibitors of the presence of Mr. Cohen and Michael O'Toole, member of the national board of directors in charge of the public service department. William True, president of the Connecticut exhibitors, and William Burford, president of the M. P. T. O. Illinois, also will attend the convention. The uniform contract and the Cohen distribution plan will be among the principal matters for consideration. Mr. Cohen and Mr. O'Toole also will attend the Arkansas and Nebraska conventions, April 3 and 5, respectively.

Paramount Settles with F. Wehrenberg for $5,000

Fred Wehrenberg, owner of the Cherokee theatres, St. Louis, has received a check for $5,000 from the Famous Players-Lasky Missouri Corporation in full settlement of his suit against that organization growing out of the deal entered into in 1919 when the Famous Players local theatre organization sought to purchase the Cherokee. Wehrenberg in his suit alleged that Harry Koplar had delivered the Cherokee to the defendants without his consent. His claim represented receipts of the theatre while the defendants were in possession. The case was set for trial in the Circuit Court on February 28, but was discontinued when attorneys stated the matter would be settled out of court.

"The Covered Wagon"—An Epic of Screen

By Laurence Reid

AFTER one of the most stupendous advertising campaigns in the history of the screen conducted by Paramount in behalf of its magnificent achievement, "The Covered Wagon"—a campaign suggesting a lavish expenditure of money inspired by the producers' belief that they had an exceptional treasure to give to the world and posterity—this gorgeous canvas was displayed on the silver sheet at the Criterion theatre, New York, last Friday night. Every line, every paragraph, every exploitation scheme which has been employed to advertise this rich and vital tapestry has been substantiated. Paramount has kept faith with the public. And the public, in turn—to voice the collective opinion of the lucky spectators—has tremendous faith in this stirring epic of a nation in the making—of a nation of hardy settlers who faced the setting sun in '48 with their courageous women, their children, their prairie schooners, their plows, their livestock and household goods—with a cry of "Westward Ho!"

What a romantic, glorious period in the making of America—history being recorded with every mile of the long, arduous and dangerous journey over the Oregon Trail—when a good day's travel was considered fortunate if ten miles were covered!

John C. Flinn, the ambassador extraordinary of this eloquent photoplay, brought out admirably in a telegram campaign the marked contrasts of the present day with those of that far distant day when the pioneers headed for the West. He returned East over the very trail which marked the course of these dauntless and daring people—the Union Pacific. The vast prairie land is cultivated, towns and cities have risen from the plains and from the slopes of the Rockies, railroads take the present-day travelers with quickness and despatch. Yet one may look out of the window while riding in comfort and safety and conjure up the stirring period of the Roaring Forties—when Indians lurked in ambush with death cries on their lips, when courageous scouts carried the mail via pony express, when the nearly extinct bison roamed the plains in countless thousands.

It is a fancy which makes better Americans of us all. It compels us to pause and marvel over the making of a mighty nation. It stirs us with romance and adventure. We would like to be transported—to live over the vivid adventures which featured the westward journey of the pioneers. John Flinn brought "The Covered Wagon" in on time, and, through one of the most violent storms which ever lashed New York with its pent-up fury, we plodded to the Criterion and found refuge, awaiting eagerly the parting of the curtains, awaiting eagerly to be transported. An atmospheric prologue entitled "Songs of 1849" was presented by Hugo Reisenfeld, with the Criterion Ensemble attired appropriately in the costumes of the period. And the old songs, especially "Oh, Susanna!" placed the spectators in a receptive frame of mind for the picture which was to hold them in a tight embrace for eleven reels.

The curtains parted and the pioneers lived again—lived over their mighty struggle to found a kingdom in the West. The vital stimulus to American patriotism was inspired the moment that a foreword announced the picture dedicated to the memory of Theodore Roosevelt, an American who would have gloried in it had he been among those present on the eventful night. Although an Easterner by birth and education, his soul was of the West. And this patriotic fervor mounted the moment the perilous journey started westward from Westport Landing, now Kansas City, Mo. One caught the romantic and adventurous glamour of those stirring days; one caught the terrific suspense of these hardy pioneers as they faced the unknown country, mindful of the dangers, yet facing them with a true, unbounded courage. The bugle sounded and the wagon train started over the Oregon Trail. There were happy people, vagabonds, adventurers and rough tillers of the soil—a motley throng, but with few exceptions they remained steadfast in their devotion to found an empire in the West.

Here was no trifling adventure. One had but to follow the long, winding train of the covered wagons—a train which stretched as far as the eye could reach—to discover the immensity of the production. History was being re-enacted before our very eyes. The thought lingered that these people were carving an imperishable record of adventure. One felt proud of them; one saw them as red-blooded Americans—the stock from which we sprung. It was a gigantic task for James Cruze, the guiding genius of this epic, to bring out the spirit of Emerson Hough's vital story in such an eloquent manner that made the picture a living, throbbing heart-drama. He must have had a corps of assistants, because no single man could fashion the work and make it so vivid and human. There was confusion in handling the vast detail. This suggested an authenticity which no orderly routine could ever indicate. Some might say that it lacks dramatic foundation—that it is a surface story of a picturesque journey through which pulsates a romance. They will have missed its vital conception reasoning from such viewpoint, for these pioneers were involved in a mighty drama bounded by nature, the theme of which was a will to gain sanctuary and soil in far-off Oregon. One has but to catch the meaning of the perilous journey to appreciate that it has nothing to do with the technique of drama as it is ladled out by playwrights, past and present.

So we hop aboard Ogle's wagon or sit astride Kerrigan's horse. We are carried away on a fascinating yet dangerous adventure. Cruze's wonder shots are ever before us. The far reaches of the prairies stretch out in an endless pattern of acreage. The wagons stop for the night and music lightens the awful tensity. It is a graphic depiction of the colonization of America. Thrills it has in abundance and a stirring romance, and highly exciting incident enliven the westward march. The Platte River is reached, bringing with it the first obstacle. And the fording of the stream is one of the most inspiring scenes which ever embraced the imagination with its dramatic force and sweep. The soldier Banion, played with good romantic fervor by J. Warren Kerrigan, finds a way to overcome the barrier. The cattle and oxen are herded together and driven into the rushing river. The wagons are kept afloat by mammoth logs.

This is the outstanding high light in a picture of many high lights. No barriers can stop these sons of the soil—not even the Indians who are bewildered over the eternal progress of the far-flung train and jealous that the white man's plow will soon rob them of their land. The pioneers are ambushed by the red men in one of the biggest individual thrills ever recorded. Thousands of them in full war regalia encircle the train, but even with serious losses their plucky determination to carry on keeps them to their purpose. We catch the privations they suffer, the treachery of the bad men, the courage of the heroes, the menace of the vast reaches of snow—and watching these stirring scenes, time and environment are forgotten. The bison hunt is like an animated Remington—a scene charged with genuine adventure.

All these dramatic episodes are deftly woven together by Jack Cunningham who adapted the story. And James Cruze has brought them forth so that they fairly leap across the screen—mounting, as they do, with a crescendo of action and suspense. The vast scenes which stretch out before the eye are gigantic in conception and execution. The plains are crossed, the mountains are reached and the more greedy of the pioneers toss aside their plows, pick up their shovels and head for Californy—for gold has been discovered. Never once does the spectator lose contact with this richly fascinating canvas. The imagination soars, the pulse quickens from the moment that the bugle sounded in Westport Landing until the young romancers embrace each other in Oregon.

The picture is interpreted by a cast of players who have genuinely caught the spirit which guided the pioneers. Theirs was as much a labor of love and enthusiasm as that of Mr. Cruze and his cameramen. Exceptionally fine is the study of the scout by Ernest Torrence—a study the sheer understanding and feeling of which has never been surpassed on the screen. It is one of the finest expressions of character acting that has ever been portrayed. A marvel for pantomime, Torrence can play comedy as well as tragedy. His mobile countenance, his eloquent hands and shoulders work in perfect co-ordination to provide a human and outstanding characterization. The scene when he meets another scout, as picturesquely played by Tully Marshall, and they carry on a William Tell act,furnishes a rich and highly amusing scene which not only gives balance to the picture, but which is one of the conspicuous high lights present. They become so drunk that they are hardly able to walk. Yet when it comes to shootin' straight the deadly liquor has no effect. There are other cameo touches nearly as vital.

These actors always seem real. There is nothing of the studio stamped upon their talents or personalities. Lois Wilson is a charming heroine. J. Warren Kerrigan is gallant enough for the heroic role—a role which comes the closest to theatric dimensions. Alan Hale is properly villainous. A well-balanced cast that seemingly step from the days of '48.

"The Covered Wagon" is a magnificent achievement — monumental in conception, sweeping in its power to stimulate patriotism and heighten the imagination. It is a work which is accurate, which carries superb coloring and vital action, which is a living, throbbing page from history. It is Paramount's biggest and best document, which ranks with "The Birth of a Nation" in its epochal record of America in the making.

Penn. in Hot Daylight Saving Fight

Picture Interests Gain Advantage with Favorable Report Against Measure

A DISTINCT advantage was gained by the motion picture interests of Pennsylvania in their spirited fight against daylight saving when the Judicial General Committee of the State Senate on March 14th reported with a favorable recommendation, and without amendment, the Derrick bill, which would prohibit any city, county, borough or other municipality of the State from passing local ordinances prescribing other than Standard time in their respective localities.

The most spirited fight that the Pennsylvania picture interests have yet made in the present session of the legislature has been in support of the Derrick measure which, if enacted, would prevent daylight saving being put in force in any community.

On March 13, the day before the committee made its favorable report, there was a hearing on the Derrick bill before the committee in the Senate caucus room, and it proved one of the most lively debates held during the present session.

Powerful interests appeared before the committee to argue in favor of defeating the bill or amending it in a way that would exempt first and second class cities of the state from being bound by the provisions of the proposed measure. Philadelphia is the one first class city of the state and the second class cities are Pittsburgh and Scranton.

Delegations from Philadelphia city council, headed by Richard Weglein, president of that body, appeared at the hearing and brought all the pressure at their command to induce the committee to adopt the first and second class city exemption clause, which would have given Philadelphia, Pittsburgh and Scranton the right to adopt daylight saving laws for their local use.

Powerful banking interests of Philadelphia also favored the proposed amendment, contending that because New York has daylight saving the financial institutions of the two cities should be on the same basis to avoid a conflict of banking hours in Philadelphia with those in Wall Street.

The motion picture interests were strongly represented before the committee, in their fight for the Derrick bill unamended. The picture interests agreed to permit M. J. O'Toole, a Scranton exhibitor, to plead their cause as their sole spokesman, and he made a forceful plea against daylight saving.

He declared that it was all wrong to try to alter divine laws and declared that would be the effect of changing the hands of the clock from Standard time. He pointed to the fact that daylight saving imposes a hardship upon parents, and especially mothers, because it requires them to get up an hour earlier in the mornings to send the children to school, and they do not regain this hour of rest in the evening because the children do not go to bed until the sun goes down, regardless of what the clock may show.

Though Mr. O'Toole, by reason of the limited time at the hearing, was the only picture man to speak, the industry was represented by many other prominent figures who were present at the committee session.

Screen Writers Lay Plans for Revue of 1923

THE Writers' Revue of 1923 will be given at the Auditorium, Hollywood on April 27th and 28th, it was announced this week. The book is being written by Frank Condon and Thomas J. Geraghty, lyrics by Aubrey Stauffer. Milton Schwartz is chairman of the entertainment committee. Walter Wills will be in charge of the production, assisted by Jefferson Moffatt and Frank R. Adams, and Harry Caulfield is the business manager.

Suit Filed Against F. P.-Lasky-Missouri Branch

William Goldman has filed suit in the St. Louis Circuit Court to compel the Famous Players-Lasky Missouri Corporation to turn over to him the Kings theatre, Kingshighway boulevard near Delmar boulevard. Goldman was formerly managing director of the Famous Players' local organization but sold his stock in that corporation last June.

In his petition he states that he entered into an agreement with the defendants on February 12, last, giving him an option to purchase the Kings for $116,000. He was to assume a mortgage for $96,000, it is declared, pay $5,000 cash and the balance in three annual installments of $5,000 each.

Goldman had announced that he would open the Kings on Easter Sunday, at the same time declaring he would build a $1,000,000 theatre at Grand boulevard and Morgan street, according to his statement.

He charges he attempted to carry out his part of the deal for the Kings but that the Famous Players on March 5 notified him that it intended to cancel the agreement. He said he then offered a new bond, but all overtures were rejected. He then filed his suit.

Jerome Storm Will Direct "Children of Jazz"

Jerome Storm, who directed most of Charles Ray's pictures for Thomas H. Ince, has been engaged to direct "Children of Jazz" for Paramount. The production will be made at the Lasky studio and among those who will have leading roles are Theodore Kosloff, Estelle Taylor, Eileen Percy, Ricardo Cortez and Robert Cain.

The Paramount production department also announces that Leatrice Joy and Owen Moore will appear in a special production directed by Charles Maigne, adapted by Sada M. Cowan from Maximilian Foster's story, "The Silent Partner."

"Girl of the Golden West" Nearing Completion

With the completion of the exterior scenes, Edwin Carewe is nearing the half-way mark in the production of "The Girl of the Golden West," a First National attraction. The location was at Sonora, the heart of the gold rush in '49 and the actual locale of the David Belasco stage success. The company is now at the United studios shooting the interiors. It will be several weeks before the picture is finished.

"Souls for Sale" to Have Trade Showing 27th

RUPERT HUGHES' latest production for Goldwyn, "Souls for Sale," is to have its premiere trade showing at the Capitol theatre, New York, at 10:15 a. m. on Tuesday, March 27th, it was announced this week.

"Souls for Sale" was directed by Rupert Hughes from his magazine story of the same name which ran serially in the Red Book. It tells the story of a girl's rise from a screen extra and will include many interesting scenes about the studios as well as famous places and persons of Hollywood. The cast embraces many stellar names.

Exhibitors from the territory in and around New York, members of the nearby Goldwyn exchanges and representatives of the press have been invited to the showing.

F. B. O. Purchases Rights to Popular Novel

In line with its policy of acquiring big stories for its next year's product, Film Booking Offices of America this week announces that it has purchased the screen rights to "Druscilla with a Million," a novel by Elizabeth G. Cooper. This story was published by Frederick A. Stokes and Company, and to date has enjoyed a tremendous sale.

With the purchase of "Druscilla with a Million," F. B. O. now has a well-stocked library of successful novels and plays, all of which are scheduled to be put into production in the near future, in order to assure a steady supply of high-grade features for the coming season.

First National Purchases Rights to "Black Oxen"

First National has purchased the motion picture rights to Gertrude Atherton's novel, "Black Oxen." As a picture Mrs. Atherton's story will be unique in its appeal, it is claimed by First National. It will present a middle-aged woman, who looks, acts and feels like a woman of twenty-five. Moreover, it will show how, through a seeming miracle of science, this defeat of age may become possible for all humanity.

"Fools and Riches" Goes Into Production

"Fools and Riches," Herbert Rawlinson's latest starring vehicle, has been put into production at Universal City under the direction of Herbert Blache.

Chief among the supporting players is Tully Marshall, veteran stage and screen actor. The feminine leads in the picture are taken by Katherine Perry and Doris Pawn. Other well-known characters in the cast are John Cosser, Roy Laidlaw and Arthur Stuart Hull.

Emmett J. Flynn to Direct "In Palace of the King"

The first picture which Emmett J. Flynn will direct under Goldwyn auspices will be an adaptation of Marion Crawford's novel, "In the Palace of the King." Casting for the subject is to be started shortly.

Boston Exhibs. Told to Increase Fire Precautions

Managers of more than 30 second-class motion picture theatres in Boston were summoned to the City Hall last week for a conference with Mayor Curley, Fire Commissioner Glynn and Building Commissioner Mahoney relative to fire protection in their theatres, this despite the fact that there has not been a single life lost in theatre fires in Boston in 40 years. The first class theatres were excused as having obeyed all rules.

Glynn and Mahoney have acquainted the Mayor with what they term the seriousness of the situation. After personal canvasses in their territories district chiefs have reported to Commissioner Glynn that of 40 houses inspected there are 28 that have no fire patrol, eight that have the required patrol of one apiece, and four that have the patrol of two men.

Building Commissioner Mahoney told the managers they were running riot in the matter of overcrowding the patrons of their houses, and he scored them for their alleged failure to remove snow from roofs, side-door emergency exits and fire escapes. He told them to go the limit in safeguarding children in their keeping while attending the shows.

New Concerns in Industry File in Albany

Motion picture companies incorporating in New York State during the past week showed the following capitalization and directors, according to the charters granted by the Secretary of State at Albany: Goodstraus Amusement Company, Inc., Mineola, $100,000, M. and D. Goodman, S. Strausberg, Brooklyn; Sylvia Playhouse, Inc., $4,000, B. L. Price, M. Grossman, M. F. Berman, Brooklyn; The Campro Corporation, $500,000, J. L. E. Pell, William Mattheys, J. J. Hegt, New York; Van-Schenck Enterprises, Inc., $10,000, Joseph Schenck, William G. Lovatt, G. Van, New York; Errol Enterprises, Inc., $10,000, Leon Errol, H. C. Bannister, William G. Lovatt, New York; Foren Film Sales, Inc., $10,000, A. M. Landau, B. H. Bernstein, D. Adler, New York.

Federal Chiefs to Attend Chicago Convention

The Departments of Labor, Commerce, Agriculture and Interior will have official representation at the Motion Picture Palace of Progress to be held under the direction of the Motion Picture Theatre Owners of America during their annual national convention at the Coliseum in Chicago from May 19 to 26, inclusive. The co-operation and support of secretaries of Labor Davis, Agriculture Wallace, Interior Work and Commerce Hoover have been assured.

Prominent N. Y. Exhibitor Passes Away

Following a four days' illness, John Hogan of Elizabeth, N. J., formerly the manager of Proctor's Leland theatre in Albany, N. Y., and who was lately named as manager of the Palace, in Troy, died in a hospital Sunday afternoon in the city of Troy. His wife reached his bedside before the end came.

The remains were shipped to Elizabeth Monday and burial will be made there. He was widely known in motion picture circles in central New York.

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William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
J. S. Dickerson, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Friday Set Aside as "Family Night" in St. Louis

The Motion Picture Exhibitors' League of St. Louis and Eastern Missouri has entered into an agreement with the St. Louis Council on Motion Pictures whereby Fridays will be set aside as "Family Night," when only films approved by the council will be shown. About seventy-five St. Louis theatres are members of the league.

The objects of the council is to obtain better films for children, and a voluntary reviewing board of twelve will pass on films, approving those of highest moral and artistic value.

Mrs. Ira L. Bretzfelder, president of the council, said that in no sense was it a censorship proposition, but that the body merely sought to recommend certain pictures, forgetting about the others that do not come up to the standards sought. The body has approved more than 1,000 films.

Joseph Mogler, president of the exhibitors' league, said that his organization would not only declare Fridays "Family Night" but that special matinees would be given every Saturday morning for school children. "We believe the movement toward better films will benefit both the public and the exhibitors," Mogler said.

Creditors Will Continue Chaplin Classics

The creditors of Chaplin Classics, Inc., and Clark-Cornelius met informally on March 14 for the purpose of investigating the condition of the company, which is now in the hands of receivers appointed by the United States Court. It was agreed that the affairs of the company should be taken out of the receivership if possible, and run by the creditors, and a committee was appointed to work toward the accomplishment of this purpose. The committee consists of James V. Ritchey, of Ritchey Litho Corp.; William Hedwig, of Rex Laboratories, Inc., and Mark M. Dintenfass, of National Film Laboratories. Edward Petigor has been retained as their counsel.

Closed by Law on Sunday He Gives Show Free

The Ohio State Blue Laws state that no theatrical or dramatic performances may be given on Sunday for pay. It doesn't say anything about giving a free performance. And that's where George Moore of Bellevue and Bucyrus comes in. Moore has been operating under difficulties on Sunday for the past two years. He has been arrested so many times that he has lost count. The last time he was arrested the police put his patrons out of the house and placed a padlock on the door. And now Moore is showing motion pictures at his house on Sunday *free*.

Moore has placed a contribution box in the foyer. Anyone who wants to may drop a coin into it. A coin of any dimension. It is unsolicited. Nobody asks for a cent. Sometimes Moore collects enough to pay for his show. But most times there's not enough in the box to cover expenses. But even so, it's a paying proposition in the end, because it is good advertising. It keeps the movie patrons in the movie habit, he says, and it keeps his patrons into the way of going to his theatres for entertainment instead of finding new avenues of amusement.

Soviet Russia Coming Into Film Field on Big Scale

An International News Service dispatch from Moscow, dated March 30th, advises that the Soviet Government of Russia intends to enter the motion picture field on a large scale. The dispatch reads:

"The Proletarian Kinogram Co-operative, backed by big labor and communist organizations, both Russian and foreign, has accumulated 2,600,000 gold rubles as capital," said Joseph Malkin, director, "for the manufacture of the raw film and the production of proletarian pictures for Russia and for export.

"All motion picture production to-day is for the bourgeois. All of our pictures—romance, drama and science—will have the proletarian touch.

"A movie house for every Russian village is our aim."

Canadian Famous Players Acquire New House

With startling regularity the Famous Players Canadian Corporation, Limited, Toronto, Ontario, has been acquiring one after another of the leading downtown theatres of Toronto. The latest move along this line is indicated in the announcement that the Famous Players Corporation has secured Shea's theatre, Victoria and Richmond streets, which has been conducted for years as the home of Keith big-time vaudeville by Jerry Shea, famous showman.

Famous Players will take possession of Shea's theatre on August 1, after which it will be renovated and remodeled in time for the opening of the season on Sept. 1. Announcement is made that Jerry Shea will continue to manage the theatre.

Only a few months ago the Famous Players Canadian Corp. acquired Shea's Hippodrome, one of the largest theatres in Canada, and this has since become the parent theatre of the corporation's chain of houses across Canada. The company now operates the Hippodrome, Pantages, Regent, Strand and other smaller houses, and to these is now being added Shea's theatre. The policy of the latter theatre will undergo some change it is understood.

Select Will Expand Distribution

L. J. Selznick Withdraws from Active Interest in Reorganized Company

W. C. J. Doolittle, active member of the reorganization committee of five which is in control of the destinies and policies of the associated Selznick motion picture corporations, this week issued the following important statement, which is of paramount interest in view of various conflicting rumors in circulation regarding the future of these concerns:

"The committee has decided that, because of the excellent manner in which the affairs of the companies are shaping themselves, there is no move that could seriously be considered but the continuance in very active business of the various Selznick corporations and the development along greatly enlarged lines of what we are convinced is one of the finest selling machines in the industry—the Select Pictures Corporation.

"Select in the past has confined itself to the distribution of Selznick pictures. We have decided to take on for distribution all meritorious independent product available. I may say in this connection that we have several deals pending, and that there are three in particular—each for a series of from four to eight specials yearly—which will probably be closed within the course of a week or ten days.

"The entire Select exchange system remains intact. The personnel remained loyal and undisturbed throughout the recent crisis, which has been passed so successfully. Due principally to the ability, the confidence, the loyalty of our sales staff, I expect extremely big things from Select during the coming year.

"Lewis J. Selznick will not be actively interested in the administration of the reorganized company. General Manager John S. Woody, whom I believe to be one of the most capable and brilliant men in the industry today, continues in complete charge of distribution.

"Mr. Woody will be aided and abetted by a reorganized home office staff. I am holding daily conferences with Mr. Woody and the department heads. This group of men, which I term our 'Cabinet,' includes J. E. McDermott, Treasurer; E. J. Doolittle, Export Manager; David R. Blyth, Assistant General Manager; C. C. Ryan, Purchasing Agent; M. J. Walsh, Manager of the Film Department, and L. F. Guimond, Director of Advertising and Publicity.

"There can be no doubt whatever but that the business today needs a well-organized channel of distribution for those many independent producers who certain concerns are attempting to force to the wall. The new and greater Select, with its twenty-five live-wire exchanges, will fill that need.

"The decks are cleared for action. Watch Select forge ahead."

Metro to Distribute Ince Film "Soul of the Beast"

Metro Pictures Corporation announces the completion of arrangements with Thomas H. Ince to distribute the latter's recent production, "Soul of the Beast," based on a circus story by C. Gardner Sullivan, with Madge Bellamy and Cullen Landis in the featured roles. John Griffith Wray directed the production.

One of the features of the picture is said to be the work of a trained elephant, "Oscar," which plays a prominent role in the dramatic action of the story, which is built up around circus life. Noah Beery, Lincoln Stedman and Viola Vale are also cast in prominent roles.

Scenes from "Slander the Woman," starring Dorothy Phillips, a First National Attraction.

Hoot Gibson in three scenes of "Single Handed," a Universal Picture

Harold Lloyd Wins Popularity Contest

Harold Lloyd, first; Rodolph Valentino, second; Douglas Fairbanks, third. That is the result of completed returns in the film fan voting contest conducted by the Milwaukee Sentinel to determine who is the favorite screen star. In its summary of the contest the Sentinel report says:

"Harold Lloyd, he of the large glasses and the perpetual smile, came from behind with a rush, and won by a good margin over all the other good looking actor men. Rodolph Valentino, the great sheik, who had been hanging onto the lead like a bulldog to a tramp, could not stand Harold's pace in the last days, and fell to second place. Douglas Fairbanks held onto third place grimly."

A list of fifty-seven male stars received votes; women stars, forty-four, with Priscilla Dean winning, Norma Talmadge, second, and Katherine MacDonald, third.

Burr Loans Johnny Hines to Warner Brothers

By a special arrangement with C. C. Burr, president of the Mastodon Films, Inc., Johnny Hines will make one picture for Warner Brothers. This is to be filmed during the period between the making of the Hines melocomedy features for the Mr. Burr.

"Little Johnny Jones" is to be the feature in which Hines will star and which is to be made by the Warner Brothers.

Hines has just completed his latest melocomedy feature "Luck" and was contemplating a rest of several weeks before starting work on his next feature for Mastodon. Within two weeks Hines will pack up and leave for the Warner Brothers' Coast studios.

Three Cosmopolitan Films on B'way Easter Week

THE COSMOPOLITAN CORPORATION will be well represented on Broadway East Week. Easter Sunday, April 1, will mark the opening of three screen productions made under the Cosmopolitan banner in leading houses along the Rialto.

The three Cosmopolitan productions which will make their Broadway bow on Easter Sunday are: "Enemies of Women," which will be presented as a super special for an indefinite run at the Central theatre; "The Go Getter," which will have its premiere at the Rialto, and "The Nth Commandment," which will be presented at the Rivoli theatre.

The showing of "Enemies of Women" at the Central on Eastern Sunday will be the nature of a special invitation presentation. The world's premier for the public will be staged on Monday, April 2. The interior of the house is to be redecorated on a lavish scale by Joseph Urban for the engagement of the picture.

Ziegfeld Beauty Signs Long Burr Contract

Kathlyn Martyn, one of the acknowledged beauties of the "Ziegfeld Follies," has been signed to a long-term contract by C. C. Burr. Miss Martyn was given a thorough try-out recently in two of the All-Star Comedies, produced by Mr. Burr for the W. W. Hodkinson company, and proved herself such a capable screen actress that she was immediately signed and will continue with Mr. Burr's organization.

With the news of the signing of Miss Martyn comes word that Mr. Burr is now forming a permanent stock company. Miss Martyn, Charlie Murray, Raymond McKee and little Russell Griffin will form the nucleus of this Company and, when Mr. Burr returns from the South where he is gaining strength after a severe illness, several other names of all-star calibre will be added to the list of players. Headquarters will be at the Glendale, Long Island studios of Mastodon Films, Inc.

This stock company is being organized to produce at least six feature pictures for release on the independent market during the coming season. Each of these films will be adaptions of well known novels.

F.B.O. Home-Office Stages Birthday Party

Employees of the home office of the Film Booking Offices of America celebrated the first birthday of their company on March 17, when they adjourned en masse to the Leslie Rooms on Eighty-third street and Broadway for a dance that lasted till the wee small hours. More than 150 attended, and, as Harry Berman remarked, the crowded entrance reminded one of the box office of a theatre showing "The Third Alarm."

Nat G. Rothstein is president of the F. B. O. club and Miss Betty Bennett secretary.

Paul Panzer Is Engaged for "Snowblind" Role

Paul Panzer has been engaged by Cosmopolitan for an important role in a picturization of Arthur Stringer's story, "Snowblind," which is now in production under the direction of E. H. Griffith. Panzer returns to the screen in "Enemies of Women" after a long absence.

A group of scenes from "Crashin' Through," the most recent F. B. O. photoplay starring Harry Carey.

Five Universal Features for April

Release Schedule Also Includes Adaptation of Jack London's "Abysmal Brute"

UNIVERSAL announces the release of five five-reel features during the month of April. These will be addition to the April Jewel release, which is scheduled as "The Abysmal Brute," a film drama of the prize ring, adapted from Jack London's famous novel. "The Abysmal Brute" is a Hobart Henley production and has Reginald Denny, star of "The Leather Pushers," as star, supported by Mabel Julienne Scott and a strong cast.

The first release will be "Nobody's Bride," starring Herbert Rawlinson, directed by Herbert Blache. This is Blache's first picture under his recent Universal engagement. It is adapted from a magazine story by Evelyn Campbell. Alice Lake is Rawlinson's chief support in this picture. Edna Murphy also plays a prominent supporting role. Others in the cast are Harry Van Meter, Frank Brownlee, Lillian Langdon, Sidney Bracy and Robert Dudley. The story was adapted for the screen by Albert Kenyon, a brother of Charles Kenyon. "Nobody's Bride" will be released April 2nd.

"Trimmed in Scarlet" will be Universal's second April release. It is a screen version of William Hurlbut's popular play, in which Maxine Elliott starred so successfully several seasons ago. Jack Conway directed it. E. T. Lowe, Jr., adapted the play for the screen.

The principal role is taken by Kathlyn Williams. Lucille Ricksen plays the leading romantic role. Opposite her is Robert Agnew, a popular juvenile, and Roy Stewart. David Torrance also takes an important role. Others in the cast are Gerrard Alexander (Mrs. Bertram Grassby), Phillip Smalley, Philo McCullogh, Bert Sproute, Eva Sothern, Grace Carlyle and Raymond Hatten.

The mid-April release will be a new Gladys Walton picture, "The Town Scandal," adapted from Frederick Arnold Kummer's Cosmopolitan story.

Opposite Miss Walton is Edward Hearne. Others in the cast are William Welsh, William Franey, Edward McWade, Charles Hill Mailes, Anna Hernandez, Virginia Boardman, Rosa Gore, Nadine Beresford, Louise Reming Barnes and Margaret Loomis.

King Baggot directed "The Town Scandal."

The fourth April release will be on April 23rd and will be "Dead Game," a new Hoot Gibson comedy drama.

It is from an original story written especially for Gibson for Edward Sedgwick, who also directed it.

Laura LePlante has her first leading woman role in a five-reel feature in this picture. Others in the cast are Robert McKim, Harry Carter, William Welsh, Tony West and William Steele.

The final April release will be "What Wives Want," from the original story by Edward T. Lowe, Jr., and Perry N. Vekroff. In the cast are Ethel Grey Terry, Vernon Steele, Ramsey Wallace, Niles Welsh, Margaret Landis, Lila Leslie and Harry A. Barrows.

James Kirkwood Signed by Goldwyn for Long Term

James Kirkwood is returning to motion pictures after another big success on the speaking stage in Channing Pollock's "The Fool," in which he has been appearing on Broadway since last October. He has just signed a long-term contract with Goldwyn Pictures Corporation to appear in featured roles in big productions.

Kirkwood left for the Coast on Tuesday of this week, where he will play the lead in Mrs. Wallace Reid's anti-narcotic film, "The Living Dead," before beginning work under his Goldwyn contract.

Hays Welcomes Belasco to Industry

Extends Thanks to Warner Brothers for Achievement in New Affiliation

DAVID BELASCO, the theatrical producer, was officially extended the greetings of the entire industry by Will H. Hays, following his affiliation with the Warner Brothers in the production of a number of his notable stage successes, at a conference held last Wednesday at the Warner offices.

Considerable interest is attached to Mr. Belasco's arrangement with the Warner organization, in that the theatrical producer for the first time in his career has become personally identified with the industry and will undertake the general supervision on the filming of his stage plays.

In extending the industry's welcome to Mr. Belasco, Mr. Hays said: "It is indeed a great source of gratification to have Mr. Belasco identified with our wonderful industry. And I am sure that every member of the industry is proud to have him with us. In this respect thanks are due to the Warner Brothers for their splendid achievement in having Mr. Belasco join our great medium for the enlightenment and entertainment of humanity."

Mr. Belasco, when asked about his new affiliation, said: "The motion picture is a new art, and I realize that I shall have to start at the bottom to fully comprehend its marvelous possibilities. Its scope is unbounded, and it holds a great fascination and interest for me. I look forward with keen anticipation to my visit to the Warner Brothers' studio."

According to the announced partnership arrangement between Mr. Belasco and the Warner Brothers, the latter will film "The Gold Diggers," "Daddies," "Deburau," and "Tiger Rose," which will star Lenore Ulric, while the former will personally supervise the making of the productions.

Mr. Belasco has chosen Sidney Franklin to direct Miss Ulric in "Tiger Rose,' and Edmund Goulding was chosen to write the continuity. Preparations for the filming of this picture are reported under way at the Warner studios. Miss Ulric will leave for the coast the latter part of May, following the consummation of a two-year run on Broadway, in the Belasco stage play, "Kiki." With the completion of the picture she will return East to resume her interrupted performance of the play.

From Harry M. Warner came the statement that Mr. Belasco will leave for the west coast on or about June 1.

At the conference were present, in addition to Messrs. Belasco and Hays and Miss Ulric, Hope Hampton, Jules Brulator, B. F. Roeder, general manager for Mr. Belasco, Courtland Smith and members of the trade press.

Will Hays and David Belasco, who met at Warner Brothers' in connection with Mr. Belasco's entry into the motion picture field.

Sixty Features Is First National Schedule

It was learned yesterday that First National will release approximately sixty pictures next season. This information came from a First National executive, who stated that contracts already negotiated assured that number of feature pictures. It is possible that there will be more.

Following First National's annual meeting in April, it is expected that an announcement giving next season's plans in detail will be issued.

The new contract with Thomas H. Ince assures from six to eight pictures from that producer. Then there will be the Joseph M. Schenck productions, starring Norma and Constance Talmadge; the Inspiration pictures, starring Richard Barthelmess; the John Stahl productions, and the product of First National units, including those headed by Richard Walton Tully, James Young, Maurice Tourneur, Edwin Carewe and other prominent producers with whom negotiations are now under way.

Action scenes from Harold Lloyd's latest, "Safety Last," for Pathe release.

Branham Directs Canadian Famous Houses

Charles G. Branham of Toronto, Ontario, is director of theatres for the Famous Players Canadian Corporation, Limited, Toronto, having general supervision over the many theatres of this company in cities from Montreal to Vancouver.

This post was held until recently by H. M. Thomas, who has returned to Des Moines, Iowa, where he has become identified with the A. H. Blank Theatre Enterprises once more. Mr. Branham has been with the Canadian corporation for four or five years, originally having charge of publicity and picture exploitation.

Metro Adds to Foreign Distribution Arrangements

An important contract closed this week provides for the distribution of Metro's product in New Zealand and Australia through Famous Players' branch in those territories.

The occasion is taken by Metro to review its foreign expansion under the supervision of Arthur Loew. A little more than a year ago Marcus Loew arranged with Sir William Jury, in London, for the disposition of the Metro product in Great Britain. The Palace theatre in London was leased at the same time, and since then Metro's bigger productions have received their initial British presentations at this house. Distribution arrangements have also been closed during the past year for the Metro productions in the Argentine, Porto Rico, San Domingo, Brazil and Japan.

Ernest C. Warde Signed to Direct by F.B.O.

The Film Booking Offices of America has just placed under contract as a director Ernest C. Warde, a son of the late Frederick Warde, and long identified with affairs of the theatre and motion pictures.

His early experience in production was with the "Thanhouser" company in New York, and as a producer he has to his credit such productions as "Silas Marner," "The Man Without a Country" and "The Vicar of Wakefield." Also he wielded the megaphone for "The Bells" with Frank Keenan, "The Midnight Stage," "Gates of Brass" and "The World Aflame."

Elaine Hammerstein Signs Long Term Contract

IMMEDIATELY after the arrival of M. H. Hoffman in Los Angeles, advice was received at the New York headquarters of the Truart Film Corporation, that Elaine Hammerstein had been signed to a long term contract.

The arrangements call for four big pictures a year, which are to be directed and supervised by Edward Dillon, who is now completing "Broadway Gold," in which Miss Hammerstein appears, together with Elliot Dexter and Kathlyn Williams.

The Hammerstein-Dillon productions will be distributed under Mr. Hoffman's direction by the Truart Film Corporation, as independent state-rights offerings.

The Renown Exchanges will release the Elaine Hammerstein pictures in the New York, Buffalo, Northern New Jersey and Chicago territories, while the arrangements are now pending with the leading independent exchanges throughout the country whereby a full one hundred per cent distribution will be assured the new Hammerstein-Dillon series.

Famous Sends "Nanook" Producer to South Seas

To do for the natives of the South Seas what he did for the Eskimo in his film, "Nanook of the North," Robert J. Flaherty, F.R.G.S., will sail next month at the head of an expedition to Savaii, westernmost of the Samoan group of islands in the Southern Pacific, according to an announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, under whose auspices the expedition is being undertaken.

Mr. Flaherty, whose picture, "Nanook of the North," was hailed last year as one of the most unusual films ever made, will leave New York April 12 and will sail from San Francisco on the steamship Sonoma April 24. He will remain in the South Seas for at least a year.

"This is the most ambitious project of its kind ever attempted in motion pictures," said Mr. Lasky, in making the announcement. "Mr. Flaherty will take with him a complete technical equipment for the making of motion pictures, so that when he returns from Savaii next year his picture will be practically finished.

"The Paramount-Flaherty expedition to the South Seas is the first in a series of expeditions which we plan to have him make for us. Although these pictures cannot help being educational, our primary purpose is entertainment, and we expect that the Flaherty South Sea picture will combine education with entertainment, just as was done in 'Nanook of the North.'"

F.B.O. Signs Tom Wilson for Long Term

Tom Wilson has been signed by Film Booking Offices of America under a long-term contract. Wilson has won notice on both stage and screen as a character actor. He will appear in "The Remittance Woman" with Ethel Clayton, awaiting release by F. B. O., and he also has an important part in the forthcoming F. B. O. attraction, "Now You See It."

Inspiration Pictures present Richard Barthelmess with Dorothy Gish in "The Bright Shawl," a First National attraction.

Book for the Women, Says Saxe

Contends That Feminine Patronage Makes or Breaks Picture Theatres

THE hand that rocks the cradle tilts the box office, according to Thomas Saxe of Milwaukee, Secretary-Treasurer of the Saxe Amusement Enterprises and First National franchise holder for Wisconsin. The Milwaukee theatre owner, who is spending two weeks in New York as a member of First National's Rotating Committee, is emphatic in his statement that as far as the week in and week out attendance is concerned, feminine patronage either makes or breaks a motion picture house today, and that the really successful picture owner is going to book his attractions from the point of view of the women among his fans.

Mere man never before received such a resounding slap as he does from Mr. Saxe, who says:

"It is the women and young girls who are supporting the theatres today. Get them in and your success is assured. The men follow as a matter of course. Consequently, the thing for the vigilant theatre owner to do, as we are finding it in our experience, is to look at the booking of pictures from a woman's point of view.

"We have been noting quite a few points of interest in our theatres this last year. Business is considerably better than a year ago. So are the pictures. Patrons are commencing to weary of the costume pictures that had a vogue for a while. They want love stories, with heart interest. Above everything else they want a strong society drama with formal clothes and elaborate functions.

"The big productions are the ones that are getting the business. By that I do not necessarily mean the long ones. Six reels is long enough for any picture. Drawn beyond that length, it is too long for the fans to follow, and it doesn't give the small town theatre the chance for a proper turnover. Six reels meet all requirements, including the possibility of making a really big production; and a picture limited to that length gives a manager a chance to round out his program with a news reel, scenic and comedy and to make a really satisfactory and varied evening's entertainment.

"An attractive prologue and ingenious presentation may help; but there has been a tendency to exaggerate their value. After all, it is the feature that counts. That is what the majority of patrons have come to see, and it will determine in their minds whether or not the afternoon or evening has been satisfactory entertainment."

Mr. Saxe, who is rounding out his eighteenth year in the business, is optimistic over future conditions. To demonstrate this belief he mentioned casually that despite the fact that there are five first run houses in Milwaukee now, the Saxe Amusement Enterprises would open the finest and largest one of all on January 1. This will be the Wisconsin, a 3,300 house, in a six-story building at the corner of Grand and Sixth streets, Milwaukee.

Schertzinger Will Direct "The Man Next Door"

Albert E. Smith, president of Vitagraph, upon his return to New York City last week from Hollywood announced that he had engaged Victor L. Schertzinger to direct the forthcoming special, "The Man Next Door," by Emerson Hough, the author of "The Covered Wagon."

"Jacqueline" Is Given Premiere

Pine Tree-Arrow Special Has First Showing at U. S. Theatre, Paterson

THE U. S. theatre, Paterson, N. J., was the scene of the world premiere of "Jacqueline; Or, Blazing Barriers," on Monday night, March 19, when the Arrow Film Corporation launched the Pine Tree Special on its career with an elaborate showing.

Those who know Paterson will remember that at the foot of Main Street is a high elevation known as Garret Mountain, and it was decided to reproduce a forest fire on this mountain. Permission was secured and an official permit issued. The Pain Fireworks Company was engaged to handle this. In spite of the fact that a tremendously high wind was blowing, with frequent squalls of snow, the result was all that could be desired. Well advertised and given plenty of publicity, the street in front of the U. S. theatre was jammed.

After the showing of the picture, which was attended by W. E. Shallenberger, president of the Arrow Film Corporation; W. Ray Johnston, vice-president; H. H. Thomas, manager of Arrow exchanges; Governor Carl E. Milliken, of Pine Tree Pictures; Director Dell Henderson, Sheldon Lewis, Lew Cody, Russell Griffin of the "Jacqueline" company (who made personal appearances), Ray Gallagher and Larry Moen of the MOTION PICTURE NEWS, Larry Urbach of the *Motion Picture Journal*, George Blaisdell of the *Exhibitors' Trade Review*, Roger Ferri of the *Moving Picture World*, Paul Swift of the A. B. C. Corporation, Mayer Goldberg of the Mayer & Schneider Circuit, Maurice Krause, J. W. Van Zile, J. S. Jossey of Progress Pictures, Cleveland; H. Hirsch of Lightning Photoplays, Boston; John Lowell, Mrs. L. Case Russell, Miss Evangeline Russell, the editors and a number of special writers and cartoonists from the Paterson newspapers, and many others, a buffet supper was given at the U. S. Hotel by the Arrow Film Corporation and a most enjoyable time was had.

Earlier in the day Governor Milliken was officially welcomed to the city.

Kathleen Key Is Signed by Goldwyn to Play Leads

Kathleen Key has been engaged under a long-term contract by Goldwyn to play feminine leads. Her engagement makes her a permanent member of the Goldwyn stock company.

Miss Key first played "atmosphere" for Ince three years ago. Later she appeared opposite Snowy Baker in a series of Australian pictures, and more recently was leading woman for Tom Mix. Miss Key is reputed to be a lineal descendant of the author of "The Star Spangled Banner," Francis Scott Key.

Mahlon Hamilton Cast for Leads by Paramount

Mahlon Hamilton has been engaged to play opposite Agnes Ayres in "The Heart Raider," an adaptation of Harry Durant's play, "Arms and the Girl," which will be started at a Florida location this week under the direction of Wesley Ruggles. Following that picture he will play opposite Bebe Daniels in "Bluff," also under Ruggles's direction.

Scenes from "The Trail of the Lonesome Pine," a Paramount production starring Mary Miles Minter.

Scenes from the Larry Semon comedy for Vitagraph, "The Midnight Cabaret."

C. B. C. Has Ambitious Plans for Future

Some ambitious plans for the coming year are announced by C. B. C. Sales Corporation. Eighteen productions will be released by C. B. C., according to the announcement by Jack Cohn and Joe Brandt. Each feature will be filmed with all-star casts.

C. B. C. will release six of these pictures under its own trademark. Six pictures will be produced by Belasco Productions, Inc. Six more will be issued bearing the brand Columbia Pictures.

"Temptation" and "Her Accidental Husband," two of the eighteen, have been completed and are now ready. Production on three others is about to be started. These are "Pal of Mine," "Forgive and Forget" and "The Lure of Broadway." The casts are now being assembled and the names of the stars featured in them as well as the directors intrusted with the task of transferring the stories to the screen will be announced shortly.

As evidence of the demand for big pictures on the part of state right buyers, Mr. Cohn stated that seventy-five per cent of the territorial rights available on both "Temptation" and "Her Accidental Husband" were sold before either of these productions were completed.

Cast Complete for "Daughters of the Rich"

B. P. Schulberg has completed the cast for Edgar Saltus' novel, "Daughters of the Rich," with the signing of Joseph Swickard and J. Gunnis Davis to be added to the other featured players—Gaston Glass, Ruth Clifford, Ethel Shannon, Marjorie Daw and Stuart Holmes.

Gasnier, who is directing the picture, has it well on toward completion. Prints will be in Lichtman exchanges by April 10th, ready for exhibition, it is expected.

United Signs Contract for Clune Studio

The latest development in the enlarged producing schedule under way at the United studios was evidenced during the week when M. C. Levee, president of the studio company, signed contracts whereby the W. H. Clune studio, across the street from United, becomes part of the Levee studio facilities.

Additional interest in the forthcoming activities at United is had from the fact that Louis B. Mayer and Sol Lesser, two of the leading independent producers, will come into the fold. Arrangements were closed whereby Mr. Mayer will move the Fred Niblo company over to the United lot within the next few days, for the production of "Captain Applejack."

Sol Lesser will start to move his producing organization from the Santa Monica studio over to United immediately and within the next few days will commence work on "The Meanest Man in Town," with Bert Lytell, Blanche Sweet and other notables.

Paramount Players Making Florida Scenes

Wesley Ruggles and a company of Paramount players headed by Agnes Ayres as star have gone to Florida to film the exterior scenes for "The Heart Raider," a love comedy-drama adapted by Jack Cunningham from Harry Durant's story, "Arms and the Girl." In the supporting cast are Mahlon Hamilton, Charles Ruggles, Marie Burke, Charles Riegel, William Nally, Marie Olivet, Frances Greenleaf and Pauline LeGros.

Scenes from "The Tiger's Claw," a Paramount picture starring Jack Holt. Eva Novak and Aileen Pringle appear left to right, top, and support the star.

Scenes from "Public Opinion," Charles Chaplin's first venture as a director, in which Edna Purviance is starred; a United Artists release.

Independents Plan Big Activity

Seven Million Dollar Producing Schedule Arranged for United Studios

THAT the independent producers will soon stage a strong comeback in West Coast producing circles is indicated by the activities shortly to start at the United Studios, where contracts have been signed by M. C. Levee, President, involving the greatest producing activities at the plant since its inception.

A producing schedule to take care of the independents at this studio during the next twelve months involves a total production outlay of $7,000,000 and includes the activities of the foremost independent producers on the Pacific Coast.

To take care of this increased activity Mr. Levee has just completed plans for the erection of new buildings, enlargements and improvements said to call for the expenditure of $800,000. Ground has already been broken for new administration and technical buildings and the entire property will be laid out in new streets with concrete roads throughout.

In anticipation of the forthcoming activities at the studio Mr. Levee has sent Thomas Little, head of the property department, abroad to purchase $30,000 worth of props. Mr. Little will visit all parts of Europe in his quest for new properties to be used in future productions, and will remain abroad several months.

Associated First National Pictures and Joseph Schenck will play an important part in the increased producing activities at the United studios during the coming months. Mr. Schenck's "Ashes of Vengeance," starring Norma Talmadge, will, it is said, prove one of the most gigantic productions yet staged. Other big films to be started soon are Constance Talmadge in "Dulcy," Maurice Tourneur's "The Brass Bottle," Richard Watson Tully's "Trilby," Sam Rork and Arthur Jacobs' productions and other producers to be announced in the near future.

Plans for new equipment in this studio call for the largest electric power plant ever built in a motion picture studio. The erection of this plant will be in charge of Walter Strohm, electrical director for Mr. Levee.

The future producing activities at the United will be in charge of the following personnel: M. C. Levee, President; F. E. Pelton, general manager; Jack Okey, manager planning department; M. S. Epstein, manager service department; Thomas Little, manager property department; Walter Strohm, electrical engineer; Pete Smith, in charge of publicity; F. C. Washburn, purchasing agent, and E. Scrogan, in charge of materials.

In addition to his studio activities, Mr. Levee plans several producing companies of his own, the first of which is the Maurice Tourneur Company.

"Bell Boy 13" Due Soon at New York Strand

Thomas H. Ince's production, "Bellboy 13," starring Douglas MacLean, will be shown at the Strand theatre, New York, the week beginning March 25.

In the cast supporting Mr. MacLean are Margaret Loomis, John Steppling, Jean Walsh and Eugene Burr.

Paul Bern to Write Continuity for Stahl

Paul Bern has joined the John M. Stahl unit at the Louis B. Mayer studio to prepare the continuity for Stahl's next First National attraction and supply an original story for future production by the director.

Lever of Stoll Company Here

"Prodigal Son" and Other British Made Productions Ready for American Market

ENGLISH productions of magnitude will figure prominently in the industry in America if the ambitious program of the Stoll Film Company, Ltd., of London, is carried to a successful conclusion. Alfred Lever, general manager of the London concern, is in New York at present to conclude arrangements for the distribution of a number of screen classics already produced or in process of production.

Primarily Mr. Lever is here in the interest of the screen production of "The Prodigal Son," an adaptation from the widely known novel of Sir Hall Caine, prints of which he has with him. The production was directed by A. E. Colby, considered among the first rank of British directors. It is in reality two pictures in one, being both "The Prodigal Son" and "The Return of the Prodigal Son."

Mr. Lever is opposed to the general usage of the term super-special, but declares "The Prodigal Son" is the most pretentious production ever filmed by an English producing concern. In the cast are Stewart Rome, Victor Herbert, Flora Brettel, Edith Bishop, and Mrs. Haydn-Coffin.

In a letter A. E. Colby, the producer of the picture, Sir Hall Caine highly commended the entire production.

"The Prodigal Son" was produced in Iceland, England, France and Monte Carlo and was seven months in the making.

According to Mr. Lever, the Stoll Film Company, Ltd., is getting away from the program pictures, of which an average of fifteen a year have been produced in the past. In the future there are to be about ten productions made a year and they will be made from the very best material available.

Among other productions of the Stoll Company which will be available in America in the very near future, according to Mr. Lever, are "The Wandering Jew," "The Sign of Four," by Conan Doyle; "The Tower of London," by Harrison Ainsworth, and "The Guy Fawkes," an original scenario.

Product of the Stoll Company is by no means unknown in America, as they were the producers of "The Adventures of Sherlock Holmes" and "The Further Adventures of Sherlock Holmes" which met with splendid receptions by motion picture patrons in all parts of the country.

Coincidental with the announcement of the releasing of these Stoll features is the statement from the New York offices of the concern that Mr. Paul Seligman is retiring as manager in New York and will return to England in the near future. His retirement here is occasioned because of the condition of his health.

Inflammable Film Uses Up at Hearing

The use of inflammable film outside of theatres came in for considerable discussion at a hearing last week before the Connecticut Legislative Committee on Public Health and Safety. The relative hazards of nitrate cellulose and acetate cellulose film and the merits of 28 and 35 millimeter films were debated at length.

This was the result of the bill introduced by Representative Arthur J. Vinton, which provides that the acetate film may be used in the wider machines. The present law provides that only the narrow safety film may be used in any exhibition other than in theatres. Arguments for the bill were that country towns were limited to the narrow film and could get no modern dramas. Against the bill were arrayed those who feared for public safety as a result of fires caused by the general use of inflammable film.

Scenes from "Souls for Sale," the latest Rupert Hughes production for Goldwyn release.

Here are some of "Our Gang," who play in the Pathe series of two reelers, this one entitled "Giants vs. Yanks."

Gladys Brockwell Added to "Hunchback" Cast

Gladys Brockwell has been added to the cast supporting Lon Chaney in "The Hunchback of Notre Dame," the Super-Jewel being made from Victor Hugo's novel at Universal City.

Wallace Worsley, the director, aided by Perley Poore Shehan and E. T. Lowe, Jr., the adapters, as well as by Chaney, are taking extraordinary measures to assure that every character of the fifteenth century classic will be reproduced faithfully in the screen version of Hugo's book.

Forman to Start Work on "Broken Wing" Shortly

Tom Forman will begin production at once on his next Preferred Picture for B. P. Schulberg, "The Broken Wing," a film version of the play by Paul Dickey and Charles W. Goddard, which played two seasons ago at the Forty-eighth street theatre. The cast includes Miriam Cooper, Kenneth Harlan, Walter Long, Betty Francisco, Evelyn Selbie, Edwin Brady, Ferdinand Munier and Richard Tucker.

Olga Printzlau has recently completed the adaptation.

Schertzinger on Location with Vitagraph Company

Victor Schertzinger, who is directing "The Man Next Door" for Vitagraph, is on "location" with his company at Victorville, Cal. This story by Emerson Hough, author of "The Covered Wagon," is laid on a ranch, Palo Verdi in the West, and Director Schertzinger has taken over 3,800 acres upon which are grazing 5,000 head of cattle.

The cast in "The Man Next Door" will have among its features players Alice Calhoun, James Morrison, Frank Sheridan, David Torrence, John Steppling, Adele Farrington, Mary Culver, Bruce Boteler and Harry Todd.

Mary Pickford Planning Her New Production

The plans of Mary Pickford and Douglas Fairbanks, according to West Coast information, are reaching final form. They provide that the first Lubitsch directed Pickford subject will be the most expensive of her career and the castle sets being erected are larger and more expensive than those used in "Robin Hood" at the same studio. The locale is in Toledo, Spain, at the beginning of the Empire period, early in the nineteenth century. The cast includes George Walsh, Holbrook Blinn, Clare Eames, Mathilde Comont, George Periolat, Snitz Edwards, Charles Belcher, Bert Sprotte, Madame de Bodamar, and three children, Doreen Turner, Donald McAlpine and Philipe de Lacey. Mary Pickford appears as a street singer named Rosita, and becomes enmeshed in intrigue when the King falls in love with her.

New Lichtman Exchanges in Albany and Buffalo, N. Y.

George S. Jeffrey, special representative for the Al Lichtman Corp., has left for Canada after establishing two new Lichtman exchanges in Buffalo and Albany. James G. Fater, formerly of Famous Players-Lasky and Hodkinson, is the new manager of the Buffalo exchange.

Robert Harris, formerly of Pathe, is managing the Albany exchange.

Mr. Jeffrey will make a thorough investigation of the Canadian distributing situation and will report back to Mr. Lichtman on the latter's return from his European trip.

Extending B'way Run on "Down to Sea in Ships"

"Down to the Sea in Ships," which has been playing at the Cameo theatre, New York, for the past five weeks, will be held at this theatre for an additional three weeks. "Down to the Sea in Ships" was produced by Elmer Clifton and appears on the Hodkinson schedule. News of its extended engagement at the Broadway house is accompanied by the announcement of other engagements in different parts of the country, beginning April 1.

Hodkinson Schedules Two Releases for March 25

TWO productions are scheduled for release on the Hodkinson program for March 25th. Thev are "The Man from Glengarry" and "The Lion's Mouse." This makes four feature releases for the month of March.

"The Man from Glengarry" is a filmization of the novel by Ralph Connor dealing with the life of the lumberjacks on the upper Ottawa River. It was produced by Ernest Shipment and the Dominion Films, Inc., and made upon the exact location as called for by the book. The production was directed by Henry McRae with Warner Richmond, Anders Randolph, Marion Swayne, Pauline Garon, and E. L. Hernandez in the cast.

"The Lion's Mouse" is a mystery melodrama produced by the Hollandia Film Corporation, presented by the Producers Security Corporation and distributed by Hodkinson. This production was directed by Oscar Apfel and features Wyndham Standing and Marguerite Marsh in the cast.

Scenes from "Nobody's Bride," a Universal picture, starring Herbert Rawlinson.

"Main Street" Completed; Released Next Month

"MAIN STREET," the Warner Brothers' seventh and last classic of the screen to be produced for this season, has been completed at the West Coast studios.. It is expected that the picture will be released next month.

Bert Millhauser Signed by Universal to Direct

Bertram Millhauser has been engaged by Universal Pictures Corporation to direct forthcoming Universal chapter pictures. Mr. Millhauser is leaving for Universal City this week.

Millhauser has had an extensive career in the serial field. Some of the screen serials with which he has been associated include "The Fatal Ring," "The House of Hate," "The Lightning Raider" and "The Black Secret." For the past year he has been directing for George B. Seitz, Inc., "Plunder," starring Pearl White, being his latest work under the Seitz banner.

Cosmopolitan Signs Lytell to Year's Contract

Under the conditions of a year's contract signed by Bert Lytell with Cosmopolitan, the star will probably appear in four pictures during that period. The new contract will not interfere with arrangements previously made with Principal Pictures, according to Irving Lesser.

Support Named for Edward Horton in "The Crash"

The completed cast which will support Edward Horton in "The Crash" is announced by Vitagraph as follows:

Barbara Bedford, Zazu Pitts, Tom Ricketts, Carl Stockdale, Tom Murray, James Kelly and Stanley Taylor.

"Ragged Edge" to Be Completed by April 1st

Shooting of the final scenes of "The Ragged Edge," second of Distinctive's big features for 1923, will be finished at Miami, Fla., before April 1st. The cutting and titling will then be started immediately.

Alfred Lunt has the leading male role. Opposite him is Miss Mimi Palmeri.

Others in the cast are: Charles Fang, Wallace Erskine, Geo. MacQuarrie, Chas. Slatterly, Christian Frank, Grace Griswold, Alice May, Charles Kent, Percy Carr, Sydney Dean, Hattie Delaro and Marie L. Day.

"The Ragged Edge" has been adapted to the screen by Forrest Halsey from Harold MacGrath's novel of the same name. It is being directed by Harmon Weight. Harry Fischbeck is the cameraman.

Shirley Mason Starts on New Production

Shirley Mason, whose latest released picture was "Pawn Ticket 210," has begun work on a new production at the William Fox West Coast studios, "Balance Due," under the direction of Henry Otto. Supporting Miss Mason are Albert Roscoe, leading man; Richard Tucker, heavy; Joseph Girard, Edward Martindale and Fred Kelcey.

Gus Muller Special Representative for Warners

Gus Miller, well-known exchange manager, has been engaged by the Warner Brothers as special representative, and left last week on a trip which will cover the entire country. He has planned to visit the leading theatres and the exchanges handling the Warner product.

Fox Announces Release of Four Features in April

FOUR feature-length productions and two two-reel comedies comprise the release program scheduled for April by Fox Film Corporation.

John Gilbert will have as his April vehicle the George F. Worts story, "The Madness of Youth," directed by Jerome Storm. The picture, which will be ready for release on the 8th, finds Gilbert supported by Billie Dove, Wilton Taylor, George K. Arthur, Ruth Boyd, Julianne Johnston, Donald Hatswell and Luke Lucas. The scenario is by Joseph Franklin Poland.

Charles Jones will be seen in "Snowdrift" on the 22nd of the new month. It is a story by the novelist, James B. Hendryx, and deals with the romance and hazards of the gold fields of the Yukon. Scott Dunlap directed and Jack Strumwasser adapted the story for the screen.

"Bucking the Barrier," produced under the working title of "Klondike Kit," is the Dustin Farnum offering and is scheduled for April 1. Colin Campbell directed. George Goodchild wrote the story and Jack Strumwasser the scenario.

A Shirley Mason feature, the release title for which has not yet been selected will be placed on the distribution shelf April 15. The story is by George Scarborough and the adaptation by Josephine Quirk and Jules Furthman. Albert Roscoe appears opposite Miss Mason.

The two Sunshine Comedies are "The Mummy," April 1, and "The Three-Gun Man" April 29.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

When Knighthood Was in Flower—
Finished nearly two weeks' run with satisfactory average, though other attractions offered keen competition. Some thought it marvelous, others complained that there was too much happened indoors. (Middle West.)

Racing Hearts—
Well liked and a good drawer. A happy combination of Agnes Ayres and Theodore Roberts. (East.)

Just a fair picture. Only went over to fair business. (East.)

Nobody's Money—
Well liked and generously patronized. Women especially like Jack Holt. (East.)

Not terribly strong as a comedy, but well acted and well liked, here. (East.)

Dark Secrets—
Business was fair considering most severe storm of the year. Those who saw the picture liked it real well. (Middle West.)

The White Flower—
Rather far fetched, but pleasing. Didn't hear any knocks. Neither did we hear any extravagant praise. Fair business for the week. (Middle West.)

This one went over good, playing to large attendance. (Middle West.)

Shows Betty Compson at her best. The Hawaiian shots are hard to beat. Drew splendidly. (Middle West.)

My American Wife—
Gloria Swanson is good in this one and it is a good business getter. (Middle West.)

Mr. Billings Spends His Dime—
Clever, clean comedy drama which Hiers puts over in good shape. Pleased our patrons and did good business. (Middle West.)

Went over in fine shape. (West.)

Bella Donna—
Attendance, big; entertainment value, fair. (West.)

Making a Man—
Jack Holt popular here. Did well with it. (West.)

Adam and Eva—
Patrons thought Marion Davies better than in old pictures, but not up to her standard set by "When Knighthood Was in Flower." Only do fair with her pictures, anyway. (West.)

Kick In—
Good picture of its kind; business average. (West.)

FIRST NATIONAL

Bell Boy 13—
Rattling comedy, which played to big business. (Middle West.)

Lorna Doone—
Dramatic and interesting picture, well acted. Business good. (Middle West.)

Mighty Lak' a Rose—
Wonderful audience picture. It pulls at the heart strings and everyone feels better for having seen it. Did splendidly. (Middle West.)

The Shriek of Araby—
This one is well named. Brings shrieks of laughter. Business good. (Middle West.)

What a Wife Learned—
Interesting, up-to-date and well presented. People liked the theme, the cast and the entire production. Good week's business. (Middle West.)

A thrilling love drama filmed in the South Sea Islands!
Starting Today at 12:30 P. M.
GOLDWYN presents
LOST AND FOUND ON A SOUTH SEA ISLAND
An R. A. Walsh Production
SPECIAL ADDED FUN FEATURE
HAL ROACH Presents His Famous "Our Gang" Comedy
"The Fire Fighters"
"LOST AND FOUND" Is a story of flaming love in the tropics By Carey Wilson
Played by— HOUSE PETERS, PAULINE STARKE, ANTONIO MORENO
Elinor and His 50-Piece Orchestra offer a concert that's uncommonly good—
TODAY AND TONIGHT "The Beautiful and Damned"
California THEATRE

Effective five-column ad for "Lost and Found on a South Sea Island" used for the run at the California theatre, Los Angeles

The Pilgrim—
Opening on Saturday for eight day run, the report was lockouts all during the first day and it looks like it is going to pull strong. (Middle West.)

Did not set the world on fire. Not liked as well as "The Kid." (East.)

Charles Chaplin continued to amuse his followers, according to the very good business his latest picture brought; grown-ups as well as kiddies liked this picture very much.

Good crowds saw this one for a week's run. (Middle West.)

The Voice from the Minaret—
Fairly good picture. Business good, considering weather.

White Shoulders—
Not very good picture. Business bad.

Smudge—
A good drawing card. Lively attendance all week. (Middle West.)

The Woman Conquers—
Had otherwise strong bill and did good week, so do not know whether the picture or the added attractions were responsible. Consider the picture worth while. (West.)

UNIVERSAL

Driven—
Not a big card. Too sordid and lacks humor. (East.)

Not what we hoped for. Patrons disappointed, likewise. (West.)

Cannot recommend this picture as it did not draw for me. (West.)

The Flame of Life—
One of the best pictures that we have had this year. Great audience film. Excellent business. (East.)

The Ghost Patrol—
Not liked and did not draw well for us. (West.)

Single Handed—
Opened to an unusually big Sunday and kept up the standard all week. Gibson pictures go well at our house, and each one goes better than the one before. (Middle West.)

The Flirt—
Best attraction of the season. Went wonderfully in its second week. (Middle West.)

A good all-round attraction which ought to go well in any house. (West.)

GOLDWYN

The Christian—
Finely done picturization of famous novel, but failed to pull. Did not appeal to general public. Business not up to usual standard. (Middle West.)

Gimme—
A mediocre picture, and business the same.

The Strangers' Banquet—
Disappointing, after advance reports, both as a picture and in the amount of business, which was poor. (East.)

METRO

Jazzmania—
Mae Murray always draws well here. This one did a good week's business, although the picture was not up to standard. (Middle West.)

Great box office value. Mae Murray better in this than in preceding pictures. Holding it over the second week. (Middle West.)

Well liked and made a good hit with big houses. (East.)

Where the Pavement Ends—
A really beautiful film, both in acting, story and photography. Went big. Excellent business. (East.)

The Famous Mrs. Fair—
Excellent picture. Drew well. (Middle West.)

All the Brothers Were Valiant—
A corking sea story, with real interest. Very good business. (East.)

Drew well and made a big hit. (East.)

Quincy Adams Sawyer—
Picture drew well and pleased the audience. (Middle West.)

UNITED ARTISTS

A Doll's House—
Those who liked it couldn't see why anyone else didn't, but most of them thought Nazimova was crazy and that was all there was to it. On for a half-week run, but taken off. (Middle West.)

One Exciting Night—
Griffith certainly had the right idea. People do like this. More excitement than in "The Bat," though Griffith does make his people jump around idiotically. Ought to take anywhere. (Middle West.)

Picture that brought very good business. People liked it because it was something new. (Middle West.)

The Girl I Loved—
Not much of a picture, either artistically or dramatically. It just managed to pull through the week. (Middle West.)

Fairly good picture; average box office value. (Middle West.)

FOX

Brass Commandments—
William Farnum back in his old role with plenty of pep. Liked and well patronized. (East.)

Who Are My Parents?—
Picture not suited to the house where shown. Business bad. (East.)

Catch My Smoke—
One of the best Mix pictures and a good crowd drawer. (East.)

VITAGRAPH

The Ninety and Nine—
Out and out melodrama, good of its kind. Well suited to house where shown and did good business. (East.)

F. B. O.

Canyon of the Fools—
A very good picture. Good receipts. (Middle West.)

WARNER BROTHERS

The Little Church Around the Corner—
One of those pictures in which everyone in the cast does something fine. The women liked this very much. Not a picture so strong in action, but with a philosophy that seemed to make a hit. Satisfactory business. (Middle West.)

The Beautiful and Damned—
Not a howling success. (East.)

AMERICAN RELEASING

The Sign of the Rose—
Nothing like it on the screen. Packed 'em in. (Middle West.)

STATE RIGHTS

School Days
Good; youngsters seem to take well, and comedies also seem in favor. Did pleasant business for more than half week after being called in to finish out for a weak sister. (Middle West.)

Fabiola—
Nothing out of the ordinary. Good box office attraction. (Middle West.)

A Darling of the Rich—
Capacity business. (East.)

The Wrong Woman—
Will fit into any program. Patrons liked it and cannot complain of receipts. (Middle West.)

The World's a Stage—
Against easy competition, did not hold up for us. (West.)

PROGRAMS FOR THE WEEK OF MARCH 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Musical Numbers introducing specialties by Capitol Ballet Corps. Nutcracker Suite, Tchaikovsky, (a) Valse des Fleurs, Mlle. Gambarelli and the Misses Crawford, White, Savvor and Bawn; (b) Dance Chinoise, Thalia Zanou and Doris Niles; (c) Danse Arabe, Doris Niles and James Parker Coombs; (d) Danse de Miriltons, Mlle. Gambarelli; (e) Danse Russe-Trepak, Alexander Oumansky, Doris Niles, Thalia Zanou and Misses Crawford, White, Savvor and Brawn.
Novelty—New Lyman H. Howe Hodge-Podge.
Musical—Rudy Wiedoeft, Saxophone Virtuoso.
Prologue—A South Sea Idyl—Dorma Lee and Bruce Benjamin.
Feature—Lost and Found—Goldwyn.
Musical—Selections from "Maytime"—Capitol Grand Orchestra, with vocal number, "Sweethearts," Evelyn Herbert.
Cartoon—Day by Day, Aesop's Fables—Pathe.
Recessional—Organ.

Rivoli Theatre—
Overture—Introducing Juan Reyers, pianist.
Current Events—Rivoli Pictorial.
Vocal—"Give Me All of You," Gladys Rice.
Feature—The Tiger's Claw, Jack Holt—Paramount.

SUNDAY and ALL WEEK
GIVES WON'T MISS THIS- HUSBANDS SHOULD NOT
"WHAT A WIFE LEARNED"
THOS. H. INCE PRODUCTION
The drama of a woman who went seeking more than marriage could give!!
With MILTON SILLS-JOHN BOWERS & MARGUERITE DE LAMOTTE IN A PICTURE AS BIG AS INCE CAN MAKE
But-that's not all BUSTER KEATON IN "THE BALLOONATIC"
BUSTER GETS A BALLOON BY ACCIDENT CAN YOU PICTURE IT?
PHYLLIS HAVER, BATHING BEAUTY, IS IN IT, TOO—
CAPITOL NEWS
CAPITOL
CAPITOL ORCHESTRA
Coming! "The BEAUTIFUL AND DAMNED" with MARIE PREVOST and KENNETH HARLAN
IT'S WHAT YOU CALL 'ZIPPY'!

"What a Wife Learned" ad used by the Capitol theatre, Cincinnati.

CASINO
STARTING TOMORROW
The Picture You've Wanted to See
NELL SHIPMAN
In Her Latest Production
Made in Spokane and Surrounding Country
'The Grub-Stake'
Added Attraction HARRY SMITH Direct From the Klondike
The Sour-Dough Fiddler
ATTEND THE AFTERNOON PERFORMANCES AND AVOID THE EVENING CROWDS
"SPOKANE MADE MERITS YOUR TRADE"
ADMISSIONS NECESSARILY ADVANCED

Half page ad on "The Grub-Stake" used in Spokane newspapers by the Casino theatre

Specialty—"Danse Tzigane," Paul Oscard and Margaret Daily.
Comedy—The Frozen North, Buster Keaton.

Rialto Theatre—
Overture — "Tannhauser," Rialto Orchestra.
Scenic—The Chateau of France.
Musical—"Sorry," and "Love's Caravan," played by C. Sharpe-Minor—at the Wurlitzer.
Current Events—Rialto Magazine.
Specialty—Evelyn Law, of the "Follies"—in "Waltz," a Leventhal Music Film.
Feature—The Trail of the Lonesome Pine, Mary Miles Minter—Paramount.
Musical — Riesenfeld's Classical Jazz.
Comedy — The Counter Jumper, Larry Semon.

Mark-Strand Theatre—
Overture—"Ballet et Dansant," Mlle. Chabelska, premier danseuse.
Current Events—Mark Strand Topical Revue.
Prologue—To Mighty Lak a Rose.
Feature—Mighty Lak a Rose—First National.
Cartoon—Felix Gets Left.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Overture — "Tannhauser," with "Evening Star" number sung by Wilfred Gleen.
Vocal—Theme and Variations.
Current Events — Mark Strand Topical Review.
Vocal—"Carolina in the Morning," sung by Everett Clark with dance by Mlle. Francelli.
Novelty—Venetian Trio.
Feature—Brawn of the North, Strongheart, star dog—First National.
Added Attraction—The Pilgrim, Charles Chaplin—First National.
Recessional—"Hallelujah Chorus"—organ
Next Week—The Little Church Around the Corner.

Criterion Theatre—
Overture—"Songs of 1849," Criterion Ensemble and Orchestra.
Feature—The Covered Wagon—Paramount.

Lyric Theatre—
Feature — Hunting Big Game in Africa. Indefinite.

Cameo Theatre—
Feature—Down to the Sea in Ships—Hodkinson.

LOS ANGELES

Grauman's Theatre—
Overture—"The Fortune Teller."
Current Events—Pathe News.
Musical—"Sextette from Lucia"—Organ.
Comedy—Hazel from Hollywood—Christie.
Prologue — Atmospheric — titled "Bowery Block Party," twenty people—Song and Dance Act.

Grauman's Rialto Theatre—
Overture — Jan Rubini, violin soloist.
Current Events—Pathe News.
Scenic—Pathe Review.
Music—"Mother in Ireland"—Organ.
Feature—Bella Dona, Pola Negri—Paramount.
Recessional—Organ.

Miller's Theatre—
Feature—Jazzmania, Mae Murray—Metro. Moved to Miller's from the California theatre.

California Theatre—
Overture — Symphony Concert, "Polonaise Militarie Berceuse from Jocelyn."
Current Events—Fox and International News.
Comedy—A Quiet Street, Our Gang—Pathe.
Novelty—Topics of the Day—Pathe.
Feature—Driven—Universal.

Kinema Theatre—
Overture—"The Beautiful Galatea."
Current Events — International News.
Cartoon—Felix Gets Left.
Novelty—Music Film—The Chicken Reel.
Feature—The Flirt—Universal.
Recessional—Organ.
Next Week—The Pilgrim.

Loew's Theatre—
Overture—Organ.
Specialty—Alice Farewell to Maz Fisher, orchestra with special stage setting—four numbers.
Current Events — International News.
Specialty—Theodore Adolphus and company in dance act.
Feature—The World's a Stage—State Rights.
Cartoon—The Jumping Bean.
Recessional—Organ.
Next Week—Making a Man.

Metropolitan Theatre—
Overture—Mlle. Modiste.
Current Events—Pathe News.
Novelty — Organ with Slides — "Just an Old Love Song."
Cartoon—Felix in the Bone Age.
Scenic—Woods in Winter—Pathe.
Added Attraction—Act with three sets, entitled "A Trip Through Lasky Studio," combined with fashion show, costumes by local firm.
Feature—Mr. Billings Spends His Dime, Walter Hiers — Paramount.

Tally's Theatre—
Feature—My Wild Irish Rose—Vitagraph. Second Week.

Symphony Theatre—
Feature—The Shriek of Araby—First National. Fifth Week.

Attention compelling ad on "The Pilgrim," prepared by the Circle theatre, Indianapolis.

Grauman's Hollywood Egyptian Theatre—
Feature — Douglas Fairbanks in Robin Hood — United Artists. Twenty-second Week.

Pantages Theatre—
Feature—When Love Comes.
Seven Acts of Vaudeville.

Hillstreet Theatre—
Current Events — International News.
Feature—The Woman Conquers—First National.
Serial—Around the World in Eighteen Days.
Cartoon—Aesop's Fable—Pathe.
Seven Acts of Vaudeville.

CHICAGO

Chicago Theatre—
Overture — "Pomp and Circumstance."
Novelty — Topics of the Day—Pathe.
Specialty—Campbell Sisters in An Evening in Old Dixie.
Current Events—News Weekly.
Musical—Organ Solo, "Jazzmania," "Runnin' Wild," "You've Got to See Mamma Every Night," "Carry Me Back to My Carolina Home," and "Fate."
Specialty Feature—Jazzmania, Mae Murray—Metro.
Comedy—Felix Cartoon.
Next Week—Daddy.

Tivoli Theatre—
Overture — Popular Italian Melodies, Benj. Landsman singing "O Sole Mio," and "Sextette from Lucia."
Specialty — "Memories," Walter Pontius singing "Mother In Ireland."
Current Events—News Weekly.
Musical — Organ Solo, Milton Charles.
Specialty—Dresden China Dolls.
Feature—Tess of the Storm Country, Mary Pickford—U. A.
Novelty—Topics of the Day.
Next Week—The Christian.

Riviera Theatre—
Syncopation Week. Orchestra Introduction followed by "Farewell Blues," "Rose of Picardy," "Lovelight In Your Eyes," "Yankee Doodle Blues," "Memories," "Pretty Baby," etc.
Specialty—Abbott Dancers; Show Girls in Pitter Patter.
Feature—Bell Boy 13, Douglas McLean—First National.
Next Week—The Christian.

Roosevelt Theatre—
Feature — The Pilgrim, Charlie Chaplin—First National.

Loew's Park and Mall theatres, Cleveland, used this on "The White Flower."

The Rialto theatre, Des Moines, used this four-column ad on "The Flirt."

Woodlawn Theatre—
Overture—Vienna Beauties, "Valse de Concert."
Current Events—Woodlawn News and Views.
Novelty—Literary Digest—Hodkinson.
Comedy—Sweety, Baby Peggy.
Specialty—Cello Solo, "The Swan."
Feature—The White Flower, Betty Compson—Paramount.
Next Week—Java Head.

Barbee's Theatre—
Current Events — Universal News.
Feature—The Ex-Kaiser in Exile.
Added Attraction — The Second Fiddle.

BOSTON

Loew's State Theatre—
Overture—Orchestra, "Jolly Robbers," von Suppe.
Feature — Nobody's Money, Jack Holt—Paramount.
Vocal — Marjorie Moody, Coloratura Soprano.
Current Events — Pathe News Weekly.
Novelty — Topics of the Day — Pathe.
Feature — Where the Pavement Ends, Alice Terry and Ramon Novarro—Metro.
Recessional—Orchestra.

Loew's Orpheum Theatre—
Overture—Orchestra, "Aida."
Current Events — Pathe News Weekly.
Novelty — Topics of the Day — Pathe.
Musical—Orchestra.
Feature — All the Brothers Were Valiant—Metro.
Comedy—Day Dreams, Buster Keaton.
Recessional—Orchestra.

Boston Theatre—
Overture—Orchestra.
Current Events — Pathe News Weekly.
Novelty — Topics of the Day — Pathe.
Musical—Orchestra.

Arthur Swanke, advertising man of the Rialto, El Dorado, Ark., prepared this on "The Voice from the Minaret"

Novelty—Aesop's Fable.
Feature—The Flame of Life—Universal.
Comedy—Alarm, Al St. John.
Recessional—Organ.

PHILADELPHIA

Stanley Theatre—
Overture—Selections from "The Music Box Revue."
Current Events—Fox and Pathe News Weekly.
Novelty—Literary Digest—Hodkinson.
Musical Feature—Leo Ornstein, pianist, playing Nocturne in F sharp Major, Opus 15, No. 2, Chopin; "Impressions of Chinatown," Ornstein; "Rhapsody No. 12," Liszt.
Feature—Peg O' My Heart—Laurette Taylor—Metro.
Organ Selection—"The Music Box Revue."
Comedy—The Balloonatic—Buster Keaton.
Next Week—Jazzmania.

Stanton Theatre—
Current Events — Fox News Weekly.
Feature—Douglas Fairbanks in Robin Hood (seventh week).

Aldine Theatre—
Current Events—Pathe and International News.
Novelty—The Kaiser in Exile.
Feature—The Toll of the Sea—Metro.
Comedy—Hold Tight.
Novelty—Fun from the Press. Hodkinson.
Next Week—Bell Boy 13.

Karlton Theatre—
Current Events — Pathe News Weekly.
Feature—Adam and Eva—Marion Davies—Paramount.
Comedy—Children Welcome.
Novelty—School Day in Japan.
Next Week—A Front Page Story.

Display ad for the world premiere of "Look Your Best" at the Temple theatre, San Bernardino, Cal.

Palace Theatre—
Current Events — Pathe News Weekly.
Novelty—Hodge Podge.
Feature—The Christian — Goldwyn (second run).
Novelty—Literary Digest—Hodkinson.
Next Week—The Flirt (second run).

Victoria Theatre—
Current Events — Pathe News Weekly.
Comedy—Hold Tight.
Feature—Only a Shopgirl.
Scenic—Algeria.
Next Week—The Third Alarm.

Arcadia Theatre—
Current Events — Pathe News Weekly.
Feature—The Leopardess—Alice Brady—Paramount.
Comedy—No Luck.
Novelty—Movie Chats.
Next Week—The Nth Commandment.

Capitol Theatre—
Comedy—Let 'Er Run.
Feature—Lights of New York—Fox.
Novelty—Kinograms.
Next Week—Hearts Aflame.

Regent Theatre—
Comedy—High and Dizzy.
Feature—They Like 'Em Rough—Viola Dana—Metro.
Next Week—The Hero.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture "Caprice Fanastique," on cornet.
Current Events—Minute Views.
Novelty—Pointed Paragraphs.
Vocal—Dorothy Jardon and other singers.
Added Attraction—Sherwood Band
Musical—Violin Solo by Lipschultz and Band, "The Ranger" and Musical Interpolation.
Comedy—Mutt and Jeff.
Feature — Where the Pavement Ends—Metro.
Recessional—Organ.

Granada Theatre—
Overture—Little Rover.
Current Events—Granada News.
Cartoon—Felix Gets Left.
Specialty — Band and Solos in Synco-Symphonists Depicting "In Ireland."
Novelty—Fun from the Press.
Feature—Adam and Eva, Marion Davies—Paramount.
Recessional—Organ.

California Theatre—
Overture—Special Selections.
Current Events—News Review.
Comedy—Extra! Extra!
Specialty—Ben Black's Band, playing among other selections "Honolulu Blues" and "Nora," sung by three.
Scenic—Pathe Review.
Feature—The White Flower Betty Compson—Paramount.

Tivoli Theatre—
Feature—The Kid, Charles Chaplin and Jackie Coogan—First National. Third Week.

Portola Theatre—
Feature—Mad Love, Pola Negri—Goldwyn. Second Week.

Curran Theatre—
Feature — Douglas Fairbanks in Robin Hood — United Artists. Continued.

WASHINGTON

Crandall's Metropolitan—
Overture—"Orpheus."
Petite Musicale (Violin) — "Scherzo" (Van Goens); "To A Wild Rose" (MacDowell).
Current Events—Pathe News.
Comedy — The Balloonatic — Metro.
Feature—Bell Boy 13—Douglas MacLean—First National.
Next Week—The Light in the Dark.

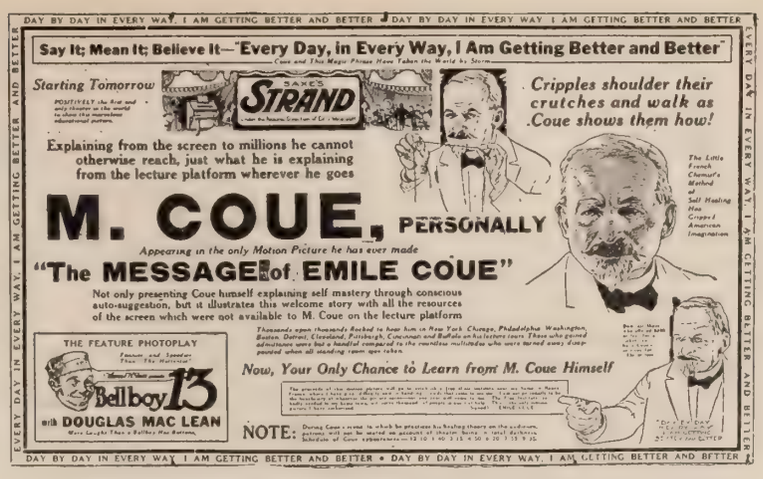
Loew's Columbia Theatre—
Feature—Adam's Rib—DeMille—Paramount (continued).
Next Week—Where the Pavement Ends.

Loew's Palace Theatre—
Overture — Popular Hits — "My Buddy," "Aggravatin' Papa," "Who Cares."
Current Events— Pathe News.
Novelty—Topics of the Day.
Cartoon—The Alley Cat—Aesop's Fable.
Feature—The World's Applause—Bebe Daniels—Lewis Stone—Paramount.
Next Week—The Girl I Love.

Moore's Rialto Theatre—
Overture—"Blossom Time."
Current News—Fox.
Comedy—The Big Show.
Feature—Mad Love—Pola Negri—Goldwyn.
Next Week—Thorns and Orange Blossoms.

THE picture the whole world has been waiting to see!
AT last the most famous love story of history comes to the screen in a blaze of power and glory . . . A swift moving drama of man's enslavement to women's beauty.
Richard Dix
Mae Busch
Hall Caine's THE CHRISTIAN
With
MAE BUSCH
MAHLON HAMILTON
RICHARD DIX
GARETH HUGHES
Once to every man—
BACK TO THE OLD PRICES
WEEK DAY MATINEES — 40c
EVENINGS and SUN. HOLIDAY MATS. — 50c
STARTS SATURDAY
New Garrick

Art ad on "The Christian" used for the run at the New Garrick theatre, Minneapolis.


DAY BY DAY IN EVERY WAY, I AM GETTING BETTER AND BETTER
Say It; Mean It; Believe It—"Every Day, in Every Way, I Am Getting Better and Better"
Starting Tomorrow
STRAND
Cripples shoulder their crutches and walk as Coue shows them how!
Explaining from the screen to millions he cannot otherwise reach, just what he is explaining from the lecture platform wherever he goes
M. COUE, PERSONALLY
Appearing in the only Motion Picture he has ever made
"The MESSAGE of EMILE COUE"
Not only presenting Coue himself explaining self mastery through conscious auto-suggestion, but it illustrates this welcome story with all the resources of the screen which were not available to M. Coue on the lecture platform
THE FEATURE PHOTOPLAY
Bellboy 13
with DOUGLAS MAC LEAN
Now, Your Only Chance to Learn from M. Coue Himself
NOTE:

Half-page display ad, strongly featuring the short subject, "The Message of Emile Coue,' used by Saxe's Strand theatre, Milwaukee

Current Events—Kinograms.
Comedy—In Dutch.
Vocal—"Swallows" and "Mighty Lak' a Rose."
Feature—Adam and Eva, Marion Davies—Paramount.
Recessional—Organ.
Next Week—Mr. Billings Spends His Dime.

Blue Mouse Theatre—
Overture—Medley of Irish Favorites.
Current Events—Fox News.
Added Attraction—Special nineteenth and twentieth series singers' popularity contest.
Comedy—The Agent.
Music—"Suzanna"—Organ.
Feature — A Woman's Woman, Mary Alden—Allied P. & D.
Next Week—Suzanna.

Liberty Theatre—
Overture—Organ.
Current Events—Liberty and selected News Weeklies.
Scenic—Pathe Review.
Comedy—Glad Rags.
Feature—Kick In—Paramount.
Recessional—Organ.
Next Week—The World's Applause.

Winter Garden Theatre—
Overture.
Current Events — International News.
Novelty—Screen Snapshots.
Short Subject — Disposing of Mother, Mary Alden.
Feature—You Never Know, Earle Williams—Vitagraph.
Recessional—Organ.

BALTIMORE

Century Theatre—
Overture — Century Symphony Orchestra.
Comedy—Chased Bride.
Vocal—"Trio from Lombardi."
Feature—Mad Love—Pola Negri—Goldwyn.

NEWARK

Branford Theatre—
Overture—"Masaniello"—Aubar.
Current Events—Branford Review.
Vocal—Bernice Schalker, contralto.
Novelty—Topics of the Day.
Vocal—Lucille Nelson, soprano.
Comedy — The Agent — Larry Semon.
Feature—The Stranger's Banquet—Goldwyn.

SEATTLE

Coliseum Theatre—
Overture—"Salut a Pesche."
Current Events—Pathe Weekly and Kinograms.
Novelty—Fun from the Press.
Added Attraction—The Knight in Gale.
Feature—Hearts Aflame—Metro.
Recessional—Organ.
Next Week—Making a Man.

Columbia Theatre—
Overture—Selections from "The Fortune Teller."
Current Events — International News.
Novelty—Topics of the Day.
Comedy—The Kid Reporter.
Feature—Driven—Universal.

Strand Theatre—
Overture — Medley of Popular Operas.

ST. LOUIS

Missouri Theatre—
Overture—"Isle of Erin," Missouri Symphony Orchestra.
Current Events — Missouri News and Views.
Novelty—Fun from the Press.
Vocal—Joan Zafara, concert soprano, solo.
Cartoon—Felix cat cartoon, accompanied by Stuart Barrie at Wurlitzer.
Prologue—"The Garden of Eden."
Feature — Adam's Rib, DeMille—Paramount.

New Grand Central, West End Lyric and Capitol—
Overture—"Eileen."
Current Events—News and views.
Novelty—Topics of the Day—Pathe.
Musical—Organ solo—"Red Moon Waltz."
Specialty—"In the Land of the Shamrock," with James Stevens, Sudwarth Frazier and Kendall Capps (at Grand Central only).
Comedy—The Electric House, Buster Keaton.

Delmonte Theatre—
Overture—Hunfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press—Screen Snapshots.
Specialty—Sweet's Singing Band.
Feature—The World's a Stage—S. R.

Rivoli Theatre—
Overture—Janssen's Rivoli Orchestra.
Current Events — International News.
Novelty—Fun from the Press—Hodkinson.
Comedy—Sweetie, Baby Peggy.
Feature—The Flame of Life—Universal.

William Fox Liberty—
Overture — Liberty concert orchestra.
Current Events—Fox News and Kinograms.
Comedy—The Four Flusher.
Novelty—Aladdin and the Wonderful Lamp.
Feature—Wildness of Youth—S. R.

Columbia Theatre—
Overture.
Current Events—Fox News; Kinograms.
Comedy—The Four Flusher.
Serial—Ninth episode of Plunder.
Feature — Bulldog Drummond — S. R.
Also five acts of vaudeville.

Effective use of press book material on "The Hottentot" by the Rex theatre, Eugene, Ore.

KANSAS CITY

Newman Theatre—
Overture—"Il Guarany."
Current Events — Newman News and Views.
Musical—"The World Is Waiting for the Sunrise," Organ Solo.
Comedy — "Extra, Extra," Lloyd Hamilton.
Specialties—Miss Bobbie Tremaine, dancer; Ernie and Billy Loos, vocal duet, and Coon-Sanders Novelty Singing Orchestra.
Feature—What a Wife Learned—First National.
Next Week—Racing Hearts.

Liberty Theatre—
Overture—Selections.
Current Events — Pathe and Fox News.
Musical—Organ Selections.
Short Subject—Capitol Shots.
Specialty — Carsello, accordionist, and Kuhn-Chaquette Jazz Band.
Feature — The World's a Stage, Dorothy Phillips — Principal Pictures—S. R.
Next Week — The Beautiful and Damned.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Specialty—Dr. Carlos De Mandil, violin soloist.
Double Feature — Broken Chains, Colleen Moore—Goldwyn. The Pilgrim, Charles Chaplin—First National.
Next Week—Adam and Eva.

Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—High Power.
Cartoon—Aesop's Fables.
Short Subject — Wolves of the Waterfront.
Feature — Nobody's Money, Jack Holt—Paramount.
Next Week—The Leopardess.

CLEVELAND

Stillman Theatre—
Overture — "Hejre Kati" by Hubay, Violin Solo. "I Love a Little Cottage," Organ and Violin Duet.
Specialty—Jazz Orchestra.
Feature — Jazzmania — Mae Murray—Metro (second week).
Next Week—Adam's Rib.

Allen Theatre—
Overture—Jazz Overture.
Specialty—Jazz Band with Jazz Chorus.
Current Events — International News.
Novelty — Literary Digest — Fun from the Press—Hodkinson.
Comedy—The Balloonatic—Buster Keaton.
Added Attraction—Fruits of Faith —Will Rogers—Pathe.
Feature—Bell Boy 13—First National.
Next Week—Brass.

State Theatre—
Overture—Popular Medley.
Specialty—Vaudeville.
Extra—Style Show.
Feature—Mad Love—Pola Negri —Goldwyn.

Park Theatre—
Overture — Second Hungarian Rhapsody.
Musical Novelty—Jazz Specialty: (a) "Way Down Yonder in New Orleans"; (b) "The World is Waiting for the Sunrise"; (c) "Lady of the Evening"; (d) "Pack Up Your Sins."
Comedy—High Fliers—Hallroom Boys.
Scenic—Birthday.
Current Events—Kinograms.
Novelty — Literary Digest — Fun from the Press—Hodkinson.
Feature — Racing Hearts — Paramount.
Next Week—Adam and Eva.

Reade's Hippodrome—
Overture—Fox Trot Medley.
Current Events — Plain Dealer Screen Magazine.
Novelty—Vaudeville.
Feature—The Flame of Life—Universal.
Next Week—I Am the Law.

Standard Theatre—
Current Events — International News.
Comedy — Sweet and Pretty — Brownie the Dog—Century Comedy.
Feature—Nobody's Bride—Herbert Rawlinson—Universal.
Next Week—The Hills of Hate.

DES MOINES

Des Moines Theatre—
Special Violin Solo—"Mighty Lak' A Rose"—Leon Dashoff.
Comedy — Balloonatic — Buster Keaton.
Feature—Mighty Lak' A Rose—First National.
Next Week—Poor Men's Wives.

Strand Theatre—
Current Events — News — Kinograms.
Comedy — Baby's Welcome — Christie.
Feature—The White Flower—Paramount.
Specialty—Kyman Wiltse, violinist, plays "The World is Waiting for the Sun Rise."
Next Week—Java Head.

Garden Theatre—
Scenic — Natural Born Liar — Bruce.
Feature — Shadows — First National.

DALLAS

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Novelty—Literary Digest's Fun from the Press.
Comedy — No Wedding Bells — Larry Semon.
Feature—Gimme—Goldwyn.
Recessional—Organ.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Feature—Adam's Rib — DeMille—Paramount.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Feature — Douglas Fairbanks in Robin Hood — United Artists—Third week.
Next Week—Not booked.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature — The Girl I Loved — Charles Ray—United Artists—Second Week.
Next Week—The Third Alarm.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Comedy—Blazes—Mermaid.
Feature — The Beautiful and Damned—Warner Brothers.
Next Week—Daddy.

Lyric Theatre—
Overture—Lyric Orchestra.
Comedy—The Champeen—Pathe.
Cartoon—Aesop's Fables—Pathe.
Feature—Thorns and Orange Blossoms—Al Lichtman.
Next Week—The Pride of Palomar.

OMAHA

Empress Theatre—
Features—What Fools Men Are—American Releasing; beginning Thursday, The Queen of the Moulin Rouge—American Releasing Corporation.
Four acts of vaudeville.

Rialto Theatre—
Feature—Little Church Around the Corner—Warner Brothers.
Comedy—Day Dreams — Buster Keaton.
Overture—Lucia de Lammermoor.
Musical—Organ solo.
Current Events—Kinograms.
Novelty—Fun from the Press.
Specialty—Prince Lei Lano in Hawaiian songs.

Sun Theatre—
Overture—Selected.
Feature—Toll of the Sea—Metro.
Comedy—Rob 'Em Good — Bull Montana.
Current Events — International News.
Next Week—Mad Love.

Moon Theatre—
Features—Canyon of the Fools—Harry Carey—F. B. O.
Beginning Thursday—Ghosts. Patrol—Universal.

World Theatre—
Feature—A Front Page Story—Vitagraph.
Six acts of vaudeville.
Next Week—When Love Comes.

Strand Theatre—
Feature—My American Wife—Paramount.
Comedy—Hula Honeymoon.

Walnut
Sunday and All Week
A GREAT AMERICAN PLAY
Screened by
A GREAT AMERICAN DIRECTOR
Fred Niblo
Creator of "BLOOD and SAND" and "DOUGLAS FAIRBANKS in The THREE MUSKETEERS"
"The Famous Mrs. Fair"
Shaking shoulders and cocktails—Painting the town and her face red—Burning up cigarettes and roomin' houses—
THEY HAVE THEIR PRICE AS YOU WILL SEE!!
PATHE NEWS
AESOP'S FABLES
TOPICS
Look at this Cast
MYRTLE STEDMAN
MARGUERITE DE LA MOTTE
CULLEN LANDIS
HUNTLEY GORDON
WARD CRANE
Week of CECIL B. DE MILLE'S
March 18 "ADAM'S RIB"
with MILTON SILLS—THEO. KOSLOFF—ELLIOTT DEXTER—ANNA Q. NILSSON—PAULINE GARON

Ad on "The Famous Mrs. Fair," used by the Walnut theatre, Cincinnati.

Overture—Halka—by Moninszko.
Current Events—Fox News.
Next Week — Glimpses of the Moon.

ST. PAUL

Capitol Theatre—
Overture—"March Slave," Tschaikowsky.
Novelty — Capitol Snickers — Fun from the Press—Literary Digest.
Current Events—Capitol Digest—Pathe News, International News and Current Events.
Morrison Sisters (in close harmony) singing: "At Dawning" and "Honeymoon Times."
Cartoon—Colonel Hezza Liar in Ghosts.
Specialty—Bailey's Unlucky Seven (Instrumental Entertainers a la Bocks Kar).
Feature—Peg O' My Heart—Laurette Taylor—Metro.
Novelty — Screen Snapshots — Urban Movie Chats.

ROCHESTER

Eastman Theatre—
Overture — "Espana" (Spanish Rhapsody) Chabrier.
Current Events—Magazine.
Music — Organ Solo — "Lovin' Sam."
Novelty—The Enchanted City.
Divertissements—Forova Dancers —(a) "Moment Musicale," Schubert; (b) "The Skylark," Diego; (c) "Danse Hollande," Grieg.
Feature—The Pride of Palomar—Paramount.
Recessional—Organ.

DETROIT

Adams Theatre—
Overture—"Chocolate Soldier.'
Current Events — International News.
Vocal—Emma Noe, soprano, Chicago Grand Opera Co,
Feature—Mad Love, Pola Negri—Goldwyn.
Comedy—Be Yourself.
Recessional—Organ.

Broadway Strand Theatre—
Feature—The Christian—Goldwyn. Second Week Continued.

Capitol Theatre—
Overture—First Hungarian Rhapsody.
Current Events—Pathe News.
Specialty—The Dennis Sisters, singers.
Features—Night Life in Hollywood —Arrow; Toll of the Sea—Metro.
Recessional—Organ.
Next Week—Daddy.

Fox Washington Theatre—
Current Events—Fox News and Screen Snapshots.
Comedy—An Alaskan Honeymoon.
Vocal—Tenor soloist.
Feature—Notoriety—State Rights.
Comedy—Hello Pardner.
Recessional—Organ.

Madison Theatre—
Overture—Selected.
Current Events—Pathe News.
Specialty — Taylor, Marcy and Hawks, singers.
Feature—What a Wife Learned—First National.
Recessional—Organ.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

BLAIR COAN has returned from Los Angeles and "The Little Girl Next Door," the first picture of any pretensions to be filmed in Chicago in several years and produced by Blair Coan Productions, Inc., is being given its first exhibitor's showings in Chicago, with the probability that it will have its public premiere in a loop theatre in April. The production was filmed entirely in Chicago at the old Essanay studios, but the cutting and other mechanical touches were completed in Los Angeles a few days ago. At its first private showing at the Hotel Ambassador, Los Angeles, the seven-reeler was afforded very favorable comment in the newspapers. Pauline Starke enacts the title role in a drama that depends much on a strong element of mystery to carry it to an unusual denouement. The cast also includes Carmel Myers, Mitchell Lewis, James Morrison, Ed Kennedy and others.

Ascher Brothers have taken over the Vista theatre, a twelve hundred seat house, and will operate it as part of their circuit. They have, at the same time, let go of their Kenwood theatre, which will be taken over by Leo Salkin on May 1st.

Lubliner & Trinz have closed a ten year lease for the Lakeside thetre, at 4730 Sheridan road, including the entire building containing four stores and second floor offices. The new lease starts on May 1st, 1924, the present one, which is also held by Lubliner & Trinz, expiring on April 30th, 1924.

Glen Reynolds, of De Kalb, has been appointed chairman of the Illinois Motion Picture Theatre Owners' national convention committee and will co-operate with the national organization in all matters pertaining to the forthcoming Chicago gathering. The various sub-committees will be appointed this week and will start work lining up entertainment and other features for the convention.

Harold Lloyd in "Dr. Jack" is still running merrily along at the Orpheum, where it is in its fourth week of big business and, according to General Representative Ralph Kettering, of Jones, Linick & Schaefer, it has broken all past records for attendance at his firm's State street playhouse.

"The Christian" did a big business in its week's run at the Blackstone, South Bend, despite the bad weather. It opened in a raging blizzard and did more than eighteen hundred dollars gross on Sunday, which was hardly expected, considering this handicap. Publicity Director Nealand, of Goldwyn's Distributing Corporation Chicago office, co-operated with Manager Ezra Rhodes in the exploitation and advertising campaign, features of which were the beaver board flags which were attached to the trolley company's span wires on the main streets, and the bargain day on Friday, for which coupons were run in two daily papers, which said: "Bring this coupon and one dollar and your entire family can see the winner picture, 'The Christian.'"

The appearance of Miss Nora Bayes at Jones, Linick & Schaefer's new McVicker's this week marks a new development in the policy of this theatre and it is understood that a number of other internationally famous stars of the speaking and opera stages will follow her at McVicker's theatre.

Roderick Ross is back in the city after a winter spent in Cuba, where he is interested in a large dairy corporation. Mr. Ross may get into the film business actively and is considering a film project which may take him to New York.

The Paris theatre at Decatur is scheduled to reopen immediately, following a shut-down of about three months.

W. T. Pierce, of the Peerless theatre, Kewanee, is making an extended business and pleasure trip throughout the Central West and expects to be away from his headquarters for several days.

Charles Lamb, of Rockford, one of the best known exhibitors in the state, was in the city this week on a booking trip, and reports business good, although the blizzard of the past week put a crimp in it for the time being.

Louis Murphy, of Spring Valley, has broken ground for a five hundred seat house to replace the theatre which was destroyed by fire some time ago.

Charles E. Morton, owner of the Family theatre at Mount Carroll, took over the Grand at Galena, Ill., this week and will, hereafter, operate both houses.

H. A. Spanuth has taken over the thousand seat Peerless theatre, at 3955 Grand boulevard, from Ascher Brothers, and the house opened up under its new management on March 17th. Ascher Brothers had operated the Peerless for the past five years.

Chicago's income tax payments of this month exceeded those of a year ago by a large margin. It is based on the sworn schedules of increased incomes and is incontrovertible proof of returning prosperity, which none can question. The record is one that is of vital interest to Chicago motion picture men,

Illinois M.P.T.O. to Hold Convention at Hotel Sherman, Chicago, April 18, 19

THE State Convention of the Illinois Motion Picture Theatre Owners will be held at the Hotel Sherman, Chicago, April 18th-19th, and Messrs. Siegel, Silha and Dernbach have been appointed on the convention and entertainment committee which will have charge of this event.

The election of officers for the ensuing year and of delegates to the National Convention, which is of unusual interest to the Illinois organization, as it will be held in Chicago during May, will be important events of the state meeting.

The convention and entertainment committee already are making arrangements for a big get-together banquet on the first night of the State Convention, April 18th, in which all branches of the industry will participate and to which will be invited, a number of leaders in political, business and financial circles.

The banquet is intended not only to afford members of the Motion Picture Theatre Owners, exchange men and others opportunity to get acquainted, but is also planned to impress the political powers of Illinois with the size, strength and solidarity of the motion picture theatre interests of the state.

In addition to the addresses at the dinner, some fine entertainment is promised those who attend, by Messrs. Siegel, Silha and Dernbach.

Among the Exchanges

BOB SCHULER, special representative of Famous Players-Lasky accessory department, was called from Chicago to Bellevue, Ky., to attend the funeral of his father.

The first print of "Grumpy," the picture starring Theodore Roberts, arrived at Paramount's Chicago headquarters last week and those who witnessed its screening are sold on Theodore as a star. "Grumpy," while not an elaborate production in the sense of great sets or use of large crowds, is said to be as full of entertainment value as an egg is of meat.

Joe Campbell, of Goldwyn Pictures' sales organization, is back on the job this week after being confined to his home for several days with a touch of pneumonia. Manager Ben Reingold was absent from the office this week, suffering with a heavy cold, but expected to be cured up in quick order.

Manager of Distribution F. M. Brockell, of First National, was in the city last week conferring with District Manager Seery and Exchange Manager Bond on sales plans. Mr. Seery, immediately after the conference, left for Biloxi, Miss., where he will put in a fortnight playing golf and resting up.

Herman Stern, assistant general manager of Universal Film Company, already is in training for the opening of the golf season, and boys, you ought to see the little ball hit the bull's eye up in Leiter's winter practice course. Country Sales Manager I. L. Leserman is also exercising, but in a different way. He is out in the state lining up the live ones for Universal jewels.

Manager Martin has put Ray Nolan in charge of the Pathe complaint and adjustment bureau, and exhibitors can feel assured of a square deal from the efficient and genial Ray.

Louis Laemmle, of Universal, is making plans for a European trip for his family and during their absence Louis will be found on the bachelor's list for a few months.

E. J. Timponi is a new Metro salesman and has been assigned to the Wisconsin territory by Manager Rozelle. Mr. Timponi is a veteran showman and has had considerable experience managing moving picture road shows. He is a brother of Manager Timponi, of the Colonial theatre.

Assistant General Sales Manager T. J. Connors, of Metro, spent the last two weeks in Chicago territory, making the rounds with District Manager Shirley. He found conditions satisfactory and is optimistic, as all signs point to continual improvement in the picture business. Paul Mooney, representative of the L. B. Mayer Productions, releasing through Metro, and W. E. Bachmeyer, Metro district manager, with headquarters in Cincinnati, came into Chicago last week for a conference with Messrs. Connors and Shirley.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

The titles for "The Common Law" have been completed by Edward J. Montagne.

The Max Miller Productions of San Francisco are engaged in making a series of pictures co-starring Patricia Palmer and Ranger Bill Miller from stories by Stewart Woodhouse.

The H. & B. Film company has leased the Bronx studio on Glendale Boulevard and is making a series of eight five-reel subjects featuring Cliff Smith, who directs, also.

The first original story by Eugene Vogt, title "Scarred Hands," is now being completed. The cast is composed of Eileen Sedgwick, Myles McCarthy, Lew Meechan, Eugene McKay, Ben Corbett, and Ada Pope.

The Rockett Lincoln company, under the direction of Philip Rosen, has gone to the snow country in northern California to make exteriors of Lincoln's birthplace. The principal players in this sequence are James Gordon and James Clarke.

The Blair Coan production, "The Little Girl Next Door," from an original by Louis Weadock, with Carmel Myers, Pauline Starke, James Morrison, Mitchell Lewis and directed by W. S. Van Dyke has been completed and was shown at the Ambassador theatre on the sixteenth. Coan is leaving for the east with negative and print, and will later produce "Graustark," "The Blindness of Virtue" and three others. The picture "The Little Girl Next Door" is an exposé of spiritualism.

M. C. Levee has shipped the First National's complete negative and prints of "The Isle of Lost Ships," produced by Maurice Tourneur.

Director Maurice Tourneur has selected the following cast for "The Brass Bottle": Harry Myers, Ernest Torrance, Tully Marshall, Clarissa Selwyn, Ford Sterling, Aggie Herring, Charlotte Merriam and Ed Jobson.

Frank Borzage's production from the story "Terwilliger," will, in all probability be titled "Children of the Dust." Pauline Garon is beginning work in this picture this week.

Allen Holubar's subject "Slander the Woman" has been shipped. This is Holubar's last for First National under his present contract. Dorothy Philips is reported to have made a contract for appearance in other First National productions.

Gladys Brockwell has been engaged to play in "Penrod and Sam" from the Booth Tarkington story, to be directed by William Beaudine, a J. K. McDonald production.

Richard Walton Tully has signed Maurice Canonge and Max Constant, French actors, for important roles in "Trilby," to be directed by James Young.

Sid Franklyn is back from New York and is casting "Dulcy," starring Constance Talmadge.

Norma Talmadge's "Ashes of Vengeance" is promised to be the most elaborate of her career. It is a costume subject, laid in the period of King Charles the Ninth. Three hundred extras' costumes are being made and gigantic sets erected. Frank Lloyd is the director.

Tom Forman and company, now on the Rio Grande river, are engaged in making exteriors for "The Broken Wing" and using twenty-five hundred people.

In production is L. J. Gasnier's "Daughters of the Rich."

William Duncan and Edith Johnson are finishing their coming special at the Vitagraph studio in Hollywood. The story is a drama in which the hero straightens out the political troubles of a typical western town.

Arthur H. Jacobs, one of the newest producers in the coast film colony, who is making the Frank Borzage productions, has just signed Lloyd Hughes to play one of the star parts in his initial picture which Mr. Borzage is starting to direct at the United studios.

Paul Bern has joined the John M. Stahl unit at the Louis B. Mayer studio to prepare the continuity for Mr. Stahl's next First National attraction, a society drama, and supply an original story for future production by the director.

John Griffith Wray, director for Thomas H. Ince, who has just returned from a month's visit in New York City, will begin work shortly on a new Ince production at the studios at Culver City.

East and West with Fox

Dustin Farnum has begun work at the William Fox Hollywood studios on a new picture, "The Grail," direction of Colin Campbell. The supporting cast includes, Peggy Shaw, lead; Alma Bennett, Leon Barry, Virginia Warwick, little Richard Headrick, Carl Stockdale, Frances Raymond and others.

William Russell is hard at work on a new picture temporarily called "Alias, the Night Wind." Joseph Franz, directing Bill's last Fox picture, "Good-Bye, Girls," showed him in a comedy-melodramatic role, whereas, in his new picture, according to reports, he is depicted in an entirely different character. Maude Wayne, a newcomer to the Fox lot, is his leading lady.

At Universal City

Edward Sedgwick is directing Hoot Gibson in "Blinky," with Esther Ralston, appearing opposite in the story by Gene Markey Gibson. He appears as "Mama's Boy," named Geoffrey Arbuthnot Islit.

The all-star production, originally titled "His Good Name," directed by Harry Pollard, with Rockliffe Fellowes, Buddy Messinger, Fritzi Brunette in the cast, has been given the title of "Your Good Name" and will be released in seven reels as a Jewel production.

Edward T. Lowe, Jr., has completed the continuity for "The Self-Made Wife," by Elizabeth Alexander, which will have an all-star cast and will probably be directed by Jack Conway.

Century Cut-Backs

Stern Brothers have engaged a vaudeville troupe named Gorham Follies to make a series of six two-reel specials under the direction of Archie Mayo.

Alf Goulding has completed "The Orphan," featuring Baby Peggy.

"Gasoline Love," featuring Fred Spencer has been completed.

Al Spencer has completed "Fare Enough" and is now directing Jack Cooper, Margery Marcelle and Jack Earle in "Sky High."

F. B. O. Production Notes

The Harry Carey company, under the direction of Val Paul, has gone to Truckee for exteriors in "The Miracle Baby" by Frank Pierce. The continuity was prepared by Isadore Bernstein and Jacques Jaccard. The cast includes Margaret Landis, Hedda Nova, Charles J. LaMoyne, Edward Hearne, Edmund Cobb, Alfred Allen, and Bert Sprotte. The picture required northwestern atmosphere and snow background.

With Paramount Units

Richard Dix has been selected as leading man for Betty Compson in "The Woman With Four Faces," under the direction of Herbert Brenon.

William DeMille is beginning work on "Only Thirty-Eight," adapted by Clara Baranger from the play.

Jacqueline Logan, Maurice Flynn and William Davidson have been engaged as principals for the George Melford production of "Salomy Jane," on which production starts next Monday.

In production are "The Cheat," Pola Negri; "Blue Beard's Eighth Wife," Gloria Swanson; "Fair Week," Walter Hiers, the last under direction of Robert Wagner.

Jerome Storm will begin production of "Children of Jazz," with a cast including Theodore Kosloff, Richard Cortez, Estelle Taylor and Robert Cain.

Charles Maigne is to direct "The Silent Partner," with Leatrice Joy and Owen Moore.

Around Metro Studios

Haryy Garson announces "Larubia," a Spanish play as the next starring vehicle for Clara Kimball Young. Thomas C. Heffron will direct. The continuity is being prepared by Frank Beresford and the supporting cast made up of Al Roscoe, Lewis Dayton and Louise Bates.

The complete cast for Rex Ingram's "Scaramouche," in addition to Alice Terry, Ramon Navarro and Lewis Stone, includes Lloyd Ingraham, Edith Allen, Lionel Belmore, Julia Smythe Gordon, Broadwitch Turner, Otto Mattieson, Edward Connelly, John George, George Seligman and Kala Pasha.

Harold Shaw has been engaged to direct Viola Dana in "Rouged Lips," by Rita Weiman. Production goes under way on April 9th.

The Hunt Stromberg-Bull Montana comedy, "One Wild Day," has been completed and Stromberg is beginning on "Hard Boiled," under the direction of Chuck Reisner. While at Truckee Stromberg completed "Snowed Under," starring Montana and in the cast will appear Chuch Reisner, Florence Gubert, Douglas Carter and Val Harris.

The Sennett-Ben Turpin comedy, titled "Pitfalls of a Big City," being made under the direction of Hampton Del Ruth includes the following players: James Finlayson, Priscilla Bonner, Dot Farley, Madeline Hurlock, and Dog Teddy.

Mason Litson, business manager for the Reginald Barker Company has gone to Wainright, Canada, to arrange for the use of locations in Canadian National Park and along the Athabse River for "The Law Bringers." Robert Anderson and Edward J. Brady have been added to Barker's cast.

On the Goldwyn Lot

The Marshall Neilan company has been sent to Mexico to make scenes for "The Eternal Three," under the direction of Frank Urson.

Maude George and Charles Clary have been added to the cast of "Six Days," to be directed by Charles Brabin.

Carmelita Geraghty, Rhea LaForte and Jean Haskell have been added to the cast of Neilan's "The Eternal Three."

Hughie Mack has been engaged by Von Stroheim to appear as "Heise, the Harness Maker."

Emmett Flynn's first production will be from F. Marion Crawford's story, "In the Palace of the King."

John Charles Thomas, the noted American singer, made his last appearance on the concert stage at Aeolian Hall, New York, last Sunday prior to entering the field of the silent drama. Mr. Thomas has cancelled the remainder of his concert tour and will not be heard in a song recital until he finishes his work on "Under the Red Robe," which the Cosmopoliton corporation is picturizing from the story by Stanley Weyman.

LAURETTE TAYLOR
IN
PEG O' MY HEART
TAKE ONE
The most beloved play of a generation Starring the actress who made 'Peg' famous
A bit of a Miss a bit of a brogue and a bit of the sunshine of Ireland

Attractive lobby display for "Peg o' My Heart" prepared by Manager Charles E. Sasseen of the Queen theatre, Galveston, Texas, making effective use of a poster cut-out

Advisory Board and Contributing Editors, Exhibitors' ServiceBureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Marquee display arranged by Manager E. C. Bockins of the Valentine theatre, Canton, Ohio, on "When Knighthood Was in Flower"

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.

William Cutts, Manager, Columbia theatre, Portland, Ore.

Phonograph window tie-up on "When Knighthood was in Flower" at Homer Ellison's Princess theatre, Denver

Brass Band Furnished in "Lorna Doone" Tie-Up

NEWARK, N. J.—Obtaining a whole brass band through a mercantile tie-up is a new high mark in link-ups, it would seem. The Branford theatre, in presenting "Lorna Doone," obtained the band from the National Biscuit Company, which has tied up with this picture throughout the country.

The "Lorna Doone" band, it was called, and it presented a handsome appearance in big blue coats, military hats and its swaggering bandmaster. The band paraded to the theatre and always brought with it a large number of followers.

A stage setting, reminiscent of the "Smilin' Through" layout, with a brick house and white portico, was used for the prologue. A soloist singer gave the act.

Exploitation Used in Mexico City for "Manslaughter"

Mexico City, Mex.—William C. Winship, manager of Paramount's Mexico City office, reports a successful exploitation stunt which was used for "Manslaughter" recently.

In cooperation with the management of the Teatro Olimpia, Paramount's first run house in Mexico City, a battered automobile was installed in the theatre lobby with appropriate signs calling attention to the showing of the picture. Shortly afterward, a squadron of police appeared on the run and demanded information as to how the wrecked car had got into the lobby. They were acting under the impression that efforts were being made to conceal a street accident and were not appeased until they were given insight into the new departure in picture exploitation.

But this was not all! Peons for miles around heard of the novelty and brought in their pesos in an effort to buy chances on what they supposed was a public raffle. They, too, were disappointed, but some remained for the show.

Newspapers Tie-Up on Serial of "Beautiful and Damned"

New York, N. Y.—Large numbers of newspapers throughout the country are running the fiction version of "The Beautiful and Damned," by F. Scott Fitzgerald, according to reports being received in New York.

Charles Scribner's Sons, New York, publishers of the novel, concede the book to be the greatest selling literary work that has been published by them in many years. Realizing the tremendous vogue of the picture, and in response to newspaper demands for the serialization rights, Scribner's immediately acceded to the requests. As a consequence, the New York Daily News and other leading newspapers in America are printing the story of "The Beautiful and Damned," giving exhibitors excellent tie-up opportunities.

Novelty Herald Made Up on "Brothers Under The Skin"

MONTGOMERY, Ala.—Manager H. C. Farley of the Empire theatre, had 2,000 inexpensive novelty heralds made up on "Brothers Under the Skin" that created a great deal of interest. They were three by six inches in size, folded once. The front cover read: "Everyone Should Get Married—But—;" and on the inside was: "They Should See —'Brothers Under the Skin' First." The play dates followed.

Prince of Wales Angle Aids "Knighthood" Contest

LONDON, Ont.—T. W. Logan of the Allen theatre and George A. Smith, Paramount exploiteer, capitalized on the popularity of the Prince of Wales since his American tour, in exploiting "When Knighthood was in Flower." They staged a beauty contest for "When Knighthood was in Flower," they announced that the prize would be a cabinet photograph of the winner which would be posted forthright to H. R. H. the Prince of Wales. This was enough to bring out nearly 1,000 contestants.

Messrs. Logan and Smith also obtained plentiful publicity for "The Pride of Palomar," by staging a great indoor fair. The news was heralded through a special six-page supplement with "Pride of Palomar" publicity on every page, and a big three-deck box-car streamer on the front page. On each page was a two-column box, prominently displayed, reading: "Go to the Allen Theatre."

The local hydro company attended to the special lighting of the lobby and the booths taken by the merchants. Festival was opened by the mayor and a committee of representative citizens, with a regimental band furnishing the music.

Manager Ray Beall, of the Rex theatre, Spartanburg, S. C., prepared this lobby for "Tess of the Storm Country"

Manager Ross D. Rogers of the Mission theatre, Amarillo, Texas, arrang ed this lobby display on "Dr. Jack," giving strong prominence to the star

Combines "Robin Hood" and "Christian" in Stunt

Brooklyn, N. Y.—When Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre had "Douglas Fairbanks in Robin Hood" and "The Christian" booked for consecutive showings, Publicity Director Lee S. Ferguson took advantage of the fact that both stories were in book form, and fortunately enough both were published by Grosset & Dunlap. This permitted a book tie-up for two weeks in succession, taking in some of the best windows in Brooklyn, a large space in Abraham & Straus' being included. The "Robin Hood" book is the special motion picture version from Douglas Fairbanks' picturization, and that of "The Christian" is the novel by Sir Hall Caine. In some instances both books were shown in the same display, thus accenting the two weeks' bookings at the Mark Strand more strongly. With the display were shown scenes from the pictures and announcement cards.

As "Robin Hood" was booked for only one week, the campaign centered in an effort to get the crowds into the house at the early performances, starting at 11:45 daily. On the closing day a special morning show was given for pupils of two of Brooklyn's high schools.

Special compo board front for "East is West" prepared by Manager A. B. Hill of the Imperial theatre, Jacksonville, Fla. The outside was also brilliantly painted in color

Tie-up with New Car Made on "Rich Men's Wives"

SUMTER, S. C.—When exploiting "Rich Men's Wives," Manager Oscar White of the Rex theatre decided to capitalize on the interest in a new automobile, the Star, that had been extensively advertised in Sumter recently. He borrowed a new Sedan from the local dealer and used this copy on the sides:

"Rich Men's Wives use this car but you don't have to be a rich man's wife to own one."

The car was driven about the streets two days in advance and then placed in the lobby for the engagement. Hanging over the car in the center of the lobby was a banner giving the title of the picture and the names of the featured players.

Jolly Junior Club Matinee is "Oliver Twist" Tie-Up

Buffalo, N. Y.—When Manager Vincent McFaul presented Jackie Coogan in "Oliver Twist" at Shea's Hippodrome he laid down an exploitation barrage that reached virtually every resident of Buffalo. One of the big features of the campaign was the party arranged with the Buffalo Courier for the entertainment of that paper's Jolly Junior Club, which was in the form of a special screening for the children in the Hippodrome Saturday morning at 8:45 o'clock, at which time some 3,000 youngsters were at the doors seeking admittance.

Gus Edwards was at hand to read a telegram from Jackie expressing his disappointment at not being able to attend. There was also a special prologue for the kids, in which a soloist sang "Oliver Twist," to a child dressed as Oliver. The party made a big hit and brought columns of publicity in the Courier.

Two ballyhoos were put on the street in the form of large books carried on men. The books were suitably lettered with the Hipp advertising. There were two large cutouts of Oliver atop the marque.

"Dangerous Age" Given Tie-Up with Traffic Regulations

Columbia, Ga.—As a special exploitation measure on "The Dangerous Age," Manager I. C. Holloway of the Grand theatre got out some stickers carrying a warning for motorists and giving them the proper regulations for signalling turns, stops, etc. The Motor Club cooperated by mailing 200 of these to their members and requesting them to post the stickers on their windshields where they would serve as a constant reminder. Others were stuck on the cars of Mr. Holloway's friends and acquaintances—people he knew would not raise a howl about getting their windshields messed up.

One hundred cards, 11x14, were printed to read: "This is the Dangerous Age—Drive Slow." These were posted in garages and service stations several days in advance. At the same time, a series of teaser ads were being run on the screen and in the papers.

Street ballyhoo for "The Flirt" used in connection with the showing at the Allen theatre, Cleveland

This Model Represents one of the Scenes in
"The VOICE FROM THE MINARET"
The Big Joe Schenck Production Starring
NORMA TALMADGE,
At the Kinema Soon..

Special miniature window display on "The Voice from the Minaret" used by the Kinema theatre, Los Angeles, during First National Week

New Teaser Angle Given Ads "One Exciting Night"

Indianapolis, Ind.—Advance teaser campaigns are not new, but the usual practice of opening them with only the title was reversed in the campaign for "One Exciting Night" at the Circle theatre, in which the title was kept a secret until the very last.

A representative of United Artists Corporation mapped out a campaign along the lines mentioned, which consisted of a display ad run one week before the opening date and announcing that D. W. Griffith has produced an innovation in motion pictures, describing some of the unusual phases of the production, but not giving the title.

With this display ad there was issued for newspaper use a publicity story that went more into detail regarding the new and surprising elements in the Griffith picture; the difference in this photoplay and other Griffith screen features; spoke of the various players in the cast, but did not give the title of the coming attraction.

Then followed a display ad for the day of the opening which played the title of the picture up big and pointed out that the feature was brimful of love, laughter and sensations, with a frantic search for half a million dollars; with stealthy figures and peering eyes; the funniest black-faced comedian possible, and a tremendous storm scene as the Griffith climax.

This display was followed by another on the second day of the run, which stated that thousands of Indianapolis people are guarding the secret; they have seen "One Exciting Night" and know who murdered Johnson; know what the jungle footsteps meant; know who owned the mysterious $500,000; know why the mother sacrificed the girl; know the identity of the elusive cloaked figure; know the secrets of the House of Danger. But they won't tell, for they want you to enjoy the mystery for yourself.

Use of 24-sheet cut-out as marquee display, prepared on "When Knighthood Was In Flower," by Ernest Moule, managing director of the Brant theatre, Brantford, Canada

Grocers Furnish Lobby For "Strangers' Banquet"

ALTOONA, Pa.—Manager F. K. O'Kelly of the Strand theatre utilized a new idea that gave him an excellent lobby display for "The Strangers' Banquet" at almost no cost.

He got various merchants to donate articles that would be used at a banquet; such as boxes of oranges, apples, potatoes, celery, tomatoes, various grocery articles and these he displayed with credit cards showing the grocer who loaned them.

The merchants were glad to cooperate for the publicity they received and these articles gave Manager O'Kelly plenty of material from which he was able to dress up a most unusual and attractive lobby.

Florists Voluntarily Give Aid to "Mighty Lak' a Rose"

Milwaukee, Wis.—Manager Ed Weisfeldt of the Strand theatre has the solid support of Milwaukee merchants in exploiting pictures, as was demonstrated by the tie-up obtained on "Mighty Lak' a Rose."

The campaign was featured by the distribution of fifty 22x28's in the windows of local florists, reading:

"Don't you think she is 'Mighty Lak' a Rose'? Why not tell her? Say it with flowers and take her to see 'Mighty Lak' a Rose' at the Strand."

The point is, that this angle of the campaign was suggested voluntarily by W. E. MacDonald, president of the local florists' association, and it was twice as effective, coming this way, than if Manager Weisfeldt had had to go around himself asking for cooperation.

Manager F. J. Miller of the Rialto theatre, Augusta, Ga., utilized accessory material and special art work for this display on "Youth Must Have Love"

The White House theatre, Milwaukee, exploits its serials heavily. This shows the lobby arranged by Manager Meister for Chapter One of "The Oregon Trail"

Real "Stranger's Banquet" Is Given As Stunt on Picture

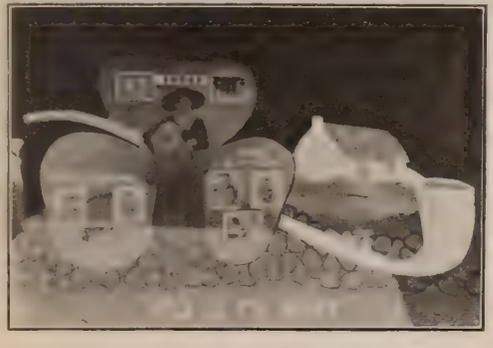
Pittsburgh, Pa.—Goldwynner William N. Robson attracted wide attention to the showing of "The Strangers' Banquet" at the State theatre through a special exploitation stunt which he employed.

It was a "strangers' banquet" given at Kramer's restaurant at which were many of the stage stars at that time appearing in various Pittsburgh theatres. At one table were twenty-three well-known stars, and the other tables were occupied by patrons of the restaurant.

This banquet exploitation feature was well published in the daily papers and at the theatre, and became a topic of conversation throughout Pittsburgh.

A book of toasts which was prepared by the Goldwyn Exploitation Department for use with "The Strangers' Banquet" was distributed at several of the leading hotels of the city and aroused a good deal of attention. These booklets were also distributed at the various club and banquet events of the week, so that altogether more than twenty thousand copies of the booklet were sent out.

A street stunt used for "The Strangers' Banquet" before its first screening was to send a number of men dressed as chefs through the city streets. They wore white caps, jackets and aprons. Pinned to their coats was a sign reading: "I am going to 'The Strangers' Banquet' at the State theatre, week commencing February 5th."



Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., arranged this compo board display on "Peg o' My Heart"

Space Is Sold on Heralds Used for "Pink Gods"

FORT WORTH, Texas—Since the publication recently in the Exhibitors' Service Bureau of the story of how E. C. Marquard of the Isis theatre, Longmont, Colo., sold the blank space on his stock herald on "The Valley of Silent Men," many exhibitors have utilized the idea.

The latest is the Hippodrome, Fort Worth, where the Southern Enterprises manager sold the space on the "Pink Gods" herald to a local jewelry firm. The tie-up is logical since the picture deals with a South African Diamond mine and the local jeweler loaned $50,000 worth of jewelry to the theatre for a lobby display.

Newspaper Tie-Up Great Aid to "Message of Emile Coue"

Milwaukee, Wis.—A newspaper tie-up made by Manager Ed. Weisfeldt of the Strand theatre on "The Message of Emile Coué," with the *State Journal*, resulted in excellent publicity for the picture.

The *State Journal* devoted many columns to advance publicity on Coué and his methods, and followed this by an announcement that the showing at the Strand would be under the auspices of the newspaper. Experiments by university men were conducted in an endeavor to ascertain the psychological effect of the picture on the normal and on the afflicted mind, and the results of these investigations, printed in the *State Journal*, led to several interesting news stories.

When interest was fully aroused the *State Journal* announced that everyone in the city would have the opportunity of witnessing the picture. Arrangements were made for ambulances to call for the more seriously afflicted and for special morning showings to be held for the benefit of those who were unable to attend a crowded theatre. Arrangements were also made with the local traction company, and street car tickets were provided those who were unable to make the trip comfortably otherwise.

Trolley Span Wires Obtained for "Christian" Signs

South Bend, Ind.—Goldwynner Walter D. Nealand, for the showing of "The Christian" at the Blackstone theatre, obtained the display of 166 signs suspended from overhead trolley wires of the Chicago, South Bend and Northern Indiana Railroad. This was a flash which attracted the attention of the entire city as it was something new in South Bend.

Permission was obtained from D. Southworth, superintendent of overhead for the railroad, to string these signs for the distance of six blocks on both Michigan and Washington avenues, two main thoroughfares, running from LaSalle street to the Grand Trunk station. At each junction point or intersection of tracks, Mr. Nealand had suspended a large triangular beaver board, three feet wide and five feet high, in the middle of the span wire. Six of these boards were used. They were hand-painted on both sides with the name of the theatre, date of showing and the title of the picture.

On both sides of the span wires he suspended the regular one-sheet block "Christian" cards, double faced.

Effective use of cut-out head in narrow lobby on "Dr. Jack," arranged by Ray Beall, manager of the Rex theatre, Spartanburg, S. C.

Striking flash in lobby of the Capitol theatre, Yakima, Wash., for "The Third Alarm," with special artwork on closed-in front. A vivid color scheme was used

'A Front Page Story" Tied Up with Mayor of City

San Francisco, Cal.—Several tie-ups with newspapers have been made on "A Front Page Story," but it remained for J. A. Partington of the Granada theatre to hook it up with Mayor Rolph of San Francisco.

One of the most important parts of the plot of the picture is the full page announcement in the hero's paper that he would print the truth about John Gorham in its next issue, and John Gorham is the mayor who is seeking to wreck the newspaper. Mr. Partington conceived the idea that if the 24-sheet poster provided by Vitagraph, which consisted of three lines in block type, "Watch Out for a Front Page Story. The Truth About Gorham," could be made to read, "The Truth About the Mayor," San Francisco would sit up and take notice. Before going ahead, of course, the picture was screened for the mayor and his official family at his private office, and it received his sanction.

Mayor Rolph said: "The whole city ought to see it and laugh the way the whole town laughed when the truth about the mayor in the picture was printed." This statement of the mayor's was subsequently used in the newspaper advertisements.

Mr. Partington put out fifty of the special 24-sheet posters containing the lines, "The Truth About the Mayor" a week earlier than its regular run. A week previous to the showing he also distributed 20,000 dodgers reading with the same text matter but signed by Edward Horton, 1066 Market street, that being the address of the Granada theatre, and Horton plays the leading role.

"Strangers' Banquet" window tie-up in cigar store during the run at the Rialto theatre, Tacoma, arranged by Chas. F. McManus, exploitation manager for Jensen & Von Herberg

"Kick In" Ballyhooed with Sleighful of Youngsters

IDAHO FALLS, Ida.—A noisy ballyhoo for "Kick In" that went all over town and cost little was gotten by Manager Otto E. Schmidt of the Colonial theatre and Rick Ricketson, Paramount exploiteer.

The streets were sheeted with ice, so they got a big sleigh, with banners for the picture stuck up on sticks, and drove it around town.

Every time they found a kid walking on the street they nabbed him and gave him a ride. Soon they had a dozen youngsters all lustily yelling "Kick In," "Kick In," as they progressed through every street in the town.

"Voice from the Minaret" Gets Phonograph Window Tie-Up

Bridgeport, Conn.—When Dawe's theatre played "The Voice From the Minaret," the Wissner Piano Co., on Main street, erected a small minaret that fitted over the top of a Victrola, leaving the doors of the talking machine visible through the open doors at the bottom of the minaret. When the muezzin called the faithful to prayer in Bridgeport it was "his master's voice" that summoned them.

The window hook-up was part of a Norma Talmadge resemblance stunt, worked by Manager Dawe to arouse interest in the picture. The fact that the talking machine company came in on it gave an opportunity for added exploitation angles.

A record was made of the Mohammedan prayer and was connected with a magnavox, so that the strange summons was shouted out on Main street during the noon hour. Those who couldn't guess what it meant followed the voice to the window and saw the display on "The Voice From the Minaret."

Heavy Exploitation Put Back of "Driven" Showing

New York, N. Y.—When "Driven" opened at the Criterion theatre, it was given the benefit of an unusually extensive publicity campaign.

To start the ball rolling a special presentation of the picture was given at the Town Hall one week prior to the Criterion opening for the National Board of Review, who placed the attraction in their list of Exceptional Pictures following this showing. The word-of-mouth advertising created by this showing proved most valuable.

A special letter was sent to every civic, social and woman's club in New York City inviting members to attend the showing, with the story of the picture included in the letter.

The "smallest automobile in the world" was used as a street ballyhoo with the slogan, "Every Car in the City Will be Driven to the Criterion Sunday to See 'Driven,' the Picture Sensation of the Year." This car would stop on every street corner.

Many windows were landed along Broadway and the main streets, where portraits or scenes of the picture were planted. Special two-sheets with the word "Driven" were posted all over town.

Window display on "The Flirt," made up of articles of merchandise to be presented in a contest on the picture during the showing at the Allen theatre, Cleveland

Manager H. B. Clarke of the Princess theatre, Memphis, believes in giving strong prominence to his serial, as shown by this lobby display on "Plunder"

Many Window Displays Used to Boost "Poor Men's Wives"

New York, N. Y.—An extensive exploitation campaign, with generous use of window displays, was put over by the B. F. Keith organization for the showing of "Poor Men's Wives" at the New York houses of the chain.

The title of the picture offered itself to tie-ups through neighborhood stores. Window displays reading "'Poor Men's Wives' as well as 'Rich Men's Wives' can enjoy our quality goods. See 'Poor Men's Wives' at the ..... theatre, March .." were used in many instances.

A lobby display employed was a poster drawn along the following lines: On one side there is a picture of a baby and on the other a small lapdog. Copy above read: "Which Do You Want?" Below were the lines: "See 'Poor Men's Wives.' A dramatic smash, with Barbara La Marr, David Butler, Richard Tucker, Betty Francisco and Zasu Pitts."

Another successful display was a washtub and washboard accompanied by the copy, "Are Poor Men's Wives Tied to These? If You Believe They Are, See Poor Men's Wives,' a Picture About You and Your Neighbor."

Again, a cut-out at the entrance to the lobby was used. This was made from the regulation 24-sheet.

"Blood and Sand" display in the lobby of the Fausto theatre, Havana, Cuba

German Marks Displayed on "Nobody's Money" Board

LANSING, Mich.—A three-sheet stand in the center of town with a quantity of German marks, surmounted by a caption "Nobody's Money," was used by Manager Claud Gady of the Gladmer theatre as an advance teaser stunt on the picture of that name.

This lasted as an advance display for a week and then it was sniped for the date. This stunt was done with the cooperation of John D. Howard, Paramount exploiteer from Detroit.

Howard also tied up a leading cleaning establishment to insert an envelope in each package reading: This Money does not belong to us.

Inside were additional German marks and printing tying up with the picture.

"The Christian" Screened for Ford as Publicity Stunt

Detroit, Mich.—In connection with the showing of "The Christian" at the Strand theatre, the management, in conjunction with Eddie Bonns, exploitation manager for Goldwyn, and Harry L. Snowden, the local exploiteer, staged a private screening of the film for Henry Ford at his home, among other features, prying loose big chunks of publicity from the Detroit newspapers.

A special feature was planted in the Detroit Free Press on "The Future of the Motion Picture as it Appears to Maurice Tourneur, Director of 'The Christian.'" The *Times*, in its issue of Sunday, March 11th, devoted nearly half a page to pictures of the cast appearing in this film with a seven-column streamer calling attention the showing of "The Christian" across page two of its motion picture section. The *News* also carried a feature story on photographing "The Christian" in its original locales. The *Evening Times* also gave a seven-column streamer, clear across a page, three days before the opening for the first screening.

The principal book stores gave big window displays of Hall Caine's books, with "The Christian" prodominating, and the use of stills, posters and special cards.

"Gimme" Proves Excellent for Co-operative Page Ad

Salina, Kans.—The management of the Strand theatre, to exploit "Gimme," used a tie-up page of advertising to good advantage.

In the theatre ad both on this page and the regular ad was a picture of Helene Chadwick, arm extended in the attitude of saying, "Gimme." She was called the "Gimme girl."

The ad of nearly every merchant on the page mentioned the Gimme girl. For example, Riodan's grocery store advertisement read: "The Gimme girl always buys her groceries at the little store by the Journal office." The phrase, "Gimme girl," served to attract attention to the page.

The theatre's own ad started out, "When you say 'Gimme' at the box office you can depend on one thing—you'll be investing in entertainment PLUS, for here is the most chipper comedy of wedded life ever created for your delight."

Hand painted display under marquee of the B. S. Moss Broadway theatre, New York City, for "While Paris Sleeps"

Lobby display which was used for "When Knighthood Was in Flower" at Ike Libson's Strand theatre, Cincinnati

Newspapermen's Showing of "The Christian" Aids Run

Springfield, Ill.—"The Christian" was screened for the editors of Illinois newspapers who attended the convention of the Illinois Press Association at Springfield by W. W. Watts, manager of the theatre, and Goldwynner Walter D. Nealand as an exploitation stunt for showing at the Princess theatre. Nealand was well acquainted with Jack Sheehan, city editor of the Illinois State Journal, published in Springfield, and arranged for the screening as a courtesy from the Journal to the visiting editors.

The newspaper advertising rates are high in Springfield, even the reading notices must be paid for at a flat rate, but the tie-up with the Journal resulted in a two-column head on the front page of the Journal, with a story which gave the plot of the picture, and a box containing an invitation to the editors in the city to visit the Princess theatre as guests of the Journal and see the film which had not been screened elsewhere in the state—not even in Chicago at that ime.

One hundred and twenty-six editors, their wives and families, attended the special screening of "The Christian" held at 12:30 noon before the first regular showing for the day. The Illinois State Journal boasts the largest circulation in Illinois, outside of the Chicago dailies, and this front-page story called the picture to the attention of practically every family in Springfield.

"Adam's Rib" Candy Given Away to Aid Picture

PITTSBURGH, Pa.—"Adam's Rib" Candy was one of the most effective stunts used by Tom Schrader of the Olympic theatre and A-Mike Vogel, Paramount exploiteer, on "Adam's Rib."

Mr. Schrader found a chocolate covered fig which marketed for thirty-five cents a pound. One piece was enclosed in an envelope imprinted to advertise the run.

The candy was given to cigar stores, restaurants and confectioneries and obtained a circulation unavailable through any other kind of advertising.

Newspaper Herald Issued on "Lost in a Big City"

PATERSON, N. J.—An effective herald was used in connection with the showing of "Lost in a Big City" at the U. S. theatre, of which Peter Adams is manager.

It was issued in regulation newspaper style, but was devoted entirely to "Lost in a Big City" stories. The lead story was based on statistics on the number of missing persons in various cities throughout the country, gathered by the Arrow Film Corporation. The newspaper was prepared by Arrow and is available to any exhibitor, a blank space being left for the theatre's ad on the picture.

Page Ad in Sports Section Boosts "Fighting Blood"

ST. PAUL, Minn.—A page ad of unusual type was used to good effect by the Tower theatre to advertise the "Fighting Blood" series.

A full page was taken in the sporting section of the St. Paul Daily News, and the ad was arranged in regular sport page style, with a four-column cut of Gale Galen, the hero-fighter of the picture, running down the center of the page. Around this were arranged stories on the picture and its fight angle, and an espeeially good feature in the way of signed endorsements by St. Paul fistic experts. It carried a regulation newspaper masthead, "The Tower Sporting News."

Artistic Prologue Is Staged at "Adam's Rib" Showing

Buffalo, N. Y.—The prologue staged at Shea's Hippodrome for "Adam's Rib" was one of the most artistic ever seen at this house. It was entitled "The Dance of the Nymphs," and was scenically created by Robert Karkanuff. The prologue opened with a large painting of a dinosaur being thrown on a transparent screen. When the lighting was changed, a woodland scene was disclosed, depicting two dancers garbed in Stone Age style prancing about. George Stearns was "Our Male Ancestor" and Margarette Brooks, "Woman Most Beautiful."

The background was strikingly colored and lighted and the dancing accompanied by the Hippodrome symphony orchestra under the direction of Harry Wallace.

In connection with "Adam's Rib," Mr. McFaul also arranged with the Hengerer department store to stage a fashion review. This tie-up brought a vast amount of publicity. The store gave over one of its Main street windows to a display on the picture, using the artistic blueprints showing scenes from the picture. At the theatre live models displayed the latest modes for milady.

Special lobby display for "The Ninety and Nine" at the Princess theatre, Springfield, Ohio, with effective use of railway crossing sign and banner with locomotive painted on it

Lobby display, with poster material and floral decorations, use d by the Kansas theatre, Wichita, Kans., on "While Paris Sleeps"

Navy Tie-Up Made to Exploit "Omar the Tentmaker"

Seattle, Wash.—A tie-up with the United States Navy recruiting service advertising department was one of the stunts used by Manager H. B. Wright, of the Strand theatre, here recently when he played "Omar the Tentmaker."

The Navy maintains many A-board stands on the streets of Seattle, containing recruiting information and photographs, which are changed about every two weeks. When the run of "Omar" was about to begin at the Strand, special posters were put up on all the navy stands.

The posters bore the words, "Beautiful Persia, as pictured in 'Omar the Tentmaker,' is just as glorious today. See Persia and all the world with the United States Navy, and see 'Omar the Tentmaker' at the Strand now." To finish up the poster a large reproduction of a scene from the photoplay was carried at the bottom of the stand. The name of the picture and the name of the theatre were printed in especially large type, so that it stood out above the rest of the reading matter, and was easily read from a distance. Tie-ups with cigar stores featuring Omar cigarettes were also used to good advantage.

During the "Omar the Tentmaker" engagement, Manager Wright also had his ushers attired in Turkish harem costumes. The theatre was decorated with Turkish rugs and lamps, and the lobby display was made in the guise of a Turkish castle. An atmospheric prologue, with a man in the guise of Omar Khayyam, reciting a specially written poem, which introduced two girls in an Oriental dance, was also part of the Strand's presentation.

Front and entrance display for "Dr. Jack" at the Spad theatre, Memphis, Tenn.

Teaser Envelopes Given Out on "Fighting Streak"

TORONTO, Ont.—The management of the Strand theatre used a teaser envelope to excellent advantage in exploiting "The Fighting Streak," 5,000 of these being passed out.

On a small envelope was printed in blue letters the following legend: "Are You A Quitter? or Have You Got The Fighting Streak—See Inside."

Opening the envelope one found a card on which was: "They Asked Tom Mix the Same Question! See How He Answered Them At The Strand Theatre."

Anti-Flirt Crusade Given Good Break by Washington Papers

Washington, D. C.—The Anti-Flirt crusade, inaugurated as an exploitation measure on "The Flirt," by Marc Lachmann, Universal home office exploiteer, was put over to excellent effect in Washington.

Front page stories, cartoons and a picture were in every one of the Washington papers, the Washington *Times*, Washington *Post*, Washington *Herald* and *The Evening Star*, *The News*, etc.

This campaign, which was handled in Washington by Miss Hattie K. Merrill, the Universal exploiteer, covers all the theatres in the Washington territory, and the tie-up opened the campaign on "The Flirt," the Universal-Jewel production for the theatres that are to play it. These theatres are: The Rialto, the Dunbar, and the Circle theatres in Washington; in addition to these theatres the bookings on "The Flirt" for the whole territory covered by the Washington Exchange came in for this campaign.

New York Covered with Window Cards for "Mad Love" Run

New York, N. Y.—Although "Mad Love" went into the Capitol theatre on the crest of a tremendous wave of publicity for Pola Negri, through the Chaplin engagement, a strong exploitation campaign was used by Manager Rothafel, in co-operation with Eddie Bonns and W. R. Ferguson of the Goldwyn exploitation department.

Broadway has probably never seen such a splash of window cards for a motion picture in the history of films. The card was one that stood out vividly in any surroundings. It was such a good attention getter that merchants were glad to have it in their windows. Broadway and the entire "white light" district was plastered with these cards, about 2,000 of which were used.

The billboards of the city were well covered with 24-sheet posters, showing Pola as Liane standing indifferently above the mass of men struggling for her favor. The original painting of the one-sheet was framed and placed in the lobby of the Capitol theatre, where it attracted crowds of observers. Other oil paintings and photographic enlargements were used in the lobby.

Lobby corner of the Loew's Palace theatre, Memphis, Tenn., A. B. Morrison, manager, preceding the showing of "Oliver Twist"

Hand painted front for "Kick In" at the Queen theatre, Galveston, of which Charles E. Sasseen is manager. The colors and design were taken from the 24-sheet

Novel Lobby Display Effective as "Nobody's Money" Aid

Columbia, S. C.—In exploiting "Nobody's Money," Manager C. W. Irvin of the Imperial theatre got a suggestion for his lobby display from the one-column ad mat in the press book. On a sheet of compo board, Mr. Irvin pasted a one-sheet cut-out of Holt and Hawley and had a large dollar mark painted around it. Then the title and name of star were painted on in display letters and a number of the money heralds were pasted around. Mr. Irvin says he had to renew the money heralds several times, for people would "swipe" them at every opportunity. This showed that the display was an attention getter.

As an advance stunt Mr. Irvin had his doorman visit the various banks several times and drop two or three of the money heralds as though by accident. Nearly every time someone called him back and told him he had dropped some money. He always told the person calling him that he could have the money.

Window display on Broadway, tied up with "Omar the Tentmaker" at the New York Mark Strand, of which Joseph Plunkett is managing director

Gets Patrons to Contribute to Theatre Publication

JAMAICA, L. I.—Fred V. Greene, Jr., managing director of the Rialto theatre, in connection with the showing of "My American Wife" began a new stunt that started a number of fans contributing to his house-organ, "The Rialto Theatre News," thereby enhancing the value of such exploitation.

On the last page he runs a joke column and Fred claimed that first-class humor was getting scarce. Anybody sending in a respectable and acceptable joke would receive a free ticket.

The former Paramount exploiteer has his patrons eating out of his hand, for he is receiving contributions by the hundreds. With each joke published is the name of the contributor. Greene does not shie at giving away free tickets. They always come back and usually with a paid admission in tow.

Exploiteer Makes Own Airplane Flight on "Skin Deep"

Tonowanda, N. Y.—After Manager Harry Ross of the Flash theatre had announced a tie-up with the American Legion on "Skin Deep," and an airplane trip, he found one important link missing—there was no one to go up with the pilot to drop the circulars. Several candidates offered themselves, but for one reason of another, none was suitable.

In this emergency the exploitation man who was in the city made the trip himself. He dropped 10,000 circulars, one side of which advertised the attraction at the Flash and the other side the Legion's membership drive.

A display of German war trophies that Manager Ross assembled in front of the theatre helped the campaign, while the Legion, and consequently "Skin Deep," had the cooperation of leading citizens who made speeches advocating Legion membership and attendance at the picture.

For a street ballyhoo Manager Ross engaged a local character and dressed him up to represent "Bud Doyle."

"Strangers' Banquet" Is Given Many Tie-Ups in Campaign

San Diego, Cal.—When "The Strangers' Banquet" showed at the Pickwick theatre, Richard A. Addison, advertising and publicity director for the house, arranged tie-ups which resulted in extensive publicity.

Two hundred and fifty dealers carried special window cards for a week; all the trucks of the Superior Baking Company carried similar cards, the the concern's newspaper advertising carried a four-inch double-column announcement of the showing of "The Strangers' Banquet" at the Pickwick theatre.

In addition, every loaf of bread put out during the week carried with it a herald on the picture.

The Waldorf hotel in its lunch room put a "Strangers' Banquet" on each day instead of its regular Merchants' Lunch, carrying the picture's announcement on all menus daily.

Ten thousand napkins carrying the theatre's advertising were distributed through the Waldorf and other restaurants and fountain lunches in the city. Goldwynner L. W. Barclay, of Los Angeles, co-operated with Addison in putting the picture across.

New angle in "Grandma's Boy" tie-up. Display in oculist's window obtained by Manager W. H. Robinson of the Plaza theatre, Melford, Del.

Bookstore window display on "The Flirt," giving ample prominence to the picture, arranged in Memphis, Tenn., by Manager H. B. Clarke of the Strand theatre

Brief but Extensive Campaign Put Over on "Robin Hood"

Philadelphia, Pa.—There was a period of but nine days between the signing of the contract for Douglas Fairbanks in "Robin Hood," and the opening date at the Stanton theatre, so quick work was necessary in exploiting it.

Immediately underlines appeared in the Stanley newspaper advertisements announcing Douglas Fairbanks in "Robin Hood" as a coming attraction. In two days sixty 24-sheets had been placed, thirty-five on regular stands and twenty-five on extra space, and all in first-class locations. One hundred 6-sheets and 100 3-sheets, also were placed in regular Stanley locations. Seventy-five 1-sheets were posted in subway locations and 300 special 1-sheets "sniped." In addition nine painted signs in fancy locations had been started.

During the following week 1,000 window cards were placed, besides special window display co-operation accounting for 300 surprinted cards which were arranged with dealers in talking machines throughout Philadelphia. This co-operation was obtained through jobbers in records and the local dealers, representing three different manufacturers of records. A dozen different records representing as many different selections from the light opera, "Robin Hood," provided the tie-up.

At the Stanton theatre an advance lobby display was installed almost overnight with specially designed and painted panels, with also an elaborate scenic effect portraying a perspective scene—the meeting of the hero and the heroine in the forest. This was lighted within the set by bluish incandescents and the figures brought out in warm tones by an amber baby spotlight from the ceiling.

Animated lobby display on "The Hottentot" arranged by Manager Leroy V. Johnson of the Liberty theatre, Seattle. The horses were kept in motion

"Skin Deep" Prologue Put Over Inexpensively

CUMBERLAND, Md. — A prologue need not always be expensive and elaborate to be effective, as was shown when Crandall's Strand theatre staged "Skin Deep" in a manner that can be duplicated by the financial appropriation of almost every house in the country.

Against a stock painted back drop, two flags and a "pup tent" provided the whole equipment. One was the American flag and the other the emblem of the local legion post.

The entertainment is optional with the exhibitor, the choice ranging from an appropriate solo to a one act musical sketch or a dramatic "bit." The experience of the Strand simply illustrates that with the proper American Legion co-operation no theatre need be afraid of the expense involved in making a little extra effort on "Skin Deep."

Extensive Campaign Used for Manhattan "Brass" Run

New York, N. Y.—The management of the New York Mark Strand theatre, of which Joseph Plunkett is managing director, put over an extensive publicity and exploitation campaign for the run of "Brass" at that theatre.

One of the big features of the campaign was the showing of the film before an audience of prospective divorcees in the chambers of Judge Weil, Domestic Relations Court of New York, several days preceding the engagement at the Strand. As a result of this showing the New York newspapers carried stories about the affair, and a comment from Judge Weil to the effect that the film was used as an object lesson for troubled couples.

A book tie-up was secured with E. P. Dutton, the publishers of Charles G. Norris' novel. A large papier mache wedding ring, illuminated by a flasher socket, surrounded by copies of the book, was used as a display at the publishers' offices on Fifth avenue.

Lobby for "Peacock Alley," made up from poster cutouts by Manager Earle Settle, Palace theatre, McAlester, Okla.

Opinions on Current Short Subjects

"Giants vs. Yanks"

("Our Gang" Comedy-Roach-Pathe—Two Reels)

THE "Our Gang" series of kid comedies have been casting a bright glow against the film horizon, so real, so natural and so logical are the actions of these talented youngsters, who have been picked by Hal Roach with rare discrimination. But then it was up to his director, Robert McGowan, to fashion them into intimate slices of juvenile high jinks. And he has done an exceptionally clever job of it. There's Mildred Davis' brother, and Sunshine Sammy, and a three-year-old ebony filly named Farina—to say nothing of Mickey Daniels, whose face is his fortune with those countless freckles. Several others complete the gang, one of which is the inevitable fat boy.

What impresses us is the naturalness of the youngsters, none of them being camera conscious. As a result there is an absence of any suggestion of precocity. And what is more irritating than a precocious kid obeying the gags of a director? If McGowan directed these kids without having his camera hidden he is a wonder. At the same time he deserves credit for catching the true psychology of these terrible infants—products of the neighborhood who cut up capers as you find them on the funny sheets and the sidewalks of our large cities or the banks of a village creek.

Here they take off the World's Series, leaving their various menial duties to indulge in the national pastime. The scenes are highly amusing and each kid has his opportunity to put over his or her stuff. Farina's crying spell and her walk will bring a hearty laugh. The comedy finishes with the gang quarantined in a respectable home, the occupants of which are up against it and trying to maintain order. The kids turn the place upside down before their parents come after them and guide them to their own homes—to receive the w. k. razor strop or a stormy lecture.

Get this comedy—get them all. Your crowd won't be disappointed.—*LILLIAN GALE.*

"The Extra Seven"

(Range Rider Series-Pathe—Two Reels)

IT has a good plot to begin with, and one that develops with unusual interest for a two-reeler. Leo Maloney is suitor for the hand of Polly, daughter of mother Martin who owns Double D Ranch where the "puncher" is employed. There is also a brother, with the gambling habit, whose welfare the prospective brother in-law takes seriously. He watches a game from a bunk and sees a card shark (Bud Osborne) fiill a poker hand by drawing an extra card to make a "straight flush" from his pistol pouch. But that shows up two sevens of the same suit. When it comes to cashing the chips, there ensues a fight, in the midst of which Polly appears and mistakes her fiance's part in the argument, whereupon she accuses him of encouraging her brother's gambling habit. There follows another fight in which the brother is seemingly killed and the partners in the game plan to throw the guilt upon the innocent puncher. Rapid and interesting action develops, embracing some hard riding by all and quick thinking on the part of Polly. However, she learns the truth about the situation in time to stop a proposed lynching and identifies the guilty ones by most convincing evidence. It ends happily, but up until the very finish there is held splendid suspense, making the two-reeler one of the most entertaining of the series.—*LILLIAN GALE.*

Lloyd Hamilton in a scene from "Uneasy Feet," the Educational-Hamilton two reel comedy

"Where Am I?"

(Roach-Pathe—Two Reels)

AN animated case of "mother-in-law" which begins when the mother of a young wife arrives for a visit, contrary to the wishes and comfort of the youthful husband (Snub Pollard). At breakfast the morning after the arrival of "mother," the husband reads about a case of "lost memory," so when in the midst of an argument he is hit on the head with one of wifey's biscuits, he feigns a loss of memory and rushes from the scene of domestic upheaval.

He secures a job as second "checkman" in the check-room of a fashionable hotel. His superior is hard hearted and tricks the new employee out of all the tips he should get, until it occurs to the head checkman that "hubby" might answer his family's problem, that of marrying off the spinster member—so plans are laid to bring this about.

Just as the wedding is about to take place, the wife arrives, having seen record of the occasion in a newspaper and rather than go ahead with a marriage to the spinster, "hubby" finds his memory and goes back home, to wife and mother-in-law. Good action, rapid comedy, numerous laughs.—*LILLIAN GALE.*

"Get Your Man"

(Roach-Pathe—One Reel)

PAUL PARROTT assumes the role of a "boob" member of the Canadian Mounted Police, who thinks more about how cold he is than the duties to which he is assigned. There comes a call to capture, dead or alive, "Howling Hank," a cattle rustler who values no man's life but his own when the Superior Officer assigns two of his men to the task of "getting the man," one of the two is Parrott.

The pursuit begins and most of the action takes place "North of 57" where, as the subtitle states, icicles grow so big they use them for fence posts. But there is sufficient action to warm things up and after ten days the mild hero returns with "his man," reporting that the only State the chase did not lead him through was Rhode Island, and exhibiting his shoes, worn through to the bare foot to prove the exent of the "chase."

An amusing travesty on the Northwest dramas is "Get Your Man," and it has an unusual attribute, that of splendid photography, remarkably clear and having noticeable scenic value.—*LILLIAN GALE.*

"Family Troubles"

(Educational—One Reel)

"FORD STORIES" have been in vogue since "flivvers" first made it necessary to provide traffic police in small towns. And, when well told, they are usually good for a laugh, regardless of their being numerous. So it is with "Family Troubles," a comedy featuring Eddie Barry, but with a Ford touring car in the principal role.

Barry represents the head of a family, who claims eight dependents, a wife and seven children, when reporting his income tax. In "papa's" enthusiasm about purchasing an automobile, he forces sixty dollars on a mechanic engaged in "fixing" one, whom "papa" mistakes for the owner. Before the dumfounded "fixer" can protest or explain, "papa" drives the flivver through somebody's back yard, en route for his home.

The children are delighted and while their mother prepares for the first country drive, they nearly wreck the "lizzie." Finally, all are safely "in" and a drive in the country begins. So does the trouble.

Meantime, a tribe of policemen pursue what they believe to be a thief. Their pursuit is interrupted repeatedly by laughable and gymnastic accidents. Eventually, "papa" comes to a closed bridge, decides to drive through the stream, but the bottom is quicksand. It is then a case of "women and children first" and with no help available, the family sees the newly acquired luxury sink out of sight. Every cloud has its silver lining, so when the police arrive, there being no evidence against the fugitive, he is allowed to go in peace, walking the family home—with mother.

An even tempo of inoffensive comedy is held with good results and there's a laugh in this one for all ages, sizes and varieties of comedy fans.—*LILLIAN GALE.*

"Kick Out"

(Educational—Two Reels)

THERE is a certain type of writer who describes himself as an "author," one who writes stories—the kind that editors have the habit of sending back. Such is the principal character in the comedy, "Kick Out," impersonated by Lige Conley.

His domicile is in the process of being "wrecked" by furniture men in search of payments on the installments past due. The author resorts to strategy and endeavors to pacify the "rough necks" by a phoney 'phone conversation, which, from his end of the line, sounds as if he had just sold a story for forty thousand dollars. However, it fails to work, so it behooves the author to walk the streets in search of new material, or a new home. Luck is with him to the extent that he gets hits by an automobile and it develops the sole occupant is none other than a motion picture star. She gives him her card and asks him to look her up.

"Our hero" loses no time in calling at the studio and from then on the comedy centers about how difficult his entrance therein was made by the gateman, and how many different ways the author devised to gain entrance. Finally, having succeeded, he encounters such unfriendly members of the cast as the lions, a crocodile and the leading man. The incidents afford good comedy, frequent laughs and the action, being very fast, prevents there being a dull moment.—*LILLIAN GALE.*

Pre-release Reviews of Features

"The Spider and the Rose"

Zeidman-Principal—6800 Feet

(Reviewed by L. C. Moen)

THE effects of Benny Zeidman's association with Douglas Fairbanks show plainly throughout "The Spider and the Rose." Zeidman has built a production on the type of those Fairbanks made a few years ago—a romantic, devil-may-care sort of melodrama, crammed with action, and with an athletic and intrepid hero who fights his way through all manner of hazards and handicaps for the sake of an oppressed people and the girl he loves.

It is laid in one of the most colorful and romantic settings and periods in American history—in California in the days of Emperor Maximilian I. Against this magnificent background is enacted a lively tale of intrigue and revolution.

Zeidman has assembled a truly steller cast for the production. Alice Lake, Gaston Glass, Joseph J. Dowling, Noah Beery, Alec Francis, Louise Fazenda, Frank Campeau, Robert McKim, Richard Headrick, Otis Harlan, Andrew Arbuckle, Edwin Stevens—here are names to conjure with!

Gaston Glass is not, to our mind, ideally cast as the strenuously athletic type of hero, but this is more than atoned for by the excellent types in the various character roles. Noah Beery as the Maitre, a French soldier of fortune, is a vivid and picturesque figure. Robert McKim is a smilingly unscrupulous villain, who almost compels admiration for his finesse and his suave villainy. Alice Lake is a charming senorita—the "rose" of the story, McKim being the "spider." The cast, as a whole, performs capably and provides a wide assortment of interesting portrayals.

Once it gets under way, the story moves swiftly, and there is ample incident and action, finishing in a whirlwind of riding and fighting. Interest holds up well for the most part, and the pictures strikes us as excellent audience material.

The Cast

Paula.....Alice Lake
Don Marcello, a child.....Richard Headrick
Don Marcello.....Gaston Glass
The Governor.....Joseph J. Dowling
Mendozza.....Robert McKim
Maitre Renaud.....Noah Beery
The Secretary.....Otis Harlan
Don Fernando.....Frank Campeau
The Priest.....Andrew Arbuckle
Good Padre.....Alec Francis
Bishop Oliveros.....Edwin Stevens
Dolores.....Louise Fazenda

Adapted from a story by Gerald C. Duffy. Directed by Jack McDermott.

The Story—Son of Governor of California, in early days, joins revolutionists to oust scheming secretary, who deceives Governor and oppresses people. His sweetheart, thinking to save him, inadvertently betrays him to authorities, and revolutionists are imprisoned, believing hero a traitor. He is thrown into the sea, but is saved. He effects the escape of his comrades and in a thrilling finish ousts secretary, who has usurped governorship, and returns his father to office, winning the girl.

Classification—Romantic melodrama of early California.

Production Highlights—The colorful atmosphere. The beautiful garden scenes. The firing squad sequence. The uprising. The rapid finish. The work of Noah Beery and Robert McKim.

Exploitation Angles—The outstanding exploitation feature is the strong cast, with many names familiar to every picturegoer. Other exploitation stunts, in the way of street stunts, lobby displays and prologues may be built up around the Spanish atmosphere of early California.

Drawing Power—Should appeal to practically any type of audience.

A scene from "Two Stones With One Bird," fourth of the "Fighting Blood" Series for F. B. O., featuring George O'Hara in the H. C. Witwer "Fighting Blood" stories.

"The Lion's Mouse"

Hollandia-Hodkinson—5200 Feet

(Reviewed by Laurence Reid)

THEY'VE attempted to show a mystery melodrama here, but have only succeeded in showing a crazy-quilt the action of which is at odds and ends, so much so, that we defy any spectator to know what it's all about. The continuity is choppy and the direction is bad, consequently the players are up against it in trying to be convincing. The picture was made in Holland and it bears all the earmarks of being a shoddy foreign production.

The plot has to do with the persecution of a girl and the attempt to blackmail her and her brother. In fact the latter doesn't make an appearance until the happy ending when his name, Stephen, proves to be the magic word which solves this puzzle. If the director intended to mystify an audience he has succeeded admirably, for with the opening shot we discover a girl bounding into a man's compartment in an English train, pleading for protection of herself and her valuable package which looks as if it might contain the fatal papers. Incidentally these papers are never disclosed. It takes two weeks to get these perfect strangers married after which the husband gets suspicious of his wife's action.

Several characters are introduced in a haphazard fashion, one of whom carries the plot along in her attempt to deliver the package or get it or recover the jewels or deliver them. She picks a man's pocket to get the keys to his private safe. Watching her work, one would believe that they are deadly enemies. Yet when she has a distressing moment, trapped by some arch criminals, she telephones for him, pleading that he is the only man she can trust. And a romance blooms for her. The incident is topsy-turvy throughout. The picture is badly edited and poorly titled. To find out what it all means we are forced to read the synopsis.

The Cast

Roger Sands.....Wyndham Standing
Beverly White.....Marguerite Marsh
Clo Riley.....Mary Odette
Justin O'Riley.....Rex Davis

Directed by Oscar Apfel. Photographed by Peiko Boorsman, Mack Van Lior and Jan Smit.

The Story—Girl is forced to use extreme measures in protecting her brother. She rushes into matrimony, but her package of letters are stolen as well as the jeweled necklace her husband gives her. Eventually the criminals are captured and all ends well.

Classification—Mystery melodrama.

Production Highlights—The efforts of the players to appear convincing.

Exploitation Angles—Picture carries snappy title. Use it for a teaser campaign.

Drawing Power—Only suitable for double feature day in second class downtown houses.

"The Fourth Musketeer"

F. B. O.—5500 Feet

(Reviewed by Laurence Reid)

H. C. WITWER, the author of the several series of pugilistic stories which have made rattling good two-reelers, has come forth sponsoring a feature length picture, "The Fourth Musketeer," which also recounts the adventures of a prize-fighter. For two or three reels it carries the spontaneity and verve of the short pieces, then it sags in interest because it appears padded and some incident is introduced which seems forced and arbitrary.

After the pugilist has climbed the ladder to success by knocking out his rival, he is all set to retire through the wishes of his wife and take over a country garage. But his opponent in the ring has an invalid mother whose health demands that she take up her abode in California. He pleads to have the boy with the knock-out punch throw the fight. But the latter shows his generous nature by loaning him the money, thus sacrificing his opportunity to engage in business.

Up to this point the picture carries a good atmosphere, generating a wholesome human interest as well as some snappy incident. But after the sequence is over the story loses its sustaining quality because the plot develops a triteness which weakens it. The owner of the garage kindly takes the young man's note and he opens his shop. Which is the opportunity to stir up some conflict in the home. The socially ambitious wife who has been a "square shooter" steps out of character and hobnobs around with a young bounder of the jazzy set and she feels ashamed that she's married to a pugilist. We cannot reconcile ourselves to society people accepting the wife of a pugilist into their inner circles. The story is sketchy here and finishes with the wife appreciating her husband after he has saved a social dowager's jewels from being stolen.

A front page story in the paper makes her mighty proud of him.

William Scott makes a more convincing prize fighter than Johnnie Walker, whose features are a trifle too refined. The others in the cast haven't many opportunities to do anything except pose. An obvious little story which is good for three reels.

The Cast

Brian O'Brien.....Johnnie Walker
Mrs. Brian O'Brien.....Eileen Percy
Joe Tracy.....William Scott
Mrs. Tracy.....Edith Yorke
Jimmy Tracy.....Georgie Stone
Dan O'Reilly.....James McElhern
Mike Donovan.....Eddie Gribbon
Gerald Van Sicklen.....Philo McCullough
Mrs. Rector.....Kate Lester

By H. C. Witwer. Adapted by Paul Schofield. Directed by Wm. Kerrigan Howard. Photographed by Wm. O'Connell. Produced by F. B. O.

The Story—Pugilist is successful in ring encounter and retires. He loans his winnings to rival and gives his note to garage owner, thus providing opportunity to engage in the garage business. His wife neglects him to take up with social activities but she learns to appreciate him when he recovers some stolen jewels and shows his courage.

Classification—Drama of prize-ring balanced with heart interest.

Production Highlights—The prize-ring scenes. The scene when pugilist loans money to his rival. The climax when hero recovers jewels.

Exploitation Angles—Best angle is to exploit author, featuring his two-reelers, "The Leather Pushers." If the star has a following, play him up. Title suggests a teaser campaign.

Drawing Power—Should prove suitable for small downtown and neighborhood houses.

"Grumpy"

Paramount—6587 Feet

(Reviewed by Frank Shelton)

A DELIGHTFUL characterization by Theodore Roberts, some more of William de Mille's fine direction, a good cast and a different sort of story. These are the main ingredients of this entertaining picturization of Cyril Maude's great New York and London stage hit. We all know that Mr. Roberts is an artist to the tips of his fingers, but he simply outdoes himself in stepping into the character of "Grumpy." The role seems to have been made for this veteran star. He lives the part and everyone will enjoy his work immensely.

Mr. Roberts has been given a supporting cast that will help bring in business. May McAvoy gets a real chance in this picture and takes full advantage of it to put over a convincing bit of work. Conrad Nagel puts over some natural acting, while Casson Ferguson does well as the crook. Such names as Charles Ogle, Charles French and Bertram and Bernice Frank complete the personnel.

The story is a mystery-love tale that is always a sure bet when picking box office attractions. In this case the plot deals with pursuit of a diamond thief, with Mr. Roberts in the role of Grumpy putting over the Sherlock Holmes stuff.

While there are several thrilling situations in the picture, there is also a lot of laughs, most of which are supplied by the star himself. The costumes and makeup of this screen Grumpy are great. We did not believe it possible for Mr. Roberts to make himself look so old.

The settings, photography, camera work and lighting are all A No. 1 as is to be expected in a de Mille production.

The story works up to a gripping climax in which Grumpy, who, it is explained, formerly a noted criminal lawyer, runs down the gem thief, finding the stolen diamond in the heel of the crook's shoe, just as everyone else is about to give up in despair. "Grumpy" is Theodore Roberts' screen chef d'ouvre.

The Cast

Old Bullivant (Grumpy).....Theodore Roberts
Virginia Bullivant .....May McAvoy
Ernest Heron .....Conrad Nagel
Chamberlain Jarvis .....Casson Ferguson
Mark Stone .....Charles French
Virginia's Maid .....Bernice Frank
Jarvis' Valet .....Bertram Frank
Ruddock .....Charles Ogle

Adapted from the play by Horace Hodges and Wigney Percyval. Scenario by Clara Beranger. Directed by William de Mille. Photographed by L. Guy Wilky.

The Story—Deals with the efforts of Grumpy, an irascible, but big hearted old man, to run down the crook who robbed his nephew of a valuable diamond which he has been charged with delivering for a South African firm to a London customer. Having once been a noted criminal lawyer, Grumpy calls into play his powers of deduction and through a gardenia clue proves that Jarvis ,a "gentleman-crook," who while pretending to woo Grumpy's granddaughter, got wise to the lay of the land and held up and robbed Ernest of the gem.

Classification—A mystery story made notable by a wonderful Roberts' characterization.

Production Highlights—The star's interpretation of the role of Grumpy. The fine support. Mr. de Mille's direction. The artistic interiors. The methods used by Grumpy to run down the crook. The thrilling climax in which Grumpy finds the diamond in the heel of a shoe.

Exploitation Angles—Everyone has heard of the play, therefore play up the name in all your advertising. Then give Theodore Roberts prominence in the publicity. Also Nagel and May McAvoy and Casson Ferguson. The diamond theme suggests jewelry window displays. Mention the fact that this is the screen version of Cyril Maude's stage hit.

Drawing Power—This one will grace the screen of any house. It should please every one. That means business will be good.

Some of "Our Gang," who appear in the Pathe two reel comedy, "The Big Show."

"Single Handed"

Universal—Five Reels

(Reviewed by Lillian Gale)

THE unusual element is in the role assumed by Hoot Gibson, cast as a rural "boob," who is ably described by the subtitle which announces the star and states that "he played not wisely, but too well." Treated with contempt by the natives, "Goofy" is plainly looked upon as a village "pest" and the way the populace avoid listening to to strains from the boy's violin would indicate that they are not exactly educated up to his style of "fiddling" in Goober City, Kansas.

There is an abundance of action, in fact the picture borders upon those which come under the head of "westerns" although it is essentially comedy-drama. Nevertheless, it is equipped with certain gripping qualities and is likely to be reasonably well received by audiences for it includes a realistic cyclone, and is relatively interesting during the scenes which depict happenings on a circus lot, for it would appear that a genuine circus has been employed.

Taking advantage of the country boy's seeming inability to think as well as he can play a violin, the keeper of a rendezvous involves him into a heap of trouble, which puts the sheriff on "Goofy's" trail. He then proves he can move quickly, in any event, and think fast enough to make some clever get-aways, which keeps the action going, all of which he does "single handed."

There is only a thread of love interest.

The Cast

"Goofy".....Hoot Gibson
The Girl.....Elinor Field

Story by Edward Sedgwick. Directed by Edward Sedgwick. Scenario by George C. Hull. Photographed by Virgil Miller.

The Story—"Goofy," a native of Goober City, Kans., believed that he could play a violin, in spite of the combined opposite opinions of the natives. Being a harmless sort of "boob," but regarded as honest in the extreme, "Goofy" is tricked into a plot to rob a player in a "fixed" poker game. A general fight brings the Sheriff, who is led to believe "Goofy" guilty of taking the spoils. This starts "Goofy" on the run, the Sheriff after him, and before the chase is finished and "Goofy" cleared, he becomes instrumental in saving an heiress from the plot of two city "slickers" to relieve her of an inheritance.

Classification—Comedy-drama of Kansas locale.

Production Highlights — Realistic cyclone. Scenes on circus grounds.

Exploitation Angles—State a "fiddler's" contest and use violin recital as prologue. The use of a "street fiddler" should be effective. Tie up with music stores.

Drawing Power—Play upon popularity of star.

"The Covered Wagon"

Paramount—Eleven Reels

(Reviewed by Laurence Reid)

WE came, we saw and "The Covered Wagon" conquered us. This rich narrative by Emerson Hough which James Cruze has made into stirring epic of the screen is capable of taking rank with the handful of pictures such as "The Birth of a Nation," "The Four Horsemen," and "Robin Hood." While not founded upon the dramatic structure of these masterpieces, it nevertheless tells a mighty drama of America in the making—the perilous journey westward of the pioneers of '48. This epochal period in the history of our country is just far enough removed in the background to cast an irresistible glamour of romance and adventure over its reproduction on the screen. What a vital, absorbing, thrilling, colorful canvas it is!

The spectator is truly transported as he follows with breathless interest the unfolding of panoramic and intimate scenes. It is kaleidoscopic in its sweep. It moves with vigorous action carrying the onlooker along through episodes which are as picturesque as they are dramatic. The story contains a romance which provides the backbone of the picture. Yet we are enthralled as we follow the crescendo of events, which record the pioneers starting forth with a cry of "Westward Ho!"—as they leave Westport Landing, Mo., now Kansas City, and face the setting sun. The far-flung wagon trains furnish a grand vista. One is mightily impressed with the courage of these people and the hardships they faced to reach Oregon and "Californy."

Cruze takes us on a highly colorful journey, showing us thrill after thrill, incident after incident. For instance there is the fording of the Platte, the first obstacle of the pioneers. To watch the execution of this vital episode is enough to make you marvel over the accuracy of the director and the seemingly unsurmountable task of making it appear real. This is one of many outstanding highlights which include a bison hunt as the pioneers are brought up sharp with starvation. Again the compelling action presents the Indians and their "circle of death" as they strike the covered wagons and the undaunted pioneers. For sheer enjoyment follow the scenes between Ernest Torrence and Tully Marshall who, as two scouts, put on a "William Tell" shooting act. It is a bright cameo—this highly amusing bit. The acting is superb as rendered by these gifted character actors. Torrence, in particular, gives one of the most impressive portrayals ever recorded by a camera.

The Cast

Will Banion.....J. Warren Kerrigan
Molly Wingate.....Lois Wilson
Sam Woodhull.....Alan Hale
Mr. Wingate.....Charles Ogle
Mrs. Wingate.....Ethel Wales
Jackson.....Ernest Torrence
Bridger.....Tully Marshall
Kit Carson.....Guy Oliver
Jed Wingate.....John Fox

By Emerson Hough. Scenario by Jack Cunningham. Directed by James Cruze. Produced by Famous Players.

The Story—Records the perilous journey of the pioneers of '48 who took the overland route —the Oregon Trail for the West. Wagon trains in charge of Wingate whose daughter has a romance with Will Banion, a leader of the Missouri pioneers. He is discredited in her eyes for a time but succeeds in squaring himself. Love comes to both of them.

Classification—Richly melodramatic adventures of pioneers who traveled Oregon Trail.

Production Highlights—The marvelous shots. The bison hunt. The fording of the river. The Indian massacre. The humorous scenes between Torrence and Mashall. The fine photography. The color and movement.

Exploitation Angles—Go the limit from every angle.

Drawing Power—Big enough for extended runs.

"The Trail of the Lonesome Pine"

Paramount—5500 Feet

(Reviewed by Laurence Reid)

THIS, the last of Mary Miles Minter's Paramount expressions, is a reproduction of a picture which was made by Cecil De Mille back in 1916—a picture in which Charlotte Walker was the star and Tom Meighan and Theodore Roberts provided the chief support. Miss Walker, incidentally starred in the play, written by Eugene Walter. And now it comes forth again as a Charles Maigne production with Miss Minter as June Tolliver and Ernest Torrence and Antonio Moreno succeeding Messrs. Roberts and Meighan.

Everyone is more or less familiar with John Fox's story. It has served as a pattern for all scripts dealing with feuds and moonshine in "them thar hills." And being such an often told tale one's only recourse is to sit back and see if Director Maigne has made it as vital as the book. Its familiarity, however, is against it in so far as inviting any suspense. One knows just what will happen from the moment when the barefooted wildflower encounters the young "furriner." The romance is nowhere near as interesting as the incident and there isn't much of that until the finish when the warring clans invade the valley town and "Devil" Judd Tolliver is killed by a bullet fired from one of his own kin to keep him from a hanging. Otherwise it presents a few arguments between a jealous cousin of the girl and the stranger with whom she has fallen in love.

Its outstanding values are the settings and atmosphere which are picturesque and colorful. The mountain maid is sent North to be "eddicated" and returns after a lapse of time ashamed of her kin. There is nothing to do but wait for the climax when the men from the hills are confronted by deputies. And it is rather disappointing.

Miss Minter does nothing except pose, so the acting falls upon the shoulders of Ernest Torrence who is as lifelke as usual. His comedy scenes with the demijohn of "cawn" whiskey furnish some bright moments. Antonio Moreno is satisfactory as the hero. Call it fair and let it go at that.

The Cast

June Tolliver.....Mary Miles Minter
John Hale.....Antonio Moreno
"Devil" Judd Tolliver.....Ernest Torrence
"Bad" Rufe Tolliver.....Edwin Brady
Ann.....Frances Warner
Buck Fain.....J. S. Stembridge
Dave Tolliver.....Cullen Tate

By John Fox, Jr. Play by Eugene Walter. Scenario by Will M. Ritchey. Directed by Charles Maigne. Produced by Famous Players.

The Story—Girl, member of mountaineer family, meets young "furriner" from city and falls in love with him. This arouses the envy of her relatives. But the young man sends her away to be educated. She returns to act as peacemaker in settling the feud between her people and a rival clan.

Classification—Adaptation of the story by John Fox, Jr., and the play by Eugene Walter. Melodrama and romance of life among the Kentucky mountaineers—featuring feuds, moonshine activities, etc.

Production Highlights—The appropriate settings and the first rate atmosphere. The good camera work. The splendid portrayal of Judd Tolliver by Ernest Torrence. Scene when clans gather and surround the courthouse. Scene when prisoner is shot.

Exploitation Angles—Feature the author and the playwright, telling that the picture is founded upon one of the most popular books and which created a big hit on the stage. Use song based upon title for a musical setting—employing a vocalist to put it over. Use an atmospheric lobby display. Feature Ernest Torrence in all your copy. Use stills of Mary Miles Minter.

Drawing Power—Suitable for any downtown house. Also suitable for neighborhood theatres and small towns. Those having seen play or read the book will want to see the picture.

Left to right, Duane Thompson, Neal Burns and some "kiddies," who appear in the Educational-Christie comedy, "Hot Water."

"The Tie That Binds"

Jacob Wilk—Six Reels

(Reviewed by Laurence Reid)

A REGULAR Charles K. Harris sob story, characteristic of the songs which made him famous, is offered in "The Tie That Binds." The picture patron who is not too critical will possibly accept it as average entertainment. It should make a suitable attraction for audiences that are not too discriminate in their tastes.

Not enough incident is involved in the issue whereby the heroine, married to an ambitious inventor, runs off to indulge in riotous gaiety. Certainly, there can be no sympathy for a woman who deliberately leaves her home and child simply because her husband cannot afford to give her the necessary luxuries of life. This, especially after she marries him knowing full well his impoverished circumstances. Weak motivation there.

The central figure in the story is David Winthrop, a designer of mechanical toys. His employer dismisses him when he finds him kissing his confidential secretary. The girl spurns her employer and marries the youth. He labors hard to perfect his invention and the bride begins to play fast and loose. Result? A murder is introduced to give the story a punch. The young husband is accused of killing the designing employer, but further developments reveal the fact that the night watchman of the factory put his boss out of the way for a wrong perpetrated upon his daughter.

"The Tie That Binds" contains very little suspense, and it runs along conventional lines. There are very few exteriors, most of the action taking place in the home of the inventor and the offices of the toy factory. The cast is adequate with none of the players contributing any noteworthv performances, although Barbara Bedford and Walter Miller manage to be sincere.

The Cast

Mary Ellen Gray.....Barbara Bedford
David Winthrop.....Walter Miller
Hiram Foster.....Raymond Hatton
Daniel Kenyon.....William P. Carleton
Charles Dodge.....Robert Edeson
Leila Brant.....Julia Swayne Gordon
Flora Foster.....Marian Swayne
Mrs. Mills.....Effie Shannon
The Baby.....Mary Louise

Written by Charles K. Harris. Adapted by Pearl Keating. Directed by Joseph Levering. Produced by Ben Goetz. Photographed by James A. Robertson.

The Story—A young wife neglects her home and child for the bright lights of New York, but later finds that the love of her husband is far better than all the artificial gaiety offered by a designing toy manufacturer.

Classification—Comedy-drama.

Production Highlights—Cabaret scenes. The murder.

Exploitation Angles—Play up the angle of the neglected husband. The query: What is "The Tie That Binds?" gives a teaser slant that can be used to advantage.

Drawing Power—Suitable for small town and second class houses. An average program offering.

"The Man from Glengarry"

Ernest Shipman-Hodkinson—Six Reels

(Reviewed by Laurence Reid)

A GRAPHIC account of life among the lumberjacks in the reaches of the upper Ottawa River, which while of a familiar design, manages to sustain the interest in Ralph Connor's story, "The Man from Glengarry." It is easy to forsee the development of the story, but because of the vivid action which follows through for four reels and some exceptional backgrounds the picture is certain to be accepted as something worth while, notwithstanding its ancient vintage.

Connor wrote his story many years ago. From the day that it reached the public to the present time, his idea has become one of the favorite formulas of the screen. So it isn't so novel. If the director has missed some of its spiritual significance he has compensated by giving us a he-picture which concerns a burly boss of the timberlands who, having absorbed religion, has a continual conflict with his better nature. He is provoked time and again into giving battle to a vicious Canuck from a rival camp. But he stays his fist and is killed. Thereupon his primitive son vows vengeance.

The picture releases some first rate incident—much of which is positively startling when it shows the lumberjacks piloting the logs down the river and hopping about from log to log with the agility of jack-rabbits. When the story stays out in the open it fascinates the eye and invites considerable suspense, but when it plunges into a society ball room and clears up the complications developing from the rival camps, it often appears confusing and hurried. The romantic interest seems extraneous as the girls who are introduced do nothing of consequence except provide a sentimental balance for the picturesque incident. One of them loses her footing on the logs and the boss' son rescues her from the river. The contlict of the superintendent's daughter to intrigue the hero never rings genuine.

But taken as a whole the picture travels at a good pace, is well constructed up to its final reel, exudes volumes of atmosphere and is staged amid awe-inspiring backgrounds. Most of its characters look genuine, which means that the interpretation is satisfactory. The feature will be remembered for its local color, incident, and exteriors.

The Cast

Big MacDonald.....Anders Randolph
Ronald MacDonald.....Warner P. Richmond
Rev. Alexander Murray.....Harlan Knight
Kate Murray (his daughter).....Marion Swayne
Louis Lenoir.....E. L. Fernandez
Eugene St. Clair.....Jack Newton
Maimie St. Clair.....Pauline Garon
Frank De Lacey.....Frank Badgley
Colonel Thorpe.....William Colvin
Kerstin McLeod.....Marion Lloyd

By Ralph Connor. Scenario by Kenneth O'Hara. Directed by Henry McRae. Produced by Ernest Shipman.

The Story—Glengarry, boss of the lumberjacks, takes up with religion and promises not to fight. Rival leader provokes him into a fight and the latter is killed. His son vows vengeance, but the rival repents and seeks forgiveness. The son is given a fine job at another camp and finds happiness with his sweetheart.

Classification — Melodrama of timberlands carrying usual adventures, action and romance.

Production Highlights—The fine atmosphere. The exceptional backgrounds. The thrills attending the log incidents. The first rate acting contributed by Anders Randolf and Warner Richmond. The scene when the boss is knocked down.

Exploitation Angles—Presents opportunities to tie-up with bookdealers on a campaign of Connor's novels. An atmospheric lobby would stimulate patronage. Ballyhoo the picture with plenty of copy and employ men to advertise it.

Drawing Power—Good for the average public. Suitable for downtown houses, neighborhood houses and throughout small towns.

"Your Friend and Mine"

S-L Metro Special—Six Reels

(Reviewed by Frank Shelton)

PURE unadulterated hokum. It's a pity to see such a charming and talented actress as Enid Bennett wasting her time and effort on such a picture as this, the only saving grace of which is its cast and some artistic interiors. The story runs according to the usual eternal triangle formula and has been done a million times before and many times better than in this case.

There is nothing new in seeking to sermonize on the naughtiness of wives running around with lounge lizards in the guise of artists who wear silk robes, who dope the wine given their fair guests in island retreats, and whose "ulterior motives" are seen in every glance of their wicked eyes. We've all viewed this stuff time and time again. Ninety-nine per cent of motion picture audiences are getting tired of it. This one won't help one iota in efforts bein- made to improve the screen.

In order to stretch the picture to regular feature length, there is inserted much material having nothing whatever to do with the plot, such as Tableau Vivants, dark persons shooting dice with large square pillow-like "bones" and the reading of a sketch, all told on the screen, of a plot running parallel to the story itself. All this registers tedium.

We've got to hand it to J. H. Frank, however. He sure does his work realistically. He is an ideal selection for the vilainous artist who craves the women. Miss Bennett is always attractive. Willard Mack and Rosemary Theby have minor roles which call for little acting. The situation in which lightning strikes the island retreat of the artist is reminiscent of the early days of picture making. There is another aside story. The artist has tampered with the daughter of another old artist and the girl gradually wastes away pining for her lover. At the close of the picture, this lover walks into his home and finds the girl laid out dead on a bier. How she got there is a mystery. This is not a picture for select audiences.

The Cast

Hugh Stanton.....Huntly Gordon
Patricia Stanton.....Enid Bennett
The Ted Masons.....{Rosemary Theby / Willard Mack}
Victor Reymier.....J. H. Frank
Andrew Martens.....Otto Lederer
Marie.....Allene Ray

Based on the sketch by Willard Mack. Directed by Clarence G. Badger. Scenario by Winifred Dunn. Photographed by R. J. Bergquist.

The Story—Finding her husband more interested in his oil deals than in her, Patricia Stanton listens to the wooings of an "artist." She is lured to his retreat on an island. The Ted Masons hear of it and rush to the rescue Arriving at the place Ted reads his sketch, a new play, which is so closely related to the doings of Patricia that she sees the great light and rushes home with the Masons. She is cured.

Classification—Just another eternal triangle picture.

Production Highlights—Some artistic interiors. The Tableau Vivant staged in the artist's studio. The rushing of the Ted Masons through the storm. Bennett's attractive screen personality. The first rate acting contributed by J. H. Frank.

Exploitation Angles—Play up the names of the cast which contains several favorites. They are all well known. The Tableau Vivant suggests several dance prologues for the picture. The feature should have colorful presentation.

Drawing Power—This picture is suitable for second class downtown first run theatres. Should collect a crowd in small cities. Properly exploited it should get over.

Scene from the two reel Christie-Educational comedy "Babies Welcome." Anna May Wong smiles at the star, Dorothy Devore (right).

"The Web of the Law"

American Releasing Corp.—4900 Feet

(Reviewed by Eugene Carlton)

DEVOID of anything original, other than that of casting a real Texas Ranger for the principal role, "The Web of the Law" is another western—just another western. However, it has its merits as well as sad defects. Where westerns are popular the production no doubt would pass muster, despite the fact that the story is woefully weak, possessing the poorest sort of foundation.

Like most pictures of its type, there is the presumably "wealthy" rancher who owes a note to a villainous neighbor; a beautiful daughter, a heroic Texas Ranger who saves the old man's cattle—in fact saves almost everything but the picture—and marries the daughter, after dealing out just dues to the plotting neighbor, who is caught in the act of driving the father's cattle over the Mexican border.

But for physical thrills, exterior shots, et al., that go to make up a western, the production is well fortified. "Ranger Bill" Miller, who is heralded as anything but a screen star, executes the character of a Texas Ranger to perfection. Naturally, as it is first nature with him.

The minute the hero applies at the ranch of the heroine's father for a job, disclosing the fact that he is a Texas Ranger, the climax of the production is evident, although the picture scarcely has more than started. Under the circumstances, as long as such a threadbare story had to be used, the directing is about as well as could be expected.

The Cast

Bill Barton.....Ranger Bill" Miller
Mollie Barbee.....Patricia Palmer
"Wolf" Blake.....George Sherwood
Buck Barbee.....Harry Belmour
Jasper Leveen.....Alfred Heuston
"Slim" Easton.....Jean Walsh
"Sundown" Brown.....Barry Jackson
"Squint" Castile.....Frank Cutter

By Victor Gibson. Directed by Tom Bibson. Produced by American Releasing Corporation. Photographed by Elmer G. Dyer.

The Story—A Texas Ranger suspects foul play is being done to father of heroine. He confides his identity to the father and poses as an employee. A villainous neighbor, to whom the father owes a note, plots to steal his cattle. Before starting on a trip to borrow money, the father's saddle is tampered with, causing his death, but the hero saves the cattle, saves the daughter from villainous hands, and she becomes his wife.

Classification—A western drama and love story of average merit.

Production Highlights—Physical thrills; exterior shots; scene where Texas Ranger rescues heroine.

Exploitation Angles—Why not decorate the lobby with a bit of corral fence and a saddle or so, playing up the fact that a real Texas Ranger plays the leading male role?

Drawing Power—Small town or neighborhood theatre only. No chance in the larger first runs.

"Nobody's Bride"

Universal—4861 Feet

(Reviewed by Laurence Reid)

IF you can overlook the far-fetched plot of this melodrama and can forgive the gaps in it, just accepting it as sheer fiction far removed from life, you will doubtless find moments of interest in it. It features the activities of a gang of crooks who kidnap a bride, and also treats of a disappointed suitor of the girl who is picked up from the gutter by a feminine accomplice of the thugs, and who through the medium of coincidence reenters the life of the fair heroine, finds regeneration and aids in capturing the lawbreakers.

Rawlinson is not so awkward in this feature since he is called upon to appear subdued in most of his scenes. Why not considering that he topples over from starvation and is wounded by a bullet which should have made him battle for life, but only leaves a tiny puncture and considerable powder marks upon his brow. The bride is the victim of mercenary relatives who would marry her off to the highest bidder. But she escapes in her wedding finery, taking a bag which the crooked butler has filled with the wedding gifts. She carries it as lightly as if it contained nothing heavier than a piece of lingerie. A crude scene. And the discarded sweetheart, an innocent employee of the thugs, takes her to their quarters not knowing that he is entering the lion's den. A few fights take place there, and then the two sweethearts are locked up pending a settlement with the rich relatives. A newspaper scarehead features the kidnapping of the girl, but the police are strangely absent from any investigation. It culminates in the fair accomplice double-crossing her partners and sending for the officers. A bit of gun-play between the minions of the law and the crooks finishes the climax. Nothing is explained about the bag. The thugs had ample time to cash in on the loot. But they are a stupid lot.

The picture is awkwardly developed but furnishes some suspense and a thrill or two. Frank Brownlee does the best work as one of the crooks—all of whom are theatric with their loud ties and trick clothes. A fair picture for an average audience.

The Cast

Jimmy Nevin.....Herbert Rawlinson
Doris Standish.....Edna Murphy
Mary Butler.....Alice Lake
Morgan.....Harry Van Meter
Vesher Charley.....Frank Brownlee
Smithy, the dip.....Sidney Bracey
Cyrus W. Hopkins.....Phillips Smalley
Uncle Peter Standish.....Robert Dudley
Mrs. Myrtle Standish.....Lillian Langdon

By Evelyn Campbell. Scenario by Albert Kenyon. Directed by Herbert Blache. Produced by Universal.

The Story—Disappointed suitor becomes down and out but is rescued from gutter by girl crook. He is employed to drive a car carrying thieves with their loot from his erstwhile sweetheart's wedding. But the bride runs away and accidentally meets him. Thereupon he acts as her protector and gets back on his feet when he realizes that she still loves him. Girl and youth are held prisoners by kidnappers but are rescued.

Classification—Crook melodrama featuring a kidnapped bride and the "highest bidder" formula.

Production Highlights—The suspense in the concluding reels. Scene when hero is introduced to crooks. The adequate acting by Frank Brownlee.

Exploitation Angles—Cast comprises some well known players. Play them up. Feature it as lively crook melodrama. Use title for a teaser campaign treating upon the girl who is sold to the highest bidder.

Drawing Power—This one is suitable for second class downtown neighborhood houses.

Hal Roach *presents*

Our Gang Comedies

Two parts each

This is "Farina."

With "Sammy," "Mickey," and the rest of the "gang" she has made a dozen laughs grow where none ever grew before.

With every "Our Gang" comedy released, laughter becomes more and more a habit.

Have a little fun. Pick out the glummest and sourest individual in your community. Get that person in to see one of these comedies.

Then watch that face!

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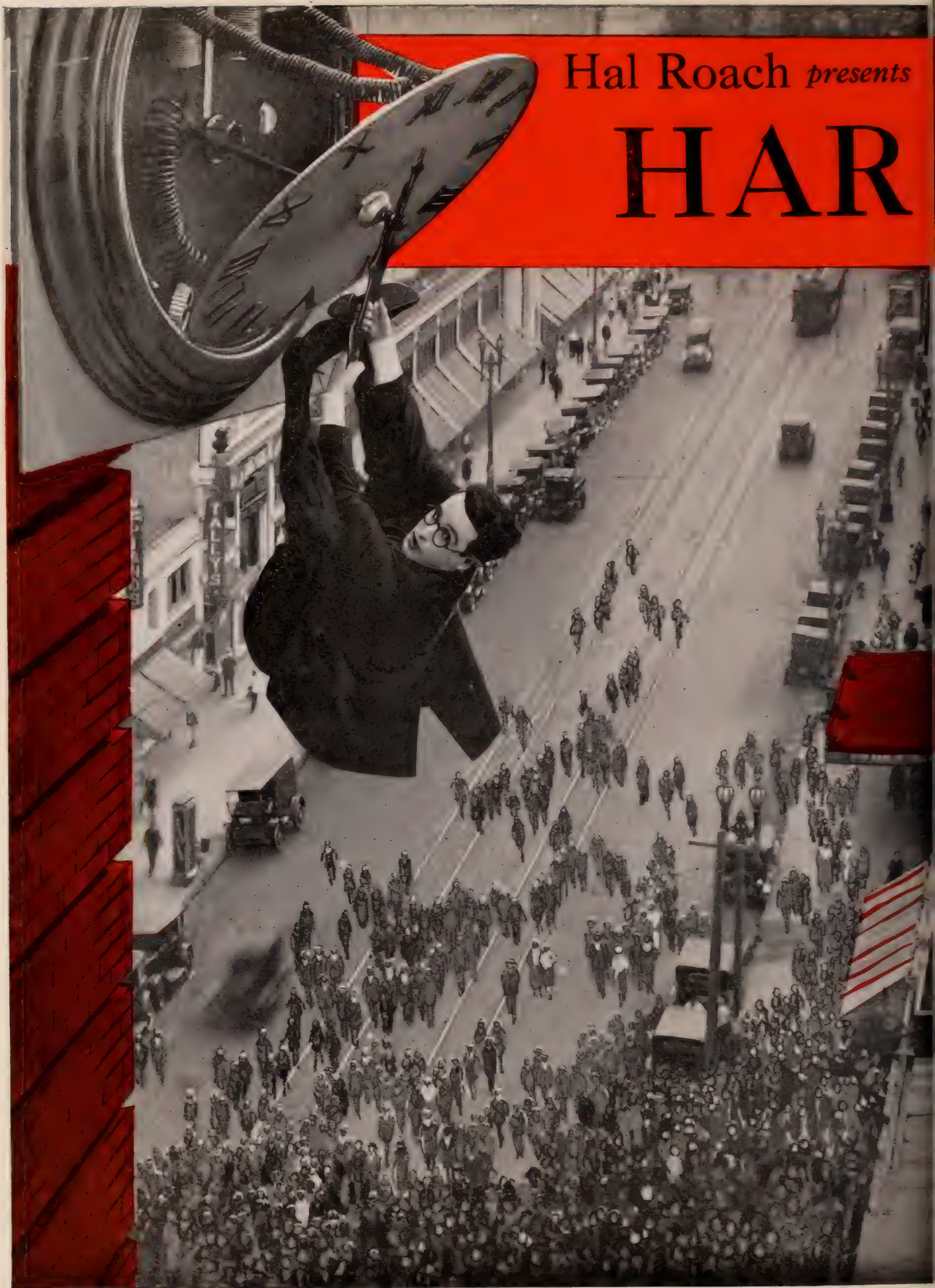
Pathécomedy

TRADE MARK


Hal Roach presents
HAR

OLD LLOYD

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Safety Last

The first seven reel comedy

More and bigger thrills than in any circus you ever saw.

More startling than the most exciting drama.

More laughs than were ever heard in any theatre anywhere, at *any* production.

See it and you'll still be laughing a year from now.

Pathécomedy

TRADE MARK

Hal Roach *presents*

"Snub" Pollard Comedies

Two parts each

During the past three or four years Pollard has played in more houses than any other comedian.

Just think that over. Then ask the nearest Pathe exchange for a screening.

"The Old Sea Dog;" "We call this a good comedy. Our patrons said so."—Clyde Allen, Casino, Antwerp, N. Y. (*Exhibitors Herald*)

"The Newly Rich;" "A real comedy. Two reels of good honest funny business. As good as a lot of so-called 'special' comedies and don't cost a third as much."—E. L. Wharton, Orpheum, Glasgow, Mont. (*Exhibitors Herald*).

Pathécomedy

TRADE MARK

"Has the World Gone Mad!"

Goodman-Equity—6500 Feet

(Reviewed by Laurence Reid)

DANIEL CARSON GOODMAN has written a sort of sequel to his "What's "Wrong With the Women?" with his latest entry, "Has the World Gone Mad?" Here he takes up in dramatic fashion the evil effects of too much jazz and cabaret life as they interfere in preserving the sanctity of the home. The author has not indulged in a preachment, yet what he tells here should have its value in pointing good, sound advice and a healthy moral.

He has employed a quadrangle situation to force home the logic of his argument—showing the hectic career of a wife and mother who refuses to stay around home, once the duty of bringing up her son is completed. Her husband pleads and threatens—but to no avail. She is bent upon following the primrose path. The apartment parties which have featured her week-ends are not so far wrong if one is in the know concerning these wild affairs as they flourish in the metropolis at the present time. Her son has grown to manhood and loves a girl whose father is cut from the same cloth as the boy's mother. So the author plunges into his conflict showing the girl's father and the youth's mother carrying on an adventure which threatens to destroy two homes, until the daughter discovers her gay dad in her sweetheart's mother's apartment.

The climax is reached in a dramatic manner when the mother realizes how she has sinned against her husband, her son and the latter's fiancee. She deliberately invites a scene before a group of her parasitical friends. And a reconciliation is effected in the two homes.

The author deserves as much credit for what he has wisely left out as for what he has introduced. There is no ripe melodrama and yet the opportunity offered itself to inject a volume of hokum. There is a fire but the engines are not called. There is a sumptuous cabaret scene when the erring father is surprised by his wife and daughter, but no melodramatic fireworks are exploded for the sake of adding a punch. The philanderer leaves the place quietly, thinking himself unobserved.

The picture is constructed logically and is genuine in its treatment. All the scenes are in place and most of them are lavishly mounted—particularly the cabaret set. It stimulates interest all the way and is capitally acted by Charles Richman as the gay adventurer. His subtleties of expression are finely executed. Mary Alden makes the wife a pitiful figure and Hedda Hopper as the giddy spouse gives a vivid portrayal of the modern woman who worships at the shrine of Jazz. A highly enjoyable audience picture.

The Cast

Mr. Adams.....Robert Edeson
Mrs. Adams.....Hedda Hopper
Their Son.....Vincent Coleman
Mrs. Bell.....Mary Alden
Mr. Bell.....Charles Richman
Their Daughter.....Elinor Fair
Cabaret Dancer.....Lyda Lola

By Daniel Carson Goodman. Directed by J. Searle Dawley.

The Story—Prosperous husband and father has giddy wife who does not believe in the sanctity of the home. She is firm disciple of the jazz age. After a quarrel she leaves the home and maintains herself in apartment where comes the father of her son's sweetheart to pay her ardent courtship. The girl discovers her father and pleads with the woman to give him up. Finally she learns to appreciate the marriage vows and the sanctity of the home.

Classification—Domestic triangle, or rather quadrangle conflict between the home and the cabaret.

Hunt Stromberg presents Bull Montana in "The Two Twins," a Metro Comedy

"The Nth Commandment"

Cosmopolitan—Eight Reels

(Reviewed by Frank Shelton)

HERE'S another "Humoresque." Just as human, just as true to life, just as finely acted. In fact everyone is going to talk about the work of Colleen Moore as the brave little wife in this story of New York's upper and under worlds. And inasmuch as we all expect lavishness in Cosmopolitan productions, no one will be disappointed in this one on that score. Fannie Hurst's works are always worth while and this one is a treat for a public jaded with a tidal wave of film slush.

The same trio that made "Humoresque" corroborated on this classic in film form. Frank Borzage directed, Frances Marion prepared the script for the screen and Miss Hurst supplied the tale. A triumverate inimitable when you want to get away from the beaten path of things. "The Nth Commandment" is a page from life. The same story is being lived every day not only in New York, but in most of the other large cities of these United States. Its human interest moments will strum at the heart strings of the stone faced folk.

Miss Moore's portrayal of the role of Sara Juke is a living, breathing thing. It's one of the best bits of acting this star has ever contributed to screen literature.

One of the highlights of the picture are the subtitles. They are well written and are filled with Gotham atmosphere. The scenes in lavish hotel set, which by the way is one of the most sumptuous cabaret scenes ever staged, are filled with humor as well as tender appeal. There is a full quota of dramatic situations. The skating rink scenes are well done. The photography and lighting are unusually artistic. The plot takes you up to a climax filled with suspense. "The Nth Commandment" is one of the best things of the season to date.

The Cast

Sara Juke.....Colleen Moore
Harry Smith.....James Morrison
Max Plute.....George Cooper
Angie Sprint.....Charlotte Meriam
Jimmy Fitzgibbons.....Edward Phillips

By Fannie Hurst. Directed by Frank Borzage. Scenario by Frances Marion. Photographed by Chester Lyons.

The Story.—Sara Juke, a department store girl, in love with Harry Smith, is vamped by Jimmy Fitzgibbons, who rises in to the world as Harry slips. Eventually, however, Sara and Harry wed, but the latter becomes seriously ill and is ordered South before the snow flies. The little family gets deeply into debt. Sara, desperate, wins $300 by dancing. The little family end up in California.

Classification—An absorbing tale of life in New York's maelstrom.

Production Highlights—The work of Colleen Moore as Sara. The fine supporting cast. The lavish cabaret scene. The artistic lighting and camera effects.

Exploitation Angles—Boost this as another "Humoresque," by the same trio that made that famous picture. Play up the names of the fine cast. The title offers suggestions for tieups with the church folk.

Drawing Power—Suitable for presentation in the largest first run houses. It should be a box office winner anywhere.

"Jacqueline or Blazing Barriers"

Pine Tree-Arrow—6400 Feet

(Reviewed by L. C. Moen)

THERE is an awe-inspiring impressiveness about the sweep of a great forest fire that is undeniable, and in "Jacqueline or Blazing Barriers." Director Dell Henderson has succeeded in producing a raging conflagration that is all the most jaded movie fan could ask.

When you add to such a holocaust a hero and a heroine in peril, with the hero rescuing the scoundrel whom he believes the heroine loves, you have melodrama at its best.

Even this, however, is not the high spot of the picture, in the way of thrills. To our mind, the sequence in which a flimsy canoe is piloted through Devil's Gorge, buffeted and tossed about by the swirling waters, barely escaping the jagged rocks and in momentary danger of upsetting its two occupants into the angry stream, is a distinct picture achievement. It is the sort of thing which is properly the province of the screen—the sort of thing the stage can never do and which fiction can only faintly mirror.

The cast is an excellent one, embracing many familiar names. Lew Cody, a sterling actor, is cast as the male lead, and proves as capable a hero as he once was villain. As Raoul Radon, a son of the forest, he is a virile and pleasing figure. Opposite him is Marguerite Courtot, a demure and charming feminine lead. Sheldon Lewis contributes a picturesque "heavy" characterization. Three clever youngsters are in the cast—Russell Griffin, Joseph Depew and Baby Helen Rowland—and a goodly share of the picture's appeal must be credited to their work. Excellent character work is contributed by other members of the cast, including Charlie Fang, Edmund Breese, Gus Weinburg, Effie Shannon, J. Barney Sherry, Paul Panzer, and Edria Fisk, a beauty contest newcomer to the screen.

"Jacqueline" is good melodrama, with heart interest and romance, and should be a successful audience picture.

The Cast

Jacqueline Roland.....{Marguerite Courtot / Baby Helen Rowland}
Her Father.....Gus Weinburg
Her Mother.....Effie Shannon
Raoul Radon.....{Lew Cody / Master Joseph DePew}
Little Peter.....Russell Griffin
His Father.....J. Barney Sherry
Henri Dubois.....Sheldon Lewis
Edward Macdonald.....Edmund Breese
His Daughter.....Edria Fisk
Li Chang.....Charlie Fang
A Gambler.....Paul Panzer
"Taxie".....By Himself

Directed by Dell Henderson. Story by James Oliver Curwood. Adapted by Thomas F. Fallon and Dorothy Farnum. Photographed by George Peters, Charles Downs and Dan Maher. Pine Tree Production.

The Story—Raoul Radon is in love with Jacqueline Roland, whom he has loved since childhood. She goes to the city on a visit and meets Henri Dubois. Dubois comes to the lumber camp as boss. For his cruelty to a child, Radon beats up Dubois, who has him jailed. Through deception, Dubois convinces Radon that Jacqueline is in love with himself and not Radon. Radon wanders away. A forest fire starts, and he saves Dubois for Jacqueline's sake. After a thrilling canoe ride, a bridge is dynamited to check the spread of the fire. Jacqueline and Radon are reunited, and the truth comes out, all ending happily.

Classification—North Woods melodrama.

Production Highlights. — The canoe ride through Devil's Gorge. The forest fire. The dynamiting of the bridge. The excellent work of the cast. The capable production.

Exploitation Angles—The cast of well known names. The spectacular fire scenes. James Oliver Curwood. Lobby might be decorated with rough hewn log slabs. Shadow-box with fire effect.

Drawing Power—Suitable for second class downtown and neighborhood houses.

"You Are Guilty"

Edgar Lewis-C. C. Burr—5000 Feet

(Reviewed by L. C. Moen)

EXCELLENCE of cast and some splendid direction on the part of Edgar Lewis are the outstanding features of "You are Guilty." The story material is not especially new, but some excellent characterizations and directorial touches in a large measure redeem this.

The honors of the picture are in a large measure stolen by little Russell Griffin, who reveals here a winning personality and a great histrionic gift. Totally without camera consciousness, he enters thoroughly into the spirit of the piece and enlivens it materially.

It would not be fair, however, to overlook James Kirkwood's sincere portrayal of the down-and-outer. Kirkwood, who has astonished Broadway in "The Fool," appears here as a self-sacrificing stepson, and plays it in convincing and workmanlike fashion. Mary Carr, too, is in the cast, as a loveable old mother, and contributes a sympathetic note to the story. Doris Kenyon is in the leading feminine role, and good character portrayals are given by Robert Edeson, Edmund Breeze, Carleton Brickert and William Riley Hatch.

Mention must be made of the titling of this picture, done by Gerald C. Duffy, the fictionist. These possess far more of imagination and punch than the common run, and contribute much to the sum total effect.

The story material is conventional, on the whole, centering about a man who assumes the guilt for his step-brother's crime, for the sake of the mother, and the real interest of the story, to us, at least, lay in the incidents in which Master Griffin and Kirkwood appear—such as the soldier scenes and the courtroom sequence. In these, the young player's exuberance and childish appeal show at their best.

An incident in the picture, trivial in itself, perhaps, but which is likely to register a hit wth the audience, is the introduction of a dog that wags his tail in time with a drum, as beaten by Master Griffin. This incident, apparently genuine, is one of those little touches that save many a picture.

The courtroom scene, too, is given a most amusing twist when the youngster, his dog having been taken to the pound, enters the courtroom and announces to "Uncle Judge" that he wants his dog back. When the judge orders him put out, he runs to the witness stand, and remembering a game they have played, cries, "Now you can't touch me!"

On the whole, this may be classed as a trite story which has been well produced and enlivened with interesting incident and some excellent acting.

The Cast

Stephen Martin.....James Kirkwood
Alice Farrell.....Doris Kenyon
Theodore Tennent.....Robert Edeson
Mrs. Grantwood.....Mary Carr
"Buddy" Tennent.....Russell Griffin
Judge Elkins.....Edmund Breese
Joseph D. Grantwood.....Carleton Brickert
Murphy.....William Riley Hatch

Story by Roy Middleton. Directed by Edgar Lewis. Produced by Mastodon Films, Inc.

The Story—Steve Grantwood assumes the guilt of embezzlement by Joseph, his step-brother, for the sake of the mother. He goes away and becomes a wanderer, leaving those behind, including his fiancee, believing him guilty. After a time, the girl marries another. Steve returns, but is unable to prove his innocence. The girl is now a widow. He saves her son from a fire. Joseph is murdered, and circumstances point to Steve, but his presence at the fire furnishes an alibi and he is freed, and, through the child, reunited with the girl.

Classification—Heart interest drama.

Production Highlights—The work of Russell Griffin and James Kirkwood. The direction. The fire scenes.

Exploitation Angles—Play up the cast. Use the title strongly, possibly as the basis of a teaser campaign. Essay contest on whether it is ever right for one man to assume another's guilt.

Drawing Power—Suitable for second-class downtown and for neighborhood houses.

Stan Laurel in a scene from the Metro comedy, "The Handy Man."

"The Tiger's Claw"

Paramount—5700 Feet

(Reviewed by Laurence Reid)

A TRITE story on the racial barrier theme and lacking any ingenuity whatsoever is "The Tiger's Claw," which presents Jack Holt against an Indian background, where he is successful in rescuing a half-caste girl from Bengal tigers. He becomes so badly wounded that she is forced to act as his nurse. Old stuff, you say? But wait. He marries this delectable creature and then the expected happens. His former sweetheart, who he has left back home, comes on the scene to stir up the familiar conflict. They had separated over some trivial misunderstanding.

Just one moment of novelty shows itself. The American remains steadfast in his devotion to his Hindu bride. Then it's up to the author to employ the expedient of getting rid of the pretty half-caste by painting her as faithless. Yes, she returns to Raj Singh, a man of her own race.

It's an old story, isn't it? And it never leaves its familiar groove. Any one who has been attending picture entertainment the past ten years can spot every situation the very moment the first subtitle is flashed. The sponsors don't show anything new even in the finish. To eliminate any complications after the white girl has drifted to India they resort to the simple convenience of killing off the half-caste. So the eternal triangle is never once suggested.

The story is unconvincing which of course makes its characters unreal. In its favor are some appropriate locations carrying an atmospheric flavor. And a thrill over the dynamiting of a dam. Aileen Pringle makes the Hindu girl a colorful maid, and Jack Holt is as romantic as the story allows.

The Cast

Sam Sandell, an American engineer.....Jack Holt
Harriet Halehurst.....Eva Novak
Henry Frazer Halehurst.....Periolat
Raj Singh.....Bertram Grassby
Chameli Brentwood, a half caste.....Aileen Pringle
Sathoo, a Thug chief.....Karl Stockdale
George Malvin, an Inspector.....Frank Butler
Prince.....George Field
Azun, Chameli's mother.....Evelyn Selbie
Col. Byng.....Frederick Vroom
Goyrem.....Lucien Littlefield
Sothern.....Robert Cain

Scenario by Jack Cunningham. Directed by Joseph Henebery. Produced by Famous Players.

The Story—American engineer gets a job in India where after rescuing half-caste girl from a tiger he marries her. His old sweetheart happens on the scene which arouses envy of the Indian maid. She turns to a man of her own race and after her death the American marries the English girl.

Classification—Romance featuring the racial barrier.

Production Highlights—The appealing performance of Aileen Pringle. The well developed scenario. The dynamiting of the dam. The atmosphere.

Exploitation Angles—East Indian dances in your prologue would help. Employ someone made up similar to Miss Pringle to execute the dances. Feature it as romantic drama of the East.

Drawing Power—Suitable for neighborhood and downtown houses.

"Bella Donna"

Paramount—7895 Feet

(Reviewed by Frank Shelton)

AFTER one has gasped at the unusually elaborate settings with which Paramount has provided this sure fire box office attraction and after making a mental note of the staggering figure which must have been reached in putting "Bella Donna" on the shadow stage in its present form, we find that the most interesting feature is to study the difference in the Pola Negri that we have known in the foreign films and the distinctly new Pola as revealed in this picture, which we predict is about to knock all attendance records into oblivion.

"Bella Donna" brings to the screen a new star; it is almost impossible to compare Miss Negri's work here with former vehicles from overseas. Under the direction of George Fitzmaurice, with the support of a real cast, gowned in some of the most gorgeous garments that have ever been seen on the screen and photographed in American style, Miss Negri will astonish her hosts of admirers on this side of the big pond. Her work is a justification of any expense to which Paramount may have gone to bring her to Yankeeland.

"Bella Donna" is a revelation from a scenic viewpoint. It is astonishing in its realism. It is almost impossible to believe that the "Egypt," the "London," the "Venice," we see in this picture are manufactured. All credit to the master hands that have built these massive and beautiful sets. The masquerade ball which starts the picture unreeling in its continued brilliance, the ruins of old Egypt, the scenes along the Nile, on the houseboat, in the hasheesh den, in befogged London, in Baroudi's tent, in the vast stretches of the desert—all are marvels of screencraft.

The acting is flawless as contributed by the star, Conway Tearle, Conrad Nagel, Claude Kind, Lois Wilson, Macey Harlem and Adolphe Menjou. The screen story is one of unusual interest. It grips from beginning to end and is one possessing a steady flow of dramatic situations in many of which Miss Negri rises to ethereal heights of emotional acting.

The Cast

Ruby Chepstow, later Bella Donna.....Pola Negri
Wodehouse Chepstow.....Adolphe Menjou
Mahamoud Baroudi.....Conway Tearle
Nigel Armine.....Conrad Nagel
Dr. Meyer Isaacson.....Claude King
Patrician Ames.....Lois Wilson
Ibrahim.....Macey Harlem

By Robert Hichens. Scenario by Ouida Bergere. Directed by George FitzMaurice.

The Story—Ruby Chepstow craving love, beauty and power finds herself alone and miserable after her husband is jailed for throwing one of her ardent suitors in a Venetian canal. Discouraged she is about to take her life, but a maid saves her. Nigel Armine, an engineer, hears the shot and rushes to her room. Ruby has taken the name of Bella Donna. Nigel is infatuated with her. She sees her long sought power waning in Egypt and goes to Baroudi, who persuades her to poison her husband. Nigel is told of his wife's plot, and Bella, discarded by Baroudi for another, walks into the barren wastes of the desert.

Classification—A colorful and passionate tale of the desert, Venice and London, with a remarkable background and the magnetic Pola in the star role.

Production Highlights—The wonderful Venetian and Egyptian settings and elaborate carnival scenes. The thrilling sand storm.

Exploitation Angles—Be sure and emphasize that this is Pola's first American picemphasize that this is Pola's first American picture. The Egyptian theme suggests an Oriental dance prologue. The rage of King Tut-Ankh-Amen will help you in your tieups with merchants, etc.

Drawing Power—A sure fire box office attraction anywhere at anytime.

Regional News From Correspondents

Seattle Bulletins and News of Northwest

G. G. MAXEY, formerly manager of the Associated First National Exhibitors' exchange is now key representative for the Film Booking Offices in the Northwestern territory. I. Schlank, formerly a salesman for A. B. Metzger's local F.B.O. exchange, is manager of the Omaha F.B.O. branch. Mr. Maxey has been manager of the First National exchange in this city since November, 1922, when he succeeded L. O. Lukan, now connected with the Blue Mouse circuit.

Two new film men have joined the Seattle office of Goldwyn and are now working under the direction of W. E. Bamford, exchange manager. Dave Farquher, formerly manager of the Select office in Salt Lake City, will work from Portland, and "Butch" Wingham, recently a salesman for Universal and F.B.O., will handle work out of the Seattle office.

Leon Bories has just joined the Seattle office of Universal and will specialize on selling Universal features in and around the local territory. J. L. Schlaifer, manager of the exchange, recently donated the use of two Harry Carey and Jack London two-reelers to the Zillah, Wash., Boy Scouts organization for a special show put on by the Scouts and has received an extremely appreciative letter thanking him for his kindness to them .

The series of twelve Heeza Liar cartoons now being handled by Manager J. R. Beal of the local Hodkinson exchange have been booked with the Blue Mouse circuit in Seattle, Tacoma and Portland. "Fun From the Press," another Hodkinson short reel that is finding favor among Northwest exhibitors, is being shown at the Coliseum and Winter Garden theatres in this city.

"Safety Last," the latest Harold Lloyd comedy, has arrived at the Pathe office, and was given a preview at the Liberty theatre recently by Paul Lynch, manager of the exchange. The opinion of the members of the Jensen-VonHerberg personnell who saw the picture was that it eclipsed all previous efforts of the comedian.

"The Marriage Chance" has been booked by Manager Louis Amacher of the American Releasing exchange with the Blue Mouse theatre in this city for an engagement beginning the end of April.

"Java Head" and "Kick In" are two of the latest Paramount pictures that have been booked with the Jensen-VonHerberg circuit by George P. Endert, manager of the Famous-Players exchange and are due for Seattle showing in the near future. "Kick In" was scheduled to follow "Robin Hood" at Manager Leroy V. Johnson's Liberty theatre.

"Peg O' My Heart" has been booked with Manager H. B. Wright of the Strand for early showing, by the local Metro exchange.

The Auditorium theatre at Ione, Oregon, under the direction of E. P. Rich, has been closed, according to advice received on Film Row this week.

J. L. Johnston, publicity and exploitation manager for the First National exchange here returned to the city after a three week tour around the Washington and Montana circuit.

J. A. Gage, manager of the Educational exchange has left for a short tour around the local territory with "The Message of Dr. Coue." Wallace Rucker, Educational salesman, returned to the city last week for a few days after a month's trip in Washington and Oregon, and left again to return to his territory.

All Seattle employes of the Greater Theatres company, operating the Coliseum, Strand, Liberty and Neptune theatres, were guests of the company at a supper and dance given at the Liberty theatre recently. The affair began at 10:30 p. m. A number of special entertainment numbers were provided. J. G. VonHerberg and H. B. Wright were the speakers on the program. The upper floor of the theatre was elaborately decorated for the occasion, and several novel musical and vaudeville numbers were included on the program, which was arranged under the direction of the managers of the four houses. More than one hundred persons attended the affair.

"Thorns and Orange Blossoms" and "The Hero," two of the latest Al Lichtman Corporation productions have been booked by the Blue Mouse theatre of this city, according to an announcement made by John Hamrick, president of the Blue Mouse circuit. These are the first Lichtman productions to be presented at the Blue Mouse. Playing dates have not been definitely decided.

Seattle downtown theatres are looking forward to slightly increased attendance from now on, as a result of the recent reduction to five cents of the local street car fare. For many months the fare was six and one-quarter cents and then eight and one-third cents, and the reduction came only after a hard campaign on the part of the citizens. Theatres of the city banded together when the fare was lowered and used a full page advertisement in Seattle papers emphasizing the lower fare and the increased economy with which people could attend the theatres.

Because the picture could remain in Seattle only one week, Manager H. B. Wright was forced to give two extra performances of Charles Chaplin in "The Pilgrim" the first day of its engagement at the Strand theatre. The first performance began at 10 o'clock in the morning, and continued on a two hour schedule with the second extra performance beginning at midnight. "Toll of the Sea" was the other longer subject used on the bill with "The Pilgrim," and the novelty was enjoyed by Seattle patrons.

Admission prices for evening shows at John Danz's Colonial theatre were recently raised from ten to twenty cents. The Colonial is the largest downtown second run house in the city. The ten cent at any time policy was begun by Mr. Danz several months ago, but the increased elaborateness of programs at the theatre necessitated the raise which has just gone into effect.

Jottings from San Francisco and Vicinity

WINNERS of the Daily Bulletin-Graf and Warfield Motion Picture Contest have just been announced by Manager Lionel H. Keene, marking the end of the race for film-fame in which 73 candidates competed. The contestans were first enrolled in the Daily Bulletin. Then all were given the "studio screen test," with professional equipment, settings, etc., on the stage before the audience during the regular performances at Loew's Warfield.

Then came the week of voting during which patrons registered their choice of candidates as the "tests" were shown on the screen. This was the most trying ordeal of all as some of the candidates had a comic effect on the audiences.

Paul Powell, director for the Graf Production "In The Fog," who chose the girls is so pleased with them he will use practically all in the present picture. The winners of the contest are: Ruth Royce, Elizabeth Hood, Alice Thompson, Frances Bell, Bernice Coleman, Dorothea Sommers, Barbara Barrington, Erial Tellegan, Myrtle Fonts and Ermay Goodleigh.

Thomas Wilkes, of the Alcazar theatre who controls a chain of playhouses in the West has invaded the New York field, according to an announcement just received from him.

Louise Dresses has arrived in San Francisco to join a galaxy of stars now appearing before the camera of Graf productions for their forthcoming production "The Fog" which is being filmed at the Pacific Studios.

The synco-symphonists of the "Granada" have just been featured in an act "On the Atlantic." Mirth and melody prevail through the whole act. Wilbur Hall, funny man, of the orchestra, assisted by Rube Crozier, impersonated "Mr. Gallagher and Mr. Shean." Numerous requests have been made for this number. On one occasion they were called out 15 times.

War veterans and other patients at Letterman General Hospital were recently entertained with a concert. The musicians were from the Granada, Imperial, Portola and California theatres. It was one of a series of entertainments which are being given at Red Cross House by local talent.

A. A. Richards of Modesto, opened a beautiful and thoroughly modern theatre of 900 seat there last week. It is called the Richards.

Bob Sharp, well known publicity man of the Liberty and Strand theatres of Fresno, has been in the hospital for some time as the result of a serious operation, but is now on the road to recovery.

Late Trade Items from Indianapolis Territory

The Farmers' Association has leased a movie house at Owensville, Ind., and will operate it.

The annual convention of the Indiana Indorsers of Photoplays will be held at the Claypool hotel April 5 and 6. This is the women's organization which has consistently and sturdily fought censorship for four years on the ground that indorsement of the good and ignoring of the bad is more American. Those in charge of arrangements are: Mrs. David Ross, Mrs. Theodore Wagner, Mrs. T. W. Demmerly, Mrs. O. C. Lukenbill, Mrs. J. F. Ake, Mrs. B. H. Moore, Mrs. F. L. Pettijohn, Mrs. M. E. Robbins, Mrs. Wolf Sussman and Mrs. J. W. Vestal.

Trade News from Southwestern Territory

ROBERT D. HUTCHINSON, for seven years manager of the Lyric theatre and for four years manager of the Folly theatre at Oklahoma City, and one of the best known theatrical men in the country, has been appointed manager of the Liberty theatre at Oklahoma City, Okla., succeeding H. W. McCall, resigned to enter private business, it is reported, in Arkansas.

Charles E. Hutchinson, brother of Robert D. Hutchinson, and at present assistant manager of the Orpheum theatre, has been appointed manager of the Folly theatre. The position of assistant manager of the Orpheum will not be filled for the present, as the Orpheum will likely close for the season in June.

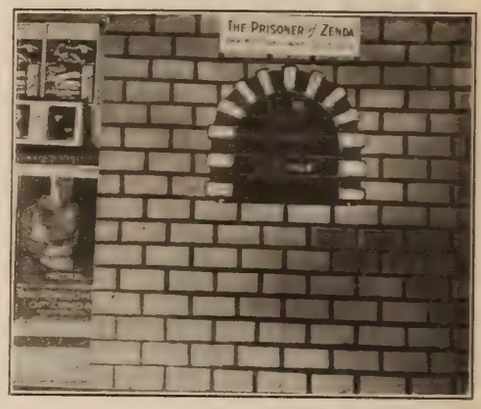
James H. Cooper, the popular manager of the Criterion theatre at Oklahoma City, Okla., left Sunday, March 11th, for a visit in New York City and other eastern points, where he will combine business with pleasure.

Yeggmen entered the office of the Majestic theatre at Oklahoma City, Okla., Sunday night, March 4th, and after having broken the combination lock of the safe took over $500 in currency and made their escape, leaving no clue as to their identity. Morris Lowenstein, the manager, has offered a large reward for the bandits' capture and conviction.

For a number of months the matter of closing the moving picture shows and other forms of amusement on Sunday at Henrietta, Okla has been agitated.

The movement has strong supporters, many who want Sunday baseball included, but a large number of baseball fans residing at Henrietta protesting, the stoppage of Sunday baseball will not be included in the petition to be submitted to the city council.

The theatre owners have informed the council that they are willing for the citizens to decide if a Sunday law in Henrietta is wanted and the city attorney has been instructed to see that a ballot is taken during the general election in April.



Beaverboard castle effect on box-office of the Grand theatre, Owensboro, Ky., for "The Prisoner of Zenda"

Boston Briefs and New England Bulletins

FOR six years now Charles H. Ross has guided the destinies of the Lancaster theatre, Boston, and that means since its birth. Situated as it is at one of the city's great railroad terminals, it has had to a great extent what might be called a floating population, though there was a large and regular attendance from that neighborhood also. Now, when it is flourishing, he has left it, knowing that it will continue, and has become manager of the Fenway theatre, one of the most popular small houses in the city. He says that he is going to give Boston something that it has had too little of, prologues, and to that end has announced his intention of importing at least six artists from New York in connection with the billing of "The Christian," Goldwyn's special production.

CHAS. H. ROSS

Dr. Piero Antonio Gariazzo's motion pictures of Bible stories were given a trial showing last Wednesday at Tremont Temple in Lorimer Hall, the audience consisting of clergy and representatives of Boston churches. The verdict of those people, who had come with the idea that the right kind of sacred films could at this time fill a great spiritual and educational need, expressed unanimous approval of the story of Joseph, as depicted in four reels The filming was done in Egypt and the Non-Theatrical Motion Pictures, Inc., are now placing them in churches of the country. There are 52 reels, the work of an Italian company, said to have cost $3,000,000.

The Rialto theatre, Lawrence, has been leased for a period of ten years to Edward F. O'Brien and John E. Tierney of that city. The theatre will be made into an auditorium and only the stage will be left intact. The entire interior will be made over, a new floor laid, and the place made suitable for conventions, sporting events, and the like. It is thought it will be ready by Labor Day.

L. H. Raymond, formerly of Pittsfield, Mass., and who was recently made manager of the Capitol theatre, Springfield, has taken up his duties at the new post. Until the weather gets better for moving he will retain his residence in Pittsfield. He was manager of Goldstein's Colonial theatre, of Pittsfield, for nearly four years, and before going there was in Fall River for the Loew interests.

The week of March 11 was anniversary week for Loew's State theatre, Boston, the largest motion picture house in the city and almost the newest. Manager Joseph H. Brennan put on a special celebration bill for the occasion, engaged a coloraturo soprano, Marjorie Moody, for many shekels, for 'tis said she joins the Chicago Opera Company next season; led the films with "Where the Pavement Ends," and sat down to watch standing room sold out every night. Marcus Loew came to Boston for the occasion, met every one both at the theatre and the Metro exchange, and departed satisfied. Joe Brennan says the first year has brought success and business to the house far beyond expectations, beyond their fondest dreams. Most Saturday nights see 'em lined up in both directions way down the street.

Students of the night high school at Springfield, Mass., have evolved a new method of financing their graduation gift to the school. More than 1,000 persons witnessed a motion picture program last week presented by the graduating class in the hall of the High School of Commerce. They garnered in $150 on the venture, which, we say, would buy a good present

Manager Stephen Fitzgibbons of F. B. O. Boston office says that "The Third Alarm" exceeded his fondest hopes last week at the Modern theatre, Lawrence, Mass. The police were called to the house Sunday afternoon to quell a disturbance at the entrance. The house was sold out, but the scores still outside were bound they would get in. One of the lobby doors was torn off in the melee. That's what exploitation does.

S. FITZGIBBON

Trade Jottings from Indianapolis and Vicinity

Marquee display for "The Strangers' Banquet" at the Blue Mouse, Minneapolis, using the star heads to good advantage

RUMORS persist that the Church Federation of Indianapolis plans soon to start some sort of court action looking toward closing of local theatres on Sunday. The Rev. C. H. Winders, executive secretary, had a conference with Prosecutor William P. Evans some time ago but declined to discuss the rumor which first sprang up after this.

Just now Winders is engaged in a controversy with Police Chief Herman F. Rikhoff over burlesque shows at the Broadway theatre.

With the advent of warmer weather, Dr. Herman G. Morgan, city sanitarian, has warned theatre-owners and proprietors of other public buildings to guard against heating over 70 degrees. He says overheating is worse from the standpoint of public health than underheating, in some respects. Thinking of the heat bills nobody objected to this warning.

Gustav G. Schmidt, president of the Motion Picture Theater Owners of Indiana and operator and part proprietor of the Crystal and Stratford, started construction last week of a new $150,000 business block and neighborhood movie theatre at College and Fairfield avenues. Schmidt declared he believes Indianapolis has reached the stage where a fine neighborhood house will pay because of downtown traffic congestion. The new theatre will be modern in every respect with beautiful finishing, 1,200 capacity, pipe organ and other first-class features.

The location is in the midst of one of the best North Side residence districts on a corner which the city plan commission had set aside as a site for a community center. Schmidt said he planned to make his house just this.

Buffalo Notes and Western New York News

INTRODUCING C. W. Anthony, manager of the Vitagraph exchange, 257 Franklin street, Buffalo. Mr. Anthony is celebrating his first anniversary as head of the local exchange and his fifth or so with the company. Since coming to the Queen City of the Lakes, C. W. has put Vitagraph on the exhibitorial map just about 100 per cent—or more. He is so popular that home office officials come up from New York almost every week end to chat with him. Ask Mr. Blasdon. C. W. comes from Pittsburgh but he has been able to live that down and he says that he finds it more economical to live in Buffalo than Pittsburgh because one can keep one's collar on for a week at a time. Just now Mr. Anthony is planning to break booking records at the local exchange with "Masters of Men," for which he is arranging a screening party in each key city.

C. W. ANTHONY

Colonel James Fater is back in town. He's now in charge of the Buffalo Al Lichtman office in the Bond Photoplays corporation building. Jim was formerly manager of the Hodkinson office, then he went with Paramount. Watch Jim. He's got some great stuff.

Miss Jennie Barone, formerly contract clerk at the Fox exchange, has resigned to accept a position as secretary to the Hon. James G. Fater, Al Lichtman manager. Jennie has been with Fox five years. They'll miss her, no doubt.

R. A. White, general sales manager for the Fox Film company, has been in Buffalo conferring with Branch Manager Charles N. Johnston.

M. Cohen, Warner Brothers' exchange manager, is all set on his subsequent runs in the territory and is now looking forward to the arrival of prints of "Main Street." Norman Speer is in Rochester for W. B. and Nat Marcus in Syracuse and Utica.

J. E. Flynn, vice president of Goldwyn, was in town last week for a visit with Tom Brady, local chief. J. E. was enthusiastic over the "bigstuff" about to be released by his company. He pumped this enthusiasm into Tom and the whole office force.

As was to be expected Gene Marken's new spring suit is the talk of Film Row. It is the last word in swank. No wonder he's way ahead in the sales contest. No one can resist this fellow. He's too darned charming for words.

Western New York exhibitors, especially those in the towns, are due for a real shock soon as the roads are open. Col. Howard Brink, Educational chieftain, has purchased a new Willys-Knight coupe-sedan, one of those trick bodies, not a coupe, not a sedan, you know class all over. Well when Howard bursts into town in this royal equipage and pulls up in front of the local picture palace—well it's going to be one of the events of the year.

Harry Dixon, F. B. O. salesman de luxe, bowled with some fellow exchange men and exhibitors one day last week and rolled a 204. No one has been able to talk to Harry since.

Ben Gulick has arrived in town to manage the local First Graphic exchange.

Mrs. Bork has resigned as secretary to Ralph Myerson of Macmy Pictures.

Harry Gans, formerly manager of the American Releasing office in Albany, has come to Buffalo to join the Hodkinson sales force. He will cover the Syracuse and Utica territory, formerly covered by Paul Shaver who has resigned. "Popsy" Carrick, local branch manager, has returned from a conference at the home office. Early this week he visited Rochester where he signed up "The Kaiser in Exile" for presentation at the Eastman theatre. He has also booked this interesting short subject with the Robbins circuit.

Peter D. Dana, in charge of the office force for Hodkinson in Buffalo, is a popular young man along Film Row. Although a newcomer to Buffalo, Pete has won a host of friends among exhibitors and exchange men. Pete started in the business at Hodkinson office in New York last May and came to the Queen City of the Lakes in June, succeeding J. L. Daly. Mr. Dana brought his bride to Buffalo with him. Between "Popsy" Carrick, manager of the Hodkinson exchange, and Mr. Dana, Hodkinson products are being put on the map 100 per cent here-

PETER D. DANA

Clayton H. Pfeiffer, assistant to Earl Brink, booking manager at the Buffalo Paramount exchange, jumped into the film business from the automobile game. Clayton was formerly associated with the Pierce-Arrow Motor Car Company. However, when he saw those cars being turned out all around him, and finding himself unable to get one for his own personal use unless he worked for at least 100 years, he decided to go away from there—where the temptation would not lead him to rob a bank or something desperate. He now hopes to become a millionaire in the film business. Here's wishing him luck.

CLAYTON PFEIFFER

Otto Siegel has signed up a big contract with Si Bunce, proprietor of the Savoy theatre, Buffalo, for the entire output of the company. J. H. Gecox, special representative out of the New York office, is now working in the Buffalo territory. The girls at the Goldwyn exchange have received post cards from Mrs. George A. Hickey, wife of the former manager of the exchange, who is now touring Europe.

H. E. Hughes has resigned as a member of the local Hodkinson sales staff. He was formerly employed by Realart, Fox and other exchanges.

Bob Harris has resigned as manager of the local American Releasing exchange to accept the position of local manager for Al Lichtman in the Albany territory.

W. G. Gehring, better known as just plain Bill, Rochester representative for the local Fox exchange, is going to jump off next September. He's decided to join the ranks of those happily married. The bride will be Miss Frances Fell of Buffalo.

George Canty, Bond Photoplays corporation salesman, has been transferred from the Southern Tier to Rochester. George Ferguson has been promoted to special representative. "The Curse of Drink" did a big business at Fay's, Rochester, last week, according to an announcement by Fred M. Zimmerman, sales manager. Sam Zierler and Bobby North were in town last week end for a conference with Mr. Zimmerman.

Toronto and Canadian Branch-Office News

THE Allens of Toronto have followed up the importation of several leading English-made productions by the securing of "Squib Wins the Calcutta Sweep," a recent British comedy success. The first Canadian run for this release was held in Allen's Downtown theatre, Toronto, for two weeks, starting March 19.

There has been quite a vogue in the Dominion recently for the English productions, those which have proved to be very popular, including "The Game of Life," which played several of the downtown theatres of Toronto successfully before it was sent out to the Provincial towns; "Me and My Gal," and Goldwyn's "The Christian," the latter having been made in Britain. "The Christian" played three weeks at the Grand Opera House, Toronto, for its first Canadian engagement.

Before "Me and My Gal" was presented at the Allen theatre, Montreal, the subtitles were changed throughout, French titles, conveying French-Canadian slang terms, replacing the titles in English having a Cockney flavor. "Me and My Gal" was shown at the Allen Regent theatre, Ottawa, the Canadian capital, for ten days, the house record for a day's attendance being broken during this run.

A tendency is noted among Canadian moving picture theatres to reduce admission prices. The Lyceum, Winnipeg, Manitoba, is one of the latest of large Canadian houses which have taken this step. General admission at evening shows at the Lyceum is now 40 cents, including tax, a drop of 10 cents. Afternoon general admission is 25 cents.

Oral D. Cloakey, one of the outstanding moving picture theatre managers in the Dominion, has been transferred to the Savoy theatre, Hamilton, Ontario, by the Famous Players Canadian Corporation, Toronto. Cloakey, who formerly had charge of the Capitol and Allen theatres, Winnipeg, as well as houses in other centers, established a new policy for the Savoy, which included film attractions and specialties, such as band concerts, popular song reviews, stunt nights and juvenile revues, on different days during the week. An orchestra of twenty-five pieces has also been organized by Mr. Cloakey. The Savoy celebrated its third anniversary during the week of March 19 by the presentation of "The Hottentot."

The Hamilton Herald published an "Every Day, In Every Way" page, comprising business advertisements and announcements regarding Educational's special on Emile Coue, in connection with the presentation of this release as a feature attraction at the Capitol and Savoy theatres, Hamilton, Ontario, simultaneously during the week of March 12. Fifteen advertisements appeared on the page and it was the first time in Hamilton that a newspaper had tied up a stunt page with a two-reel production.

Manager Allen of the Globe theatre, Vancouver, B. C., gave "The Game of Life" a two weeks' run for the first half of March. The English feature made a hit in Vancouver.

R. Vallee has had the Casino theatre, Sherbrooke, Quebec, closed for the past week or two, during which extensive alterations have been carried out.

Harold Brenner has been appointed manager of the Court theatre, Montreal, by George Sparrow of the Sparrow Amusement Company, which took over the house not long ago. The Court theatre was formerly a Loew house.

C. H. Moodie, manager of the Colonial theatre, Port Arthur, has been transferred to Owen Sound, Ontario, by the Famous Players Canadian Corporation. The corporation has appointed J. Lynch as manager of its two moving picture houses in Port Arthur.

Albany Brevities and Eastern New York Items

BUNNY GRAUER has been making personal appearances at the Lincoln in Troy, N. Y., the past week in connection with a week's run of "The Town that Forgot God." It is the first personal appearance made in that city in several months. The picture played to big business throughout the week.

ULY S. HILL

"I wish I could say that we had made as much money off some of the so-called big pictures," said Uly Hill, manager of the Mark Strand in Albany, in referring to a three days' showing of "The Little Church Around the Corner."

"One Exciting Night" failed to draw in Troy, and was taken off after three days, and replaced with "Racing Hearts," which scored far better.

R. A. White, general sales manager of the Fox company, was in Albany the past week for a conference.

Charles Walder, manager of the Goldwyn exchange in Albany, was away for four or five days last week, booking "The Christian" at the Rialto in Glens Falls, and in covering the territory to the north.

Grover S. Woodard, manager of the Fox exchange in Albany, gathered a force together last Saturday, and gave them an inspiring talk in connection with a six weeks' drive for managers, salesmen and bookers, and in which the local exchange expects to clean up.

Although Jake Rosenthal has been sick in bed with carbuncles, he managed to get out one day last week and visit the Albany exchanges, and complete bookings for his opening on March 31.

Alec Weissman, of the New York office of United Artists, was in Albany last week. And so was George Jeffery, district manager for Al Lichtman.

Fred N. Herbs, of the Strand in Philmont, N. Y., was along Film Row in Albany the last few dayls. E. L. Griffin, of Kinderhook, also in town, reports better business in the smaller places with the advent of spring.

A. J. Herman, manager of the First National Exchange in Albany, spent a portion of the week in Plattsburg and Saranac, placing features for the summer months. Incidentally, Mr. Herman is still leading in the managers' contest between Albany, Buffalo and New York exchanges, with S. E. Feld, still on top in the salesmen's contest.

Big preparations are being made by C. R. Halligan, manager of the Universal exchange in Albany, for Anniversary Week, May 6 to 12.

A. J. Blanke, who has just assumed the management of the American Releasing exchange in Albany, was formerly office manager for United Artists in Omaha.

Jack Hogan, formerly manager of Proctor's Leland in Albany, is now handling the Palace in Troy.

Several exhibitors in this vicinity have been ill during the last few days. Ben Apple, owner of the American in Troy, was down and out for a couple of days, while Samuel Suckno, owner of three or four houses in Albany, has also been ill from the grippe.

C. C. Charles, manager of the Bond Photoplay exchange in Albany, won a big bonus in a ten weeks' contest, and is now planning to buy an automobile. It is said that Mr. Charles pocketed about $1,000, through his efforts.

Abe Stone, of the Rialto in Schenectady, is planning a spring and summer program, which will place the house on the same plane with other of the leading residential theatres in that city.

Otto Eigen, proprietor of the Academy in Sharon Springs, and who wintered in Albany, has left town and is now busy planning for a reopening.

H. E. Wilkinson, manager of the Lincoln in Troy, was in New York the past week, booking pictures.

Much praise is being heard these days for the orchestra at the Griswold in Troy, and its leader, Edgar Best, formerly of the Olympic in Watertown.

All theatres in the Capital District report but a fair business during the last two or three weeks. It is expected that business will pick up after Easter. Troy is looking for big business within the next year or so, with the opening of the new Ford plant in Green Island, where thousands of men will be employed.

D. S. Regan will remodel the Star in Greenwich, N. Y., this spring. Among other things, a better ventilating system will be installed, and new lobby will be built.

Miss Ruth Kinney, of New York, soloist the past week at the Lincoln, in Troy, was the feature at a Kiwanis Club luncheon in that city last week.

The Troy Women's Club has just adopted a resolution of protest against Arbuckle films.

A program of Irish music was featured at the new Troy on St. Patrick's Day. "Robinhood" and "Adam's Rib" have been booked by the house for an early showing.

George Roberts, of Albany, who chanced to be in Newburgh, N. Y., last week, when the police of that city located a boy kidnapped in Albany, and for whom rewards aggregating $4,200 had been offered, came into the limelight through entertaining the child, pending its father's arrival, and was photographed holding the boy.

The new Troy will give an elaborate Easter week musical program, featuring Vivanti of New York in cello solos. Troy is a musical city and the new theatre is making every effort to attract patronage through its orchestra.

Personals and Trade News from Des Moines

TED MENDENHALL, of the Famous Players exchange salesman force, is confined to his bed. He caught the "flu" and is at his home in Oskaloosa.

A. H. Blank, of First National, Educational, etc., returned Saturday from a trip to New York, where First National executives were in session.

A. W. Nichols, manager of the Famous Players branch, took a flying trip to Cedar Rapids and Davenport last week. He was accompanied by John Curry, of the accessories department. Mr. Curry's dog stayed at home.

Harry Gottlieb, who was formerly at the Universal exchange, is salesman for distribution in Iowa, Nebraska and Kansas City for Educational, in which A. H. Blank holds a large interest and which has its offices on the same floor with the First National exchange. Mr. Gottlieb, who was first an exhibitor, has so covered the field as booker, salesman, etc., that he knows practically every exhibitor in Iowa.

L. R. Brager's exploitation stunt for "Mighty 'Lak A Rose," which plays at the Des Moines next week, is as follows. A $100 violin is offered as a prize to the one who turns in the best words written to the tune of "Mighty 'Lak A Rose" and built upon the action of the picture. He is also staging, with the cooperation of one of the papers, an old fiddlers' contest, open only to fiddlers over forty-five and giving prizes of $15, $10 and $5. This will be staged at the Des Moines theatre on Friday at 9:30. Mr. Brager is of First National's exploitation force and active in thinking up new ideas.

S. S. Swarz visited Kansas City and Omaha this week in the interest of "Mighty 'Lak A Rose."

L. R. Brager tied up with the Clinton Herald for a six-day fictionization of "Oliver Twist."

Arthur Johnson, of the F. B. O. exchange, planned last week to drive to Missouri to visit Mrs. Johnson's people. He got as far as Indianola and came back, fortunately, as it kept right on raining. The salesmen haven't been able to get about in the territory on account of the rain.

"The Flirt," cleaned up some big business in Cedar Rapids at the Isis theatre and "Human Hearts" also made everybody happy with its box office receipts at the Family theatre at Clinton.

Walter Davis, who was at the Rialto theatre in Des Moines for over a year, was placed by A. H. Blank in charge of the new theatre at Council Bluffs, built by Council Bluffs business men to keep business from going over to Omaha. Mr. Blank was given charge of running the theatre.

J. Lux of the Rex theatre at Lone Tree died very suddenly after a short illness.

Wind, rain, hail, crashing trees, these are the effects which go with "One Exciting Night" at the Des Moines in the storm scene. Mr. Stolte and Mr. Groves of the Des Moines theatre invited all the other exhibitors over to see how it was done from behind the scenes.

Bill Strickland, former booker at the Pathe Film exchange, Des Moines, is now salesman in the southern part of Iowa. Leo Wedertz has been promoted from the cashier department at Pathe to the branch booker department, and Miss Rose Browder from the poster department to bookeeper in the cashier department. Miss Florence Harris has joined Pathe to take charge of the poster department.

Mary Frace, sales control clerk at Pathe exchange, has been ill with the flu for a week. Her husband, Ernest Frace of the accessory department at the Famous Players office, has been ill with the same sickness.

David T. McElhinney, who served in the Denver territory for eight years, will cover the northern part of Iowa as salesmanager for the Pathe exchange.

Mr. Mervin Hyde and Mr. Louis Clements of Famous Players, Des Moines, were out in the territory last week for percentage pictures.

Hugh Bennett, of Universal, is recovering from influenza.

F. L. Davie, manager of Universal Exchange, has returned from a trip around the territory and reports conditions improving slow but sure.

Mr. Luther Gartin is the new shipping clerk at Pathe exchange.

Providence, R. I., Trade Notes

The Ministers' Union of the Attleboro Y. M. C. A. is protesting the display of motion pictures in that town on Sunday and are to appeal to the town-fathers to close the Star, the manager of which refuses to cease operating on the Sabbath Day.

Harold Lloyd's "Dr. Jack," booked in for the Emery theatre in Providence for March 12, 13 and 14, made such a distinct hit with the patrons of this two-a-week house that Manager Toohey retained it for the entire week.

"Adam's Rib" was shown at both the Strand and Modern theatres during the week of March 12. The two houses combined on their advertising, thereby enabling them to "top the column" throughout the week in the newspapers.

Fire caused damage of $1,500 to the Odeon theatre in Riverside this week. The damage was quickly repaired and pictures are now being shown.

Charlotte Items and News of the Carolinas

THE NEW BROADWAY, Columbia, S. C., opened Monday, March 19, under the management of R. D. Craver, of R. D. Craver Enterprises, Charlotte, N. C. "R. D." was literally covered with an avalanche of congratulatory messages from all over the United States upon the formal opening of the house under his management and the opening was most auspicious and attended with great success. The Broadway was originally built and operated by Craver, who later sold it and he is particularly proud of having it under control again. Ralph H. DeBruler, formerly manager of the Howard, Atlanta, who is also manager of Craver's Broadway at Charlotte, will manage the new house, which has been closed for several weeks for extensive alterations and improvements. A real high class program with vocal and special vaudeville features serve as an opening attraction, with the First National attraction, "The Dangerous Age." The Broadway will play all First National releases, it is announced.

R. D. CRAVER

Only one minor bill, of consequence to the motion picture industry of the State, was passed by the North Carolina General Assembly which has adjourned its regular session. This is a bill applying only to the one county of New Hanover, and which prohibits the attendance of children under 16 years of age at theatres or other places of amusement after 8 P. M. unless accompanied by a parent or legal guardian. New Hanover is the home county of President Percy W. Wells, of the North Carolina M. P. T. O., but the bill was railroaded through without giving an opportunity for a hearing. It is now believed, however, that its consequences will be serious, since the attendance of unchaperoned children at night is very small at the Wilmington theatres.

The censorship question was not brought up at all during the entire season, an evident result of the good work being done by the various Better Films Committees throughout the State.

The destruction of film by the theatres throughout the Carolinas is assuming alarming proportions, according to announcement by the Charlotte Film Exchange Managers' Association, who at a recent meeting took steps to combat the costly destruction of valuable property on the part of theatres who have allowed their equipment to deterioriate during the bad business depression of the past season. It was stated at this meeting that many of the superfeatures were sent out brand new to come back after three days' use almost ruined by equipment that is worn and out of adjustment.

The secretary of the association has been instructed to write to all theatre owners protesting against this wanton destruction and to urge that they overhaul their projection machines immediately. It is hinted that some exhibitors may find it hard to get film in future unless this warning is heeded.

As a natural result many complaints from theatre owners who do take care of film in their possession are pouring into the exchanges on account of bad prints which the exchanges are forced to send, rather than cacel dates, owing to having insufficient time to order new prints. This, it is pointed out, apart from the cost of replacement, is one of the worst features of the situation which must be remedied.

The Charlotte Al Lichtman exchange has been opened with J. U. McCormick, formerly of Select, as manager.

Sa Weil, of the Service department of Universal exchanges, is visiting the Charlotte office.

H. H. Everett of Progress Pictures, Charlotte, is visiting the Atlanta exchange for a few days. They have recently taken over the business and rights of the Peerless Film Company, including territorial rights to Will Hye's "Notoriety."

Re-opening on Monday, March 19th, the same date as the opening of Craver's New Broadway, the Ideal theatre, Columbia, S. C., after being closed some time for extensive improvements has opened again. A new Moeller concert pipe organ has been installed, new projection machines, and the entire theatre redecorated. The very highest class feature pictures will be presented with orchestra accompaniment.

J. S. Wadsworth, for many years travelling representative throughout the southeastern states for Southern Theatre Equipment Company is making things hum as an exhibitor at Great Falls, S. C., a live cotton manufacturing town. Wadsworth is exhibiting many of the traits of the born showman and is setting the town afire with his elaborate lobby displays.

J. C. Duncan, who has managed the Majestic, Asheville, N. C., for Southern enterprises, has been transferred to the Strand, Asheville. Ray Beall, has been transferred from Spartanburg, S. C., to manage the Imperial, Asheville, and is succeeded in Spartanburg by Frank Strozier.

A new theatre for colored patrons only will be erected in Charlotte on South Mint street. Charlotte already has one colored house, operated by Sam Craver.

Dr. R. P. Lyons, owner of the Lyric, Wadesboro, was a Charlotte visitor during the past week.

M. H. French, owner and H. W. Marcus, manager, of the Garden, Rockingham, N. C., were visiting Charlotte exchanges the past week.

Exhibitor and Exchange Items from Spokane

A STORM of excitement verging upon a virtual ruckus in the exhibiting field here, following developments with regard to the staging of the labor temple circus and allied entertainments at the Auditorium theatre April 14-21, was quieted March 13th at a friendship meeting of the newly organized Spokane Allied Amusement Association.

The first matter of importance was the protest made by Maurice Oppenheimer, manager of the Hippodrome theatre, upon the sale by the Universal Exchange of "The Flame of Life," starring Priscilla Dean, to the labor people for showing at their circus. The fur flew thick and fast until Manager Roy Boomer of the local Universal Exchange obtained quiet. Mr. Oppenheimer finally withdrew his protest, it is reported.

Declarations by members of the labor movement that the show people of Spokane had objected to the labor temple circus and were fighting the affair drew a storm of protest from the members of the Allied Amusements.

"We are not only not fighting the circus, but we are for it," said A. J. Pugh, manager of the Associated Exhibitors and acting secretary of the association during the absence in Montana of Secretary C. M. Van Horn. "The matter was not brought to our notice formally but reading of the rumors we met to settle the matter once for all."

The rumor received circulation following a meeting of the Spokane central labor council last night. Andy Olson, a delegate, spoke of hearing that the show people had objected to the circus.

A combined program of "The Message of Emile Coue" and Katherine MacDonald in "Heroes and Husbands," "flopped" at the Clemmer theatre here the week-end of March 11. The pictures began showing at the Clemmer theatre Saturday evening, March 10 and expectations were that they would draw big crowds. Sunday the program held fair but the management jerked the program before the "mouth to ear" advertisement could get into working. Anita Stewart in "A Question of Honor" and Snub Pollard were screened until the following Friday to fill the bill.

The week end of March 17th was a gay one for Spokane screen fans with three of the local screen houses showing high class bills in competition. Douglas Fairbanks in "Robin Hood" held forth at the Liberty theatre, Elaine Hammerstein and Conway Tearle in "One Week of Love" showed at the Casino theatre while the Clemmer theatre presented "Peg O' My Heart" with Laurette Taylor, Buster Keaton in "The Balloonatic" and Madge Rush, Orpheum circuit danseuse.

The local force of the Universal Exchange is settling down after the general shake-up and transfer of executives and salesmen during the past few weeks. The latest addition to the Universal staff is Vernon Moore, of Portland, who was signed today to work out of the local exchange. Mr. Moore has been connected with the Paramount exchange in Portland for the last five years.

R. C. Hudson has taken over the position of assistant manager of the exchange, coming here recently from Portland where he was connected with the Film Booking Offices. J. Bryant, former salesman with the Universal here has gone to Goldwyn in Seattle. Roy Boomer is manager of the Universal Exchange here, succeeding A. H. McMillan when a transfer was made five weeks ago. Mr. Boomer came here from Seattle while Mr. McMillan transferred to Metro.

C. M. Van Horn, manager of the Spokane Pathe Exchange, was in Butte last week acting in a managerial capacity at the sub-exchange there. A. J. Pugh, manager of the Associated Exhibitors for the territory comprising eastern Washington, Idaho and Montana returned last week from an extensive tour through the Montana territory.

"Business is picking up right along in Montana," said Mr. Pugh, "It is getting better consistently."

Exchange and Exhibitor Items from Florida Territory

A. JURAN, manager of the Casino theatres in Ybor City and West Tampa, left Thursday morning for Atlanta, where he will book attractions for his theatres. Leon Cazin, his assistant, is keeping the home fires burning.

Since the resignation of C. D. Cooley, who was general manager of the Consolidated Amusement Company in Tampa, Jack Frost, his assistant, has been in charge, but this week the new line up was announced. R. C. (Jack) Frost will now have the management of the Strand and Grand theatres. John B. Carroll, who comes here from Asheville, N. C., where he has had charge of the theatres operated by the Southern Enterprises, will be manager of the Victory, and J. H. McLaughlin will have charge of the Bonita

At the annual meeting of the Consolidated Amusement Company of Tampa, held this week, Jerome A. Waterman was elected president. F. L. Metzler, vice-president; M. C. Calley, secretary; Hilton S. Hampton, assistant secretary; Dr. L. A. Bize, treasurer; and F. L. Metzler, assistant treasurer.

In and Out of the Washington Exchanges

THE past week was marked by a number of changes in Washington film offices. Manager Eugene Wilson, veteran film exchange executive, Vitagraph, with them over five years at their local office, resigned, to get a little rest, after accumulating a small fortune from five years as film factor. His friend and superior, Supervisor Kendall, had been here for some time so that "Gene," could secure a needed rest. Assistant Manager Stanley Spoehr of Philadelphia has been broken in as the new manager at Washington, by Messrs. Wilson and Kendall. Mr. Wilson's former private secretary, Miss Lulu Redmiles is now private secretary to Manager F. L. McNamee of F.B.O., Washington.

The Film Board of Trade and exhibitors are arranging to give a suitable testimonial to the veteran, Vitagraph showman, Mr. Wilson. No elaborate dinner but merely a simple presentation is being arranged. The Board meets now every Monday for a lunch at the Hotel Harrington.

A visitor to the Fox office here was Saul Rogers' brother from the business office of Fox, New York. He was optimistic as to Fox prospects.

A former exhibitor who is to go into distribution is W. F. McGovern, who is associated with Manager Meyers of the Washington Booking Corporation, a new states right exchange here, in putting over the first narcotic film, of Principal Pictures. He was responsible for the success of "Mickey" as a road show and day and date film, as associate publicity and exploit expert with that production in the Pittsburgh territory. McGovern later opened the new Victoria at Altoona, Pa., as a special representative of the owners.

Alexander Kremen, former Baltimore exhibitor, having sold out, is now covering the territory as a specialist in Real Estate and Insurance. He was a Pathe visitor Saturday.

H. J. Sahm, who opened the Eagle Film Exchange at Raleigh, N. C., about two months ago, was a visitor at the Arrow-Seaboard Exchange of the Colemans, during the week. He reports business in states-right comedies, features and westerns as handled by him in the Carolinas, as very good. The industrial situation there is much improved and prospects are brighter, with larger pay rolls already in sight.

Inadvertently, Manager and Supervisor Scully of the Educational Exchanges, formerly with their New England office at Boston, was mentioned in these columns as Manager Hussy.

F. J. Schauss of the New York and Washington offices of the Pyramid Production units, is now in New York on a brief visit at the home office of the Smallwood Units. Their picture, "When the Desert Calls," gets a local first run and part of the week at a Crandall Ninth street house.

S. B. Lust returned from a Tidewater, Virginia tour on Friday.

Manager George Faulkner has returned from the conference of Hodkinson chiefs at New York. Mr. Eiseman of the local organization accompanied Mr. Faulkner.

Eastern District supervisor Robert Smeltzer of the Pathe organization was a caller at R. C. Robin's Pathe Managerial suite twice the past week, leaving in mid-week for Pittsburgh, and returning to Washington, Saturday.

Nelson B. Bell, in charge of advertising and publicity for the Crandall Theatres, returned from a four day business trip to New York, last Tuesday in the interest of his own department and the Public Service and Educational Department of the Crandall Theatres. While in New York, Mr. Bell had interesting interviews with Richard Barthelmess, John S. Robertson, Anders Randolph, Will Rogers, Thomas Meighan and others of note in the film industry.

Fred Miller reopened his remodeled theatre at Annapolis Friday night, last. He has had his contractor working on its rebuilding ever since the fire at Christmas time.

"Adam's Rib" at the Columbia of the Loew chain is held over for a second week. "Dr. Jack" has just finished its second, hilarious and final clinical engagement at Crandall's Metropolitan, which now announces a double comic bill with the former Washingtonian, Douglas McLean, as star of one of the comics.

The Plaza, Marcus Notes' small theatre on upper ninth street was closed again Saturday of last week. This is the second time since the first of the year that it has been dark. Although Notes obtained a permit for alterations, it was learned that he would not repair a house on which he held only a lease.

The Neighborhood section of the Washington Herald in its series of thumb nail sketches published a half-tone and a sketch of Dr. William P. Herbst, president of the West End Citizens Association, pharmacist and pioneer exhibitor of that section of the city.

Tom Hayes, well known showman of the territory, now entering a new film venture, is reported to be engaged to one of the leading younger screen actresses, who with a nucleus of half a dozen other film stars is to form a new artists-producing-distribution organization of which Hayes is to be the manager.

Milton Davis, organist at Crandall's Metropolitan Theatre and composer of the "French Trot" and "Every Little While," is soon to appear in a piano act at B. F. Keith's in this city. Three pianos will be used in the act which has been originated and will be presented by Meyer Davis. The engagement at Keith's will not interfere with Mr. Davis's regular sessions morning and afternoon at the Metropolitan.

Samson Noble, who has been concert master of the symphony orchestra at Crandall's Metropolitan Theatre since last August, is appearing at the Metropolitan this week as a violin soloist for the first time on a Washington stage.

Fallas Broche, manager of Crandall's Metropolitan theatre, last week surprised his patrons by presenting an entirely new interior garb for the house during the summer. The handsome blue and gold winter velours were supplanted throughout the theatre by exquisite Baronet Satin proscenium and door draperies in canary and royal blue. These in turn will give way to the summer cretonnes with the advent of summer temperatures. The change required all night work by a redoubled force of mechanics in addition to the regular house attaches.

In and Out of the St. Louis Branch-Offices

JOHN W. RADFORD, owner-manager of the Opera House, Thayer, Ill., had the misfortune recently to lose his brother, who was accidentally electrocuted while in the pursuance of his duties.

Theodore Roberts, stage and screen star, who played a week's engagement at the Orpheum Vaudeville Theatre, St. Louis, the week of March 11, was virtually helpless the greater part of the week from a severe attack of rheumatism in his right arm. By courtesy of Manager Herschel Stuart, of the Missouri Theatre, Roberts' latest film, "Grumpy," was given a private showing in his room at Hotel Statler. He had never seen the finished picture. Roberts' right arm was so badly crippled he was unable to put on his make-up for his vaudeville turn. While in St. Louis Roberts spoke before several business organizations.

George Beban, star of "The Sign of the Rose," which broke all St. Louis house records by playing three engagements at the same house, The Delmonte, in a single season, delivered a plea for better motion pictures through the K S D broadcasting radio station owned by the St. Louis *Post-Dispatch* on Monday evening, March 12. The address was given through the courtesy of the management of the Delmonte.

After congratulating St. Louis on its recent achievement in passing a bond issue of $87,230,000 for municipal improvements, Beban stated that he had become a motion picture producer to aid in the movement for better films of the real human type rather than of the salacious kind. He contended that the latter type are not the money-makers some misinformed producers think, saying that the American people have always patronized good, clean, wholesome amusements and could be depended upon to support any good production with a real human appeal.

Harry Greenman, manager of the William Fox Liberty Theatre, St. Louis, was given a surprise by his friends March 13 in honor of his twenty-fifth birthday. Greenman, who has been in charge of the Liberty two years, and prior to that manager of the Pershing, has many friends in St. Louis.

S. E. Pertle, of Jerseyville, Ill., was seen along Picture Row.

Lester Evans, of Glen Carbon, was a visitor of the past week.

The Avenue Theatre, East St. Louis, on April 1 will become a first-run house with 10 and 25 cents' admission fees. Fox's "The Village Blacksmith" will be the first picture shown under the new policy. The Avenue is owned by Phil Cohen, who also controls the Lyric Theatre in East St. Louis.

Ed Holmes, who conducts the Lyric Theatre, Coulterville, Ill., and another house at Tilden, Ill., came in to arrange for his Spring programs.

Alex Howard, of the Opera House, Glasgow, Ill., was another caller from out of town.

John Janakopolos has taken back his Grand Theatre, Alton, Ill., which had been under the management of Jim Reilly, who owns the Princess in Alton. The change was effective on March 10.

James D. Drake, who planned to reopen the Temple Theatre, in Alton, Ill., has met with opposition from the Alton City officials. He is hopeful of surmounting the difficulty. It will be recalled that Building Commissioner McKelvey, of St. Louis, condemned the Ozark Theatre a few weeks after Drake had purchased the house. Drake contended that the St. Louis official was persecuting him for personal reasons and has filed suit for damages against him in the St. Louis Circuit Court.

R. J. McManus, manager of the local Paramount office, is back from a trip to Hot Springs, Ark. He is very much improved in health as a result of his visit to the Southern spa.

Harry Weiss, manager for First National, has busted into the lecture field. Several nights ago he delivered an address on "Salesmanship" to an audience composed of the Public Speaking Class and the Business English Class of Soldan High School. The crowd was very generous in its applause, so Harry apparently "put it over."

E. Rowell, traveling auditor for First National, spent the past week in St. Louis.

Sherman Keely, of the Service Division, Department of Distribution, for First National, dropped off in St. Louis on his way to the coast.

George E. McKean, of Fox, is recovering from a slight attack of the "flu."

On Monday, March 19, the local Fox exchange launched its big six weeks drive and the organization is hopeful of setting new records during that period.

L. E. Talley, formerly with Fox, has joined Harry Strickland's American Releasing organization.

Cleveland Briefs and Film Row Personals

A BILL has been introduced into the Ohio Legislature to provide for the establishing of the office of State Fire Warden. The bill has been introduced by a man named Edmington, from the southern part of the state. In order to defray the expenses and pay the salary of this fire warden, it is provided that every theatre in the state shall be assessed ten dollars semi-annually. The bill is now in the code committee. Of course, it does not meet with the approval of the theatrical interests.

The music tax is causing a lot of unhappiness out this way. The largest proportion of exhibitors say that they cannot get enough good music without resorting to taxable music. As a result, much of their diminutive profit finds its way into the music tax drawer. And now the music tax collectors are demanding not only what they claim as their legitimate amount in taxes, but they are imposing an added fine of $75 if the exhibitor failed to pay the tax of his own free will. Whenever the tax collectors have to resort to the medium of sending a statement to the exhibitor, that exhibitor is charged an extra $75 fine. In other words, for every two-cent stamp used by the tax collectors, they are getting an added $75. When they get it. Some exhibitors say they will go to court rather than submit to such measures.

"Billie" Liebson, manager of the American Releasing Company's office, and Cleveland's only girl exchange manager, is just back from a week's trip covering the territory. Miss Liebson brought back with her a nice stack of contracts for "Timothy's Quest," "Queen of the Moulin Rouge." "The Marriage Chance" and "When the Desert Calls," among other American Releasing pictures.

The Cinema Club of Cleveland is staging a dance in the ball room of the Winton Hotel for the evening of Saturday, March 24th. Tickets are being sold at one dollar. The object of the party is to raise sufficient funds to permit the Cinema Club to extend its activities in promoting and supporting Better Films.

Eddie Zorn, for many years connected with the Temple Theatre, Toledo, is out of the exhibiting end of the motion picture business, according to information received here last week. The Temple Theatre is operated by the People's Amusement Company of Toledo. Zorn is said to have sold his shares of stock in the company to Charles E. Bullock. Mr. Bullock is now secretary and treasurer of the company. He has never been associated with the motion picture industry in any of its branches perviously, having been a specialist as credit manager. It is said that a new policy will be introduced into the Temple Theatre, along with its new management. The former combination vaudeville and picture policy will give way to straight feature pictures. There will also be a cut in admission prices, to 15c and 25c for matinees, and to 25c and 35c for evening performances. This includes the war tax.

M. A. Malaney, publicity director for Loew's Ohio Theatres arranged a radio publicity novelty for the opening of Mae Murray's "Jazzmania" at the Stillman theatre, last Monday, that met with an immediate response from the public. Last Monday, Malaney arranged to have Miss Murray talk over the radio. To the first Clevelander who correctly reported Miss Murray's message, the Stillman management presented a box for a performance of "Jazzmania." Free tickets were presented to others who picked up her message correctly. Malaney said he was surprised at the number of answers that came in.

It is reported that Sam Kaase has sold out his interest in the lease of Empress Theatre, Akron, to Charles Brill. Brill also has the Rialto and Norka theatres of Akron. It is also stated that he will enlarge the foyer of the Empress, and will redecorate the house.

A. H. Abrams, of the Mozart Theatre, Canton, is breaking ground for another new motion picture house on North Market street, Canton's main business thoroughfare, according to report.

Max Schagrin of the Orpheum Theatre, Youngstown, has annexed unto himself a new spring model Chandler. Lou Geiger of F.B.O asserts that Schagrin bought the car on the strength of his future business on "Fighting Blood" which he has bought for early release.

A. P. Botzam, owner-manager of the Orpheum Theatre, Akron, came back from a month's vacation in Florida on the wings of last week's tornado.

Joseph Laronge, of Loew's Ohio theatres, has just returned from an extended vacation trip through the south.

Joe Trunk of the Dome theatre, Youngstown, was observed putting his name on a contract for the early showing of "Rupert of Henzau" and "Common Law," which will be released just as soon as the Select reorganization is completed.

A. J. Rice, manager of the Temple theatre, Willard, braved the winds and visited Cleveland exchanges last week.

Harry Rosenthal of the Strand theatre, Ravenna, came into the Cleveland First National exchange one day last week and took home with him a big stack of paper to use in connection with his run on "The Hottentot."

O. J. Smith of the Majestic theatre, Akron, was in the city last week and booked a lot of return engagements on former successes. Among them were the Tarzan series, the Pickford series, including "Daddy Long Legs"; "The Thunderbolt," with Katherine MacDonald, and others that were undisputed successes when first released.

O. E. Bellas, president of the Cleveland Motion Picture Exhibitors League has been notified of the election as member of the Cleveland Chamber of Commerce.

Kansas City Exchange and Exhibitor Items

EXCELLENT support has been given "approval nights" in motion picture theatres in Kansas City, arranged by the motion picture committee of the Women's City Club and the Parent-Teacher Association, according to exhibitors. Friday night the two organizations united in a joint "approval night" at the Isis theatre, operated by Jack Roth, where "The Making of a Man" and "This Wife Business" were on the program. The "approval night" plan has grown so rapidly the last few weeks that it is proving vastly profitable to exhibitors.

Each week a number of pictures are approved by the two organizations and the names of the productions given space in the daily newspapers. There is no antagonism on the part of the organizations toward the screen, it simply being a campaign for better pictures and a plan to aid, financially and morally, the exhibitors who run better pictures.

A garage building at Fifty-seventh street and Troost avenue, Kansas City, will be remodeled into a modern suburban theatre at a cost of $30,000. The new house, which will be known as the South Troost theatre, will be built and operated by M. M. Gleason, C. C. Ziegler and C. R. Gilchrist, who have formed the South Troost Amusement Company. The New house will have a 100-foot frontage and will be opened about May 1. This makes the fourth suburban house in three weeks of which construction has been announced in Kansas City.

A steam shovel started working Wednesday at Fortieth and Main streets, Kansas City, on the site announced for the new $700,000 hotel and Rockhill motion picture theatre. Contracts for the erection of the buildings, which will be combined, are held by Pratt-Thompson Construction Company.

Frank L. Newman, of the Newman theatre, Kansas City, has announced a series of "discovery concerts" for the theatre each Sunday in April from 12 to 1 o'clock. In that hour every non-professional entertainer of the city and vicinity will have a chance to appear. Eight or nine numbers will be scheduled each week, the performers having first been heard by Milton H. Feld, managing director, who is directing the concerts. All seats for the "discovery concerts" will be reserved, the usual price of admission being charged, which will include the regular screen program. Tickets will be on sale at the Newman one week in advance and can be ordered two weeks in advance.

Beloit, Kan., which lays claim to the distinction of being the smallest town in the Middle West sponsoring a "Go to Theatre Week," is preparing for that annual event next month. The credit of establishing a "Go to Theatre Week" in a town of 2,300 belongs to William Gabel, who operates the Grand theatre in that town. "The Hottentot," "Brawn of the North" and "Sunshine Trail" have been booked by Mr. Gabel for the event.

The Globe theatre, Kansas City, a combination motion picture and vaudeville house, profited greatly this week by the addition of an "All-Kansas City" juvenile jazz band to the program. The band will tour the western vaudeville circuit.

The Jewell theatre at LaHarpe, Kan., has been opened by F. A. Robinson, while the Strand theatre, Kansas City suburban house, has been purchased by Fred Thompson. The Jefferson theatre, Springfield, Mo., which has been closed for some time, has been leased by S. E. Wilhoit and will be reopened about June 1.

At a meeting of civic clubs in Wichita, Kan., last week the slogan, "Better Pictures for Wichita," was adopted. Censorship methods also were discussed. A committee, which will study conditions and make recommendations, will be appointed.

In announcing the change in policy of the Beeson theatre, Dodge City, Kan., Chalk Beeson, manager, booked twenty-two super-specials for March and April. The Beeson theatre was erected years ago, when Dodge City was little more than a "cow country," as a monument in honor of the memory of Mr. Beeson's father. H. Beeson.

For the last two weeks C. R. Wilson, of Liberty, Mo., who has been acting as temporary business manager of the M. P. T. O. Western Missouri, has been forced to use a store room as a theatre, his house, the Lyric, having been destroyed by fire. Arrangements are being made by Mr. Wilson for the erection of a new theatre.

Another "annual" balloting on the Sunday closing question is about to be inflicted upon the citizenship of Chillicothe, Mo. In the past the attacks of the reformers have been successfully combatted by William Cuff of the Strand theatre, who has won the support of the best citizens of the town. Incidentally, Mr. Cuff has added a lobby shop to his theatre, carrying a stock of candies, cigars and refreshments, and has made it a popular place on Sunday.

A profitable and inexpensive method of obtaining publicity for a theatre literally was bestowed upon Frank L. Newman, owner of the Newman theatres, Kansas City, last week, as a result of a chain of circumstances. Carlos De Mandil, new conductor of the orchestra at Mr. Newman's Royal theatre, was given a liberal welcoming in the newspapers. Invitations from various civic clubs requesting Mr. De Mandil's appearance followed. On each occasion at which Mr. De Mandil played a good newspaper story resulted.

Comedies, Short Subjects & Serials

Work on Andy Gump Fun Films Under Way

WITHIN the next two weeks production of a series of high class two reel comedies presenting to the motion picture public the famous Gump family, will begin at Universal City. The pictures will be produced by Samuel Van Ronkel and distributed by Universal, plans are practically completed and casting is under way.

Picturization of the activities of the Gumps, made famous by Sidney Smith's comedy strip in the daily newspapers, will include the love affair of Uncle Bim and the Widow Zander, which caused nation wide interest a couple of years ago.

Van Ronkel's contract with Sidney Smith extends over a period of five years and the pictures to be filmed will follow the Gumps' activities to a considerable extent as they appear in the daily comedy strip.

"The comedies are not to be of the ordinary slap-stick variety so common in 'two-reelers,' but will be of a very high-class order," says Van Ronkel.

Universal Holds "Get-Together"

Serial Department Discusses With President Past, Future Activity

PREPARATORY to the opening of its spring productive drive—and the filming of serials for summer and fall releases, the serial department at Universal City held an important Dinner-Conference last week in the Assembly Tea Rooms, Hollywood—with Carl Laemmle, Universal president, as guest of honor.

Stars, directors, cameramen, publicists, scenarioists and film editors were on hand, to listen to the discussions, which were confined solely to the past and future serial activities of the company.

Fred J. McConnell, manager of the serial department, who is now at Universal City personally supervising production of continued features, was toastmaster.

Eddie Laemmle, on behalf of the members of the department presented Mr. Laemmle with a handsome silver loving cup, as a token of appreciation of Mr. Laemmle's efforts to better the industry. Mr. Laemmle was visibly affected by the unexpected show of loyalty and friendship, and in a broken voice briefly uttered his heartfelt thanks to the entire organization.

Among those present in addition to Mr. Laemmle, were, Eddie Laemmle, Julius Bernheim, Art Acord, William Desmond, Jack Mower, C. L. Theuerkauf, Edward Armstrong, Benny Westland, Sigmund Moose, Ed Moffatt, Harold Hurley, Fred Datig, Frank Messenger, D. S. Mitchell, H. D. McBride, Duke Worne, Duke R. Lee, Ray Taylor, Dewey Calway, Gene Moffat, W. F. Willis, Harry Zehner, Al Wilson, Fred Thompson, Robert Hill, Homer A. Boushey, F. J. McConnell, and Don Ryan of the Los Angeles Examiner.

Every one present made a brief talk, confining his words to the serial division, and as a result the combined ideas of the department were given out for discussion. It is expected that the success of this get together affair will lead to future gatherings of all departments of the big studio.

Views of King "Tut's" Tomb in Fox News

FOX FILM CORPORATION has just received the first and exclusive moving pictures of the scenes surrounding the excavations of the tomb of Tut-ankh-Amen at Luxor, Egypt, by the Lord Carnarvon expedition. The pictures were shown in the Brodaway theatres this week and are now being exhibited in theatres throughout the United States.

The Valley of the Kings, tne native helpers clearing away the debris from the entrance to the tomb, princesses of the Court of Egypt entering the tomb under the guidance of Howard Carter who is in charge of the work, the camp of the scientists built near the tomb where the priceless treasures are sheltered and packed for shipment and the actual removal of the first relics from the tomb, are all interestingly set forth in the news pictures.

Lucian Maes, Fox News staff cameraman at the Paris office, arrived early at the scene of the excavations and secured some excellent shots with the aid of a long focus lens. He concealed his camera in a box and ground out complete pictures showing the work going on at the tomb before the guards discovered him.

Nat'l Committee Uses 12 Pathe Subjects

In the February list of pictures for selected programs, published by the National Committee for Better Films, a total of fifty-four subjects, representing sixteen companies, are recommended, twelve—nearly one-fifth—being Pathe releases.

News reels are not listed. Practically every other brand of Pathe product is represented—Pathe Review, one and two-reel comedies, features, Harold Lloyd feature comedies. "Safety Last" is designated as "a particularly good picture."

Most exhibitors are familiar with the National Committee's slogan: "Selection — not censorship — the solution." Also that the board is associated with the National Board of Review, and that its reviewers number 150 skilled volunteers, having no connection with the motion picture industry.

Eight Releases in Pathe Program

March 25 Issues Embrace Varied Subjects of Short Length Offerngs

PEARL WHITE'S serial, "Plunder," reaches its ninth episode in Pathe's program of eight subjects announced for release on March 25, the episode title being "Game Clear Through."

The Hal Roach one-reel comedy of this program features Paul Parrott and is called "Bowled Over." A bowling alley tournament, with the hero as the favorite, and all sorts of trick apparatus aid the comic developments of the travesty.

"The Alley Cat" comes in strong as the Aesop's Film Fable of this program. The moral is: "What can't be cured must be endured."

"Screen Snapshots" shows these stars starting the day's work: Lon Chaney, Blanche Sweet, Louise Fazenda, John Bowers, Elmo Lincoln, Hank Mann, Bill Franey and Allene Ray. Mary Carr receives visitors. Pearl White is seen taking a rest, while Lewis Sargent, Reginald Denny, Hoot Gibson and William Desmond try to look "natural." Charles Ray entertains Admiral Eberle, U. S. N., aboard his large model of the Mayflower. Priscilla Dean, Kenneth Harlan and Conrad Nagel are seen at their favorite recreations.

Pathe News Nos. 26 and 27, Topics of the Day No. 12 and Pathe Review No. 12 completes the list.

Creighton Hale Signed for Role in "Trilby"

Richard Walton Tully has signed Creighton Hale to play the role of "Little Billy" in his production of "Trilby" which will be released by Associated First National and which will be directed by James Young.

"Grandma's Girl" to Be Remade by Century

"Grandma's Girl," the Baby Peggy Century Comedy which was left unfinished by the departure of her former director, Goulding, and which afterwards was destroyed almost entirely by fire, will be remade. The entire story has been re-written by Sig Neufeld under the direction of Julius Stern who was especially pleased with Baby Peggy's part in it.

Lillian Worth, whose exceptional work in "The Adventures of Tarzan" won for her a contract with the Century will play an important part in Baby Peggy's current production "The Orphan." She is cast to represent Peggy's mother.

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Resume of News Weeklies

Kinograms No. 2232:—New Orleans, Yanks make ready for fight for flag; Constantinople, bluejackets greet folks from home; San Francisco, youngsters dance a salute to spring; Nice, France, the Riviera lures throng of tourists; Personalities in the News—Washington, D. C., Early B. Mayfield, newly elected Senator from Texas, visits the national Capital; San Francisco, Richard M. Tobin, 'Frisco banker, club man and native son, appointed by President Harding to be U. S. Minister to the Netherlands; New York, Senator Hiram Johnson of California and his son, Hiram Johnson, Jr., sail on "George Washington;" St. Louis, truck hit by trolley crashes into building and brings down entire front wall; Paris, French coiffeurs outdo themselves—at annual ball given by the overlords of hairdressing mannequins show latest coiffeurs; West Palm Beach, Fla., Seminole Indians feature of fiesta—"Sun Dance" brings members of ancient tribe to share in three-day fete; Indianapolis, meet the world's plumpest twins—Roma weighs 871 pounds; Sister Stella is comparatively light, only 700 pounds.

International News No. 23:—Near Nome, Alaska, first spring round-up of Alaskan reindeer herd; New Orleans, La., Babe Ruth in great shape as Yanks start training; Los Angeles, Cal., polar bear operated on, battles surgeons; Interesting Personalities in the News of the Day—Danville, Ill., "Uncle Joe" Cannon returns home—to stay—after fifty years' service in Congress; New York City, Alexander P. Moore, of Pittsburg, our new Ambassador to Spain, sails for Madrid; New York City, Senator Hiram Johnson of California, leaves with his son to study European conditions at first hand; Miami, Fla., Captain Ringen thrills Florida vacation throngs with a dive of 175 feet; Beverly Hills, Cal., Tommy Milton, famous driver, tries out "toy" designed to supplant big machines in title contests; Beverly Hills, Cal., "Baby Peggy" learns all the latest steps from no less an authority than Mrs. Irene Castle; San Francisco, Cal., giant Golden Gate structure gets its annual cleaning and furnishes some exciting sport; Holtwood, Pa., early thaw breaks Susquehanna's icy bonds.

Pathe News No. 22:—San Antonio, Texas., Manager McGraw of New York Giants supervises the "warming up" of his team; Garden City, N. Y., hitching behind an airplane in snow has thrills all its own; Indianapolis, Ind., twins, 20 years old, Roma and Stella, each weighing over 700 pounds, visit Mother; they are accompanied by Little Sister; Eskishehr, Asia, Minor, Mustapha Kemal arrives here to greet Turk delegates from Lausanne; West Palm Beach, Fla., annual Seminole Sun Dance offers interesting features to visiting winter tourists; Danville, Ill., "Uncle Joe" Cannon is home to stay; Viola, Cal., Mt. Lassen in eruption again! Aerial views of the lofty peak which is the only active volcano in the United States.

Kinograms No. 2233:—Port Jervis, N. Y., planes try to smash immense ice-pack to prevent flooding of the town; Tokio, both boys and girls are taught the Japanese art of fencing; New York old High Bridge—historic span is condemned by Board of Estimate, but many wish it to be preserved; Washington, liquor flows into the Potomac; Washington, Uncle Sam shows his pretty posies; Paris, "safety first" for Paris policemen; San Antonio, Texas, New York Giants, winners of World Series, here to train for 1923 campaign; Boston, Harvard's varsity eight goes to sea; New York, he's a camel, but his name's "Hooch;" Mineola, N. Y., Lawrence B. Sperry in "airbug" and Captain Finten in big plane make tests.

International News No. 24:—Nome, Alaska, girl drivers race in Alaskan Dog Classic; Mitchell Field, L. I., army aviators in first "air transfer" tests; Landerdale, Fla., President's house-boat trapped on sand-bar; Washington, D. C., capital stirred by biggest "hootch" raid; International Snapshots—New York City, 3,000-year-old native of Egypt goes under the X-Ray camera at the American Museum of Natural History; A new baby camel is born at the zoo; Santa Clara, Cal., Father Ricard, "Padre of the Rains" expert, celebrates his 72nd birthday studying the heavens; Seattle, Wash., Spectacular fire destroys big shipyard plant in Northwest; Washington, D. C., Mrs. H. C. Wallace, wife of the Agriculture chief, displays some rare flower beauties at the annual Amaryllis Show; Yellowstone Park, Wyo., starving deer invade haunts of man for food; Palm Beach, Fla., thrilling spill marks auto-polo contest; Port Jervis, N. Y., air bomb barrage fails to break huge ice-jam.

Pathe News No. 23:—Palm Beach, Fla., President Harding basks in the sunshine of Florida. Some "close up," isn't it?; New Orleans, La., will the Yanks clinch the American League pennant again this year?; San Francisco, Cal., every little baby is carefully measured before entry in the Child Welfare Exhibit; Angora, Asia Minor, Mustapha Kemal attends meeting of the Nationalist Assembly; Here and There—London, England, an automobile on two wheels, but with some capacity! Hollister, Cal., racing a mile a minute downhill—on grass; Port Jervis, N. Y., winter's touch turns river into solid mass; Cadiz, Spain, Lloyd George visits famous "bull farm;" Rio de Janeiro, Brazil, complete airplane trip from New York to Rio de Janeiro.

"Chop Suey Louie" Is Joe Rock's Next

The seventh two-reeler to be released by Jo Rock Productions, starring Joe Rock, the independent comic, is "Chop Suey Louie." As the title indicates, the locale of the subject is Chinatown, where, as the subtitle says, "every pool player carries his own cue." An extra effort to stage the scenes and dress the large cast in faithful oriental fashion has been made. Sixty extras appear in the mob scenes, and a complete Chinese colony, with temples, dens and innumerable coolies, has been supplied to give reality to the setting. Billie Rhodes carries the feminine honors, with Frank Alexander filling the fat man's role and Max Asher lending his bit to muddle things up. Thrills have not been forgotten in Rock's capers. Mad rides on treacherous ginrickshaws, mob fights and dare-deviltry that makes even a Chinaman's cue stand on end is plentifully supplied. The mystery and melodrama element is generously injected, with a succession of trap doors, sudden apparitions and self-closing doors in abundance. Rock's comedies are being distributed by Jo Rock Productions. State rights on the series have been almost entirely sold.

Jack White's Comedy "Kick Out" Ready

JACK WHITE has completed production work on the Educational-Mermaid comedy, featuring Lige Conley, "Kick Out."

The picture is a "lion comedy," in which about a dozen lions chase Conley around a motion picture studio. White made his reputation with Fox producing lion comedies, and claims that he has outdone himself in "Kick Out."

The next production in which Conley will be featured will be called "This Way Out," and will present Mack Swain and Ruth Hiatt in support of Conley.

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International News Shows Kemal and Bride

Exclusive motion pictures of Mustapha Kemal Pasha, Turkey's "Miracle Man," and his beautiful heiress bride are among the features of the International News Reel No. 22, now being released by Universal. The pictures were made by O. K. Whipple, staff photographer of the International, who was sent from New York to Turkey to film activities there incidental to the war threatened by the phenomenal rise of the Turks.

The same news reel also has interesting pictures of the President and Mrs. arding vacationing at Ormond, Florida.

Other striking subjects contained in this issue include pictures of mounted mail carriers battling their way through the mighty snow drifts of the west. These scenes were made near Ashton, Idaho. There are also some strange and weird pictures from Lhassa, Thibet, the sacred city of the Grand Lama, showing the "Dancing Devils" of this extraordinary land in a frenzied religious welcome to the Thibetan New Year

"Oh Nursie!" Jack Cooper's Next Release

"Oh Nursie!" is to be Jack Cooper's next Century release. In it the comedian has the most difficult proposition of his life choosing among a bevy of pretty nurses which rival a Ziegfeld chorus. His companions in misfortune are Joe Bonner, Jack Earle and Marjorie Marcel.

Jack Cooper plays a nervy insurance agent who tries to sell everyone he meets. While he is deafening a doctor with his insurance patter the medico is trying to inflate the tire of his automobile, and so annoyed and deafened is he that he loses his head and pumps too much air into it and its bursts. The doctor loses his patience entirely and Jack flees, only to meet the irate doctor later when he is brought to the hospital after having been dynamited as a result of his efforts to insure another man against dynamite. The doctor's efforts to prevent Jack from flirting with the prettiest nurse prove futile and all ends happily.

"Safety Last" Head's Pathe's List

Ten Releases for April Also Includes Pollard and Maloney Two Reelers

APRIL 1 is the date announced by Pathe for the general realese of Harold Lloyd's first seven-reel comedy. "Safety Last," in which the star is declared to achieve in the highest degree the rare combination of true sentiment, suspense, thrills and constantly recurring moments of the irresistible comic.

The same program, listing a total of ten subjects, includes two 2-reelers of standard popularity—Snub Pollard in "Where Am I" and "The Extra Seven," with Leo Maloney. The other items are: Episode 10 of "Plunder"; "Get Your Man," 1-reel Hal Roach Comedy, with Paul Parrott; an Aesop's Film Fable; Pathe Review No. 13, Pathe News Nos. 28 and 29, and Topics of the Day No. 13.

The new Snub Pollard comedy presents the amusing spectacle of a young husband pretending "total loss of memory" as a means of side-stepping his wife's mother during her visit.

Leo Maloney, as the bashful suitor of the pretty daughter of the ranch where he "punches" cattle, is accused by her of encouraging her brother's vice of gambling. The hero, however, is really engaged in securing evidence that the boy is in the hand of a card shark and desperado.

The moral of the Aesop's Film Fable, in this list, "Farmer Al Falfa's Bride," does not enlighten him until he has received repeated rude and painful rebukes from the lady. Her final yielding brings it home to him that: "When maidens say no, they often mean yes."

The tenth episode of "Plunder," shows the heroine and her lover beset by mysterious and dreadful devices of three strange enemies from a tropical country.

Pathe Review, in a varied list of items, presents a novelty called "From Nothing To"—in which distinct forms are by almost imperceptible degrees evolved out of writing chaotic masses. The American Indian Series shows how the Alaskan and other northern Indians fought the sea devils with terrifying masks and incantations.

Tribute to Educational Products

National Board of Review Chose Two Subjects for Special Program

ANOTHER fine tribute to the quality of the Educational Film Exchanges' product was paid by the National Board of Review when it chose two of short subjects to form the short subjects portion of the showing of Exceptional Photoplays, which was held at the Town Hall, Tuesday, March 20.

The pictures chosen were the Robert C. Bruce Wilderness Tale, "Jenkins and The Mutt," one reel in length, and "The Enchanted City," an Educational Special. "Jenkins and The Mutt" is one of the new series of wilderness tales which Mr. Bruce has just completed after a sojourn in the wildernesses of Oregon, Washington and California.

"The Enchanted City" was produced by Warren A. Newcombe and was released as an Educational Special. It is a distinct departure in the field of motion picture making, and tells a fanciful tale by means of a series of beautiful paintings. This picture enjoyed a run at the Rivoli theatre.

The significance of the showing can be realized when it is stated that the showings are attended only on special invitation by the National Board of Review. The invitations are sent to the leaders in professional and literary life, representative critics of stage and screen and society leaders who are interested in the best pictures the screen affords.

These two short subjects are the only short pictures to appear on the program at the Town Hall at this showing, and the only American pictures to be shown

"The Handy Man" Stan Laurel's Next Comedy

"The Handy Man" has been finally chosen as the title of the next Stan Laurel comedy to be released by Metro Pictures Corporation.

This two reel comedy, latest of the series which this popular comedian-star has made for Metro release, was originally known as "The Dumbell." The photoplay, recently completed at the Hollywood studios of Amalgamated Productions, Inc., is scheduled for early release.

The same staff yhich produced Mr. Laurel's recently released comedy, "When Knights Were Cold," likewise was in charge of "The Handy Man." It was directed by G. M. Anderson and photographed by Irving Ries.

"The Handy Man" is the sixth of the Quality productions starring Stan Laurel for Metro distribution. Others were "The Egg," "The Weak End Party," "Mud and Sand," "The Pest" and "When Knights Were Cold."

Hallroom Boys Comedy Mentioned in "Times"

A Hallroom Boys Comedy was given special mention in the New York Sunday Times listing of "recommended pictures."

The motion picture editor listed the recent pictures he thought worth particular attention and special mention, and, under the heading of short subjects, listed the Hallroom Boys Comedy.

His comment on it—the comedy being "High Flyers," which played at the Rialto theatre, New York, a couple of weeks ago—was that it had "succeeded in being irresistibly funny."

Christie-Educationdal "Green as Grass" Rean

"Green As Grass," the first Educational-Christie Comedy in which Jimmie Adams will appear, has been finished, and the Christie studios are now working on two other comedies. Bobby Vernon, under the direction of Scott Sidney, is making "Take Your Choice," while Al Christie is directing Dorothy Devore at Truckee in "Winter Has Came."

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Production-Distribution Activities

Rousing Reception for "Safety Last"

THE BEAUX ARTS THEATRE at Palm Beach made the most of of its opportunity to stage the pre-release world's premiere of "Safety Last." Manager Stanley C. Warrick reported to Pathe that his showings of the Harold Lloyd seven-reel comedy on March 17 and 18 packed the house at every performance, "Millionaire's Row" turning out in full force and greeting the picture with laughter and applause.

The Beaux Arts pre-release booking was personally accepted by General Manager Elmer Pearson, of Pathe, while on his recent two-weeks' vacation at Palm Beach. Manager Warrick's announcement set the famous Southern resort all agog. The Palm Beach Daily News made the engagement the subject of a special news feature headed: "Palm Beach Has Honor of First Showing of 'Safety Last.'"

"Masters of Men" is the title of the Vitagraph Release, starring Earle Williams, from which these scenes are taken.

Famous Stars in Famous Pictures Due Soon

THE first of a series of famous pictures of famous stars to be released by Harry Aitken and Oscar Price will be the Triangle picture "The Americano," starring Douglas Fairbanks and "Dough and Dynamite," Charlie Chaplin's Keystone Comedy classic.

John Emerson and Anita Loos are assisting in the preparation of "The Americano" for its presentation which is expected to be a most elaborate one. Syd Chaplin is doing likewise for "Dough and Dynamite."

"The Americano" was directed by Allan Dwan and includes in its cast Mildred Harris and Alma Rubens. Chester Conklin, Slim Summerville and a great array of the ever to be remembered Keystone comedians appear with Chaplin in "Dough and Dynamite."

Accessories Completed on C.B.C. Features

Advertising accessories have been completed on the two C. B. C. Films Sales Corporation features, "Temptation" and "Her Accidental Husband," which have been announced as ready for release.

Special attention in both cases was given to the selection of the posters and lobby display, which are said to be especially effective. Joe Brandt and Jack Cohn of the C. B. C. organization personally supervised the selection and work on the paper.

A special color process has been used on the lobby display on both these features. Beautiful oil paintings have also been prepared in various sizes, for special display purposes.

Extensive Campaign for Hodkinson Feature

Hodkinson Pictures has issued an elaborate press book with supplemental sheets on "Down to the Sea in Ships." The book proper is devoted to action stills from the production and is splendidly compiled. It also reprints the many favorable reviews from different parts of the country.

There are three supplemental sheets. One contains ballyhoo and exploitation ideas. A second is devoted to newspaper ad cuts and the third to newspaper stories and ad cuts. In its entirety it is one of the most complete campaigns planned in connection with a feature picture.

First National's Spring List

Eleven Big Features Included in Schedule for Coming Three Months

ASSOCIATED FIRST NATIONAL announces a strong group of features for spring release.

The list of pictures scheduled for the coming three months is as follows: Richard Barthelmess in "The Bright Shawl," Norma Talmadge in "Within the Law," Douglas MacLean in the Thomas H. Ince production, "The Man of Action," Edwin Carewe's production of "The Girl of the Golden West," Katherine MacDonald in "The Lonely Road," Richard Walton Tully's production of "Trilby," James Young's production of "Wandering Daughters," Constance Talmadge in "Dulcy," Jackie Coogan in "Toby Tyler," Frank Borzage's production, "Sands of Time," and Dorothy Phillips in the Allen Holubar production, "Slander the Woman." It is probable that several more pictures will be added to this list.

Inspiration Pictures, Inc., is responsible for the production of Joseph Hergesheimer's popular novel, "The Bright Shawl," with Richard Barthelmess as the star and Dorothy Gish in his support. John Robertson directed.

In "A Man of Action," Thomas H. Ince has supplied an adroit comedy from the pen of Bradley King and starring Douglas MacLean. Supporting MacLean are Marguerite de la Motte, Raymond Hatton and Arthur Hull.

"Within the Law" is coming to the screen with Norma Talmadge in the character made famous by Jane Cowl. Frank Lloyd directed. The cast includes Lew Cody, Jack Mulhall, Eileen Percy, Joseph Kilgour, Arthur S. Hull and Helen Ferguson.

"The Girl of the Golden West" is now the subject of thrilling motion picture, directed by Edwin Carewe, with J. Warren Kerrigan as Ramierez, Sylvia Breamer as the girl and Russell Simpson as the sheriff.

The third Richard Walton Tully production, starring Guy Bates Post, is "Trilby." For the title role, Mr. Tully secured a beautiful young French actress, Andree Lafayette, who was brought to America especially for this production.

In "The Lonely Road," Katherine MacDonald has an original story by Charles A. Logue, introducing the age-old question of family finances and the rights of a wife in sharing her husband's earnings.

First National Sells 36 Films to Far East

Associated First National has closed a contract with the Globe Cinema Co. of Calcutta, India, for the distribution of thirty-six pictures in the territory of India, Burma and Ceylon.

Press-Book Ready for "Souls for Sale"

Goldwyn announces an elaborate press-book for its release of "Souls For Sale." The covers contain pictures of the various posters and drawings adaptable for window and lobby display. Four pages are devoted to newspaper advertising of considerable variety as to design and dimensions. Then there is an exploitation page with numerous suggestions of tie-ups for the picture. There are also four pages of newspaper copy, covering every possible phase of publicity and arranged so as to make clipping easy.

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Here's the Year's Best Box Office Bet. Book
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It's a vital story of Restless Wives and Discontented Husbands
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Blizzard Halts Work on "Wolf Fangs"

In the filming of the latest Warner Brothers picture under the working title of "Wolf Fangs," featuring the famous Belgian police dog, Rin-Tin-Tin, director Chester M. Franklin and his group of players encountered the biggest blizzard that has ever faced a detachment of film players visiting the Feather River country, Plumas County, California, according to a letter received by Sam and Jack Warner at the Coast studios.

Director Franklin makes known that three more weeks will have to be spent filming the picture in the frozen north, if the members of the company "live that long."

The story of "Wolf Fangs" was written by Mr. Franklin and Fred Kennedy Myton. Frank Good is cranking the camera, and Charles Watt is assisting Mr. Franklin in the direction. The cast thus far chosen for the production includes Claire Adams, Walter McGrail, Pat Hartigan, Ralph Yearsley, Fred Huntley and the dog, Rin-Tin-Tin. The production is being made under the direct supervision of Harry Rapf.

"Grandma's Boy" Aid Students' Fund

For a long time members of the senior class of the Wilkes-Barre, Pa., High School have been saving their dimes and quarters and placing them in a fund which they hoped would permit them to go to Washington in a body and call on President Harding.

The fund languished somewhat until the students hit upon the idea of becoming motion picture exhibitors. Their committee signed a contract with Associated Exhibitors and for three nights last week the Harold Lloyd feature, "Grandma's Boy," was shown in Wilkes-Barre as a "Washington trip fund" benefit. The project was a complete success, according to the local newspapers, the hall being crowded each evening, and now the students almost imagine themselves glimpsing the Washington monument even before the railroad tickets have been purchased.

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Reviewers Acclaim Pola Negri

Los Angeles Critics Enthusiastic in Reception Given "Bella Donna"

THAT Pola Negri in her first American picture, George Fitzmaurice's Paramount production, "Bella Donna,' has achieved the greatest triumph of her career, seems to be the unanimous verdict of Los Angeles, where the picture had its world premiere Tuesday at Grauman's Rialto Theatre. The crowd at the opening performance according to Sid Grauman, was one of the largest ever seen on a similar occasion in that city.

Edwin Schallert in *The Times* said: "I have looked forward keenly to the debut of Miss Negri in her first American-made picture. I anticipated what it would mean for the disclosure of her physical beauty and the fascination of her face and hands and form, and I can now loudly shout and proclaim that at last we have seen Pola Negri. At last we really know how her wonderfully expressive countenance looks."

Florence Lawrence said in *The Examiner*: "George Fitzmaurice has made a beautiful creation in his film adaptation of the Hitchens play. The drama of a human soul is revealed stark and realistic. Miss Negri has effected her characterization with vivid realism as the woman with beauty and appeal who sacrifices honor and the life and happiness of those who love her on the altar of her own selfishness."

Allen Claire said in *The Record*: "Pola's work in 'Bella Donna' is a splendid character delineation and all the superior original creations of American cinematograph craftsmanship are employed.'

The Herald said: "In what will undoubtedly be selected as one of the foremost motion picture productions of 1923 Pola Negri made her initial bow at Grauman's Rialto yesterday in 'Bella Donna.' If there is a vacant niche in the motion picture hall of fame Miss Negri will henceforth occupy it as a result of her work in this, her first American picture.'

The critic of *The Express* said: "The name and fame of Pola Negri brought bumper crowds to Grauman's Rialto. The direction is faultless in every detail and apparently no expense has been spared. The mass effects are marvelous and the succession of scenes is interesting and beautiful."

Davies' Vehicle Nears Finish

Cosmopolitan Star Almost Continuously at Work for Past 3 Months

SELDOM has a screen star made such a record for continuous work before the camera as has Marion Davies for her next Cosmopolitan picture, "Little Old New York," final scenes for which are now being completed. For practically three months Miss Davies has been at work at the studio from nine in the morning until six at night and sometimes much later. As "Patricia O'Day," the heroine of the photoplay, the star's presence is required in almost every scene that is shot.

Work was begun on "Little Old New York" the middle of December. With its completion this week the picture will be finished on schedule time in spite of the interruption by fire at the Cosmopolitan studios and will have consumed about ninety days in the actual filming. Five different studios were used for the big production. One set, showing Bowling Green and the Battery in New York as they were a century ago, was built in the immense twenty-third Regiment Armory in Brooklyn, no studio in New York being large enough to hold it. The Jackson studio in the Bronx, the Tilford on Forty-fourth Street and the Tech-Art studio on Forty-eighth were all used following the fire at Cosmopolitan studio where many of the scenes had already been made.

To keep up with the strenuous schedule Miss Davies has led a life of almost military routine in order to keep fit for the trying demands of the role of Patricia O'Day. Her regular rising hour during the last three months has been at 6:30 in the morning. After a brisk walk in Central Park and some military "setting up" exercises she has a light breakfast and is whirled away in her car for the studio; sometimes making up as "Patricia" on her way over in the limousine.

Pictures Lend Color to Art Exhibition

A unique method of enhancing the attractiveness of an art exhibition was recently employed by the First Methodist Church of Rolla, Mo., by the use of motion pictures. Each evening a series of paintings were exhibited, the feature of which was the reproduction of the work of some famous master. Inasmuch as the Triart's productions, "The Beggar Maid," "The Bashful Suitor," "The Young Painter," and "Hope" distributed by W. W. Hodkinson Corporation are adapted from the featured paintings, the church committee were able to arrange an interesting tie-up.

The feature of the first evening's program was a reproduction of the original painting "The Beggar Maid." Following this was a showing of the Hodkinson picture giving a film version of the celebrated painting. This same plan was followed with the other exhibits and met with such success that the entire series of exhibitions were repeated on four consecutive Monday nights.

Sky-scraper Collapse Is Picture Thrill

Eight cameras manned by star cameramen on the Powers lot in Hollywood trained their lenses on the huge sky-scraper set as it collapsed in filming a big dramatic scene for "Daytime Wives," soon to be released by Film Booking Offices of America.

Under the supervision of Emile Chautard, who is directing the production, the battery of cameras shot the scene from many varied angles, while hundreds of extras posing as laborers rushed to safety.

"Daytime Wives" is a drama of modern domestic unrest in which the energetic and keen-minded stenographer is shown in vivid contrast with the pampered and petted wife of a business man. The story was written by Leonore Coffee and John Goodrich and adapted by Wyndham Gittens and Helmer Bergman, F. B. O. scenarists.

In the cast are Wyndham Standing, Grace Darmond, Ann Perdue, Edward Hearn, William Conklin, Kenneth Gibson, Mickey M'Ban, the child prodigy and others.

"Safety Last" Contract Explained by Pathe

In announcing April 1 as the release date for Harold Lloyd's first seven-reel comedy, "Safety Last," Pathe issues the following statement concerning the "Safety Last" contract:

"The essence of 'Safety Last' contracts lies in rental provisions, which enable indefinite extension of runs. Frank discussion of the individual exhibitor's problems settles the question of terms—guarantee, sharing, etc.—in a way to enable him to serve his community with profit to himself by continuing his run for a reasonable period after the capacity houses stage of his engagement has run its course.

"The volume of 'Safety Last' business booked throughout the United States up to two weeks before release date is reported to show a solid front of indefinite runs, with exhibitors' interests better protected and their communities better served than has been recorded in the history of any other outstanding picture production."

"Dr. Jack" Proposed as Kansas Rotarian

Pathe reports receipt of a large volume of correspondence indicating that anticipations of the release of "Safety Last" have had no perceptible effect on public enthusiasm over "Dr. Jack.' Harold Lloyd's "sunshine and fresh air" comedy supplies many angles for exhibitor and patron comment, of which the following are samples:

A copy of the Secretary's minutes of the meeting of the Emporia, Kansas, Rotary Club held on March 5, contains this entry:

"Proposed for membership—'Dr. Jack.' Classification, Gloom-Buster. Firm—Strand theatre Co. Proposed by Harry McClure. (Four tickets for my family, please)."

C.B.C. Feature Sold to Pittsburgh Exchange

According to negotiations completed this week between the C. B. C. Film Sales Corporation of New York, and Progress Pictures of Pittsburgh, the latter company takes over territorial distribution rights on "Her Accidental Husband."

Progress has contracted for the handling of this first Belasco Production in the West Virginia and Western Pennsylvania territory.

The sale was personally completed by Joe Brandt, head of the C. B. C., who was in Pittsburgh at the special request of P. W. Hamilton, and F. W. Moore, Vice-President of Progress. A screening was arranged in Pittsburgh and negotiations completed at once. Following the screening, Mr. Moore wrote to Jack Cohn of C. B. C. praising the feature highly.

"It is a splendid feature with a wonderful cast, ably directed and acted, and worthy of the name Belasco. It is a wonderful picture from every angle," he said.

Before leaving for Pittsburgh Mr. Brandt personally supervised the laying out of a special exploitation campaign in connection with the launching of "Her Accidental Husband" in that territory.

Goldwyn to Introduce New Juvenile

A new juvenile actor will be introduced by the Goldwyn Company in "Three Wise Fools." William Haines, selected one year ago by Casting Director Robert B. McIntyre from thousands of applicants in New York, and who has since been playing small parts and receiving training in cinema technic, has his first big chance as Gordon, the nephew in the King Vidor screen production of Austin Strong's popular play.

As the juvenile lead, working with such actors as Claude Gillingwater, Alec Francis, and Wm. H. Crane, Mr. Haines has a great opportunity, of which he is taking full advantage. It happens that the girl in the play is Eleanor Boardman, who came out from New York at the same time and under the same conditions, and who has fully justified Mr. McIntyre's judgment.

George A. Billings, who is playing the role of Abraham Lincoln in the Rockett-Lincoln Film Company's twelve-reel photodrama of "The Dramatic Life of Abraham Lincoln."

Chas. Ray Does Some Explaining

Tells Why He Decided to "Branch Out" and Play Myles Standish Role

CHARLES RAY, who is now hard at work on the production of "The Courtship of Myles Standish," the biggest adventure of his film career, is delighted to be working on a subject of such deep historical interest, and a character as full of meaning to the American public as that of John Alden.

"I started to give serious thought to something on the order of 'The Courtship of Myles Standish,'" said Mr. Ray, "when the big foreign pictures, based upon European history, began to be shown in this country. The spirit shown was foreign to American lines of thought and many of the pictures were inferior, technically, to American standards. Yet they caught the imagination of Americans and drew large patronage.

"After much thought I concluded that this was because they represented something more than mere entertainment. In each case they had a great underlying idea that might be summed up in the word 'tradition.' This gave them a reality that realism often tries vainly to copy.

"It was while the matter was turning over in my mind that my sister suggested 'The Courtship of Myles Standish' as a theme for me. That subject led me straight into an American tradition of the finest sort, for the recital of the first American love story could not be made on the screen without a much larger background, the great adventure of the Pilgrim Fathers, and all that it signified.

"Mr. Griffith filmed history without consulting anybody when he made 'The Birth of a Nation,' and when it was learned that he had stretched the picture to more than a dozen reels there were persons who said he was mad. But it has been his very boldness in breaking precedents that has given him his high standing as a producer. The question, often raised, why many producers do not get out of the old ruts, is answered by the horror which men influenced wholly by the commercial side hold for anything in the nature of an innovation. Yet there is such a thing as a combination of the commercial and the artistic, based also on a solid historical theme.

"I have had my heart set on just such a venture as this for a long time, and I am getting immense satisfaction out of the prospect of giving the public a picture it will remember longer than anything else I ever attempted."

Laud "Crinoline and Romance"

Viola Dana's Vehicle for Metro Wins Approval of Trade Critics

"CRINOLINE AND ROMANCE," the most recently released Metro picture starring Viola Dana, has earned the commendation of critics representing the industry's leading trade magazines.

The Motion Picture News, in reviewing the photoplay at length, commented in part as follows: "Light, frolicsome comedy romance—one ideally suited to Viola Dana's personality. This star is one actress who is fortunate in having material which fits her. . . . The atmosphere is very good. So are the exteriors, interiors and detail. . . . Good direction."

Similarly commendatory is the critic of the Exhibitors' Trade Review, who said: "An attractive screen offering . . . As a romantic picture it should qualify in furnishing a theme that will readily win appeal. Good interest is sustained . . . Viola Dana . . . is a vivacious little actress and excellent in her part . . . The picture is thoroughly enjoyable."

"Unique and pleasing romantic comedy drama" is the summary of the critical review of the Moving Picture World. "Unusual in theme and treatment . . . Pretty little romance . . . many laughs . . . nicely handled and quite different."

The photoplay is a Harry Beaumont production, released by Metro Picture Corporation. In support of Miss Dana are John Bowers, Claude Gillingwater, Alan Forrest, Betty Francisco and others. Bernard McConville wrote the story and scenario.

Equity Closes Deal on Latest Release

Word came into the office of Equity Pictures Corporation during the week from Louis Baum, Vice-President of Equity Pictures Corporation, who is now touring the country on a sales drive, that another territory had been sold on "Has the World Gone Mad?" the latest Equity release.

The deal was closed with the A. H. Blank Enterprises of Des Moines, Ia., and this progressive state-right organization will handle the picture in the states of Kansas, Nebraska and Iowa. This makes the second Daniel Carson Goodman production that the A. H. Blank Enterprises have purchased from Equity, the other being "What's Wrong with the Women?"

A big campaign is planned for the special showings in all the big towns of these three states and in order to achieve the maximum amount of success in this drive, the two organizations have joined forces for the tremendous advertising and publicity tie-ups and displays that are now contemplated for each first run.

"Life of Lincoln" in Production

The Rockett-Lincoln Film Company, after many months of research and preparation announce that they have begun actual filming of their big Lincoln feature, the working title of which is "The Dramatic Life of Abraham Lincoln."

Philip E. Rosen is directing and Al Kelley and Robert Kurrle, respectively are assistant director and chief cinematographer. Mr. Rosen left Famous Players Lasky last October to prepare for the direction of their Lincoln picture and he has spent the intervening five months in intensive research and study of the subject in order to be perfect master of it before taking up his megaphone.

Frances Marion is author of the working script of "The Dramatic Life of Abraham Lincoln" and she views the work as the greatest achievement of her career.

George A. Billings is to play the part of Abraham Lincoln, which Miss Marion declares is the longest and most arduous role ever written into a photodrama.

Exploitation Aids for "Masters of Men"

Vitagraph is preparing unusual exploitation and exhibitor's helps for "Masters of Men," which is now receiving final editing at the Vitagraph studio in Brooklyn. "Masters of Men" is considered the best of all Morgan Robertson's novels of life at sea. It relates the adventures of a young American both in the United States Navy and on board a sailing ship. Special exploitation stunts are being arranged and a special drive being made in the daily newspapers.

The cast is headed by Earle Williams, Alice Calhoun, Cullen Landis, Wanda Hawley, Dick Sutherland, Jack Curtis, Charles E. Mason, Bert Apling, and Martin Turner.

The United States Navy Department at Washington gave to Vitagraph every co-operation in presenting the life of a blue-jacket on board a man-of-war faithfully.

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TEMPTATION
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Chooses First National Features Among Best

IN his selection of the twelve best pictures for the first quarter of the year, J. O. Spearing, motion picture editor of the New York Times, who is retiring to devote himself to production work in a western studio, includes three First National pictures shown on Broadway between January 1 and March 15. The list was published in the Sunday Times, March 18.

The three First National pictures named by the erudite critic are "The Dangerous Age," commended for the cinematographic treatment of John M. Stahl and the acting of Lewis Stone; "The Hottentot," starring Douglas MacLean, called "a fast, funfilled farce" and "The Pilgrim," in which Charlie Chaplin is credited with bringing "broad comedy, keen satire and revealing insight to the screen."

The complete list compiled by Mr. Spearing reads: "The Dangerous Age," "Driven," "Head Hunters of the South Seas," "The Hottentot," "Hunting Big Game in Africa with Gun and Camera," "Mad Love," "Milady," "Mr. Billings Spends His Dime," "Peg o' My Heart," "The Pilgrim," "Othello," "The Second Fiddle."

"Brownie" Stars in "Why Dogs Leave Home"

The final title of the picture heretofore known as "Try to Get It," is "Why Dogs Leave Home," which has just arrived at the New York office of Century. It gives a bigger part to "Brownie" than he has had, heretofore, in his pictures, and permits him to show many new "tricks," which he has practised. The story begins with "Brownie" being thrown out of a house and shows how he substitutes himself for a millionaire's dog, which leads him into many canine difficulties.

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"Mighty Lak' A Rose" Praised

First National Feature Emphatically Endorsed by N.Y. Reviewers

"MIGHTY LAK' A ROSE," the First National picture showing at the Strand theatre, New York, this week, received the emphatic endorsement of the critics of the New York newspapers, because of its strong human appeal, the superior quality of the production made under the direction of Edwin Carewe, and the exceptionally fine acting. A great personal triumph was scored by Dorothy Mackaill in the sympathetic character of Rose.

Excerpts from some of the reviews follow:

Beauvais Fox in the Tribune: "The picture gets you, and most of all the girl gets you. The girl is played by Dorothy Mackaill. She has that mysterious and indefinable appeal that is summed up as screen personality. She is of the Blanche Sweet and Lillian Gish type, and is a real find for the screen."

Evening Telegram: "Mighty Lak' a Rose," Edwin Carewe's latest photoplay, is just about as pretty a love story as has been unreeled on Broadway in a long time. It has a touch of human interest seldom seen on the screen and at times a lump comes up in your throat, only to be swallowed when something humorous is shown."

Evening Mail: "Edwin Carewe, the director, it seems, believed that the song which enjoyed a long term of popularity, if made the title of a picture, would bring many into the theatre. No doubt it will and a goodly number of those who see it will weep at the trials and tribulations there set forth."

The Sun: "The picture does work up interest and is very, very well acted. Its effect (referring to the big scene) is very probably due to the fragile beauty and excellent acting of Dorothy Mackaill, as the blind girl. Here is a really beautiful performance. The ending of the picture is effective."

Evening World: "Edwin Carewe chose well when he used 'Mighty Lak' a Rose' as his theme, and has turned out a picture that is not only well directed, well photographed and well acted, but decidedly pleasing in every way. 'Mighty Lak' a Rose' as shown, is just as pleasing a film as it was as a song."

"Fighting Blood" Near Finish

Woman Continuity Writer Working on Last Episode of Popular Series

BEATRICE VAN, scenario writer of the Film Booking Offices of America, is completing the continuity of the last of the "Fighting Blood" stories, by H. C. Witwer. The final episode of this series was recently published in Collier's Weekly. Miss Van, a young woman whose rise in the field of screen writing marks her as one of the most brilliant scenarists of the industry, is responsible for the screen version of the entire series of "Fighting Blood."

The assignment of Miss Van to the work of scenarizing "Fighting Blood," which was announced by Emile Offeman, F. B. O. production manager, shortly after the purchase of the screen rights of the stories, aroused considerable interest in the trade, inasmuch as Miss Van is the first woman to adapt to the screen a story hinging around the career of a boxer. The wisdom of Mr. Offeman was evident after the first few episodes and stronger proof is offered by the fact that all of the rounds already completed maintain the high standards of interest, suspense and humor set by the initial offering. Not only does Miss Van incorporate in her screen adaptations all the fascinating atmosphere of the boxing arena, but she also preserves all of the author's humor of situation and characterization, intermingling action with comedy relief in a zestful fashion.

Miss Van has been active in building R-C pictures for the past three years. She has to her credit the screen adaptation of many of the Doris May comedy-dramas. Previous to joining Film Booking Offices, which was at that time known as R-C Pictures, Miss Van was associated with Universal for four years. There she acted, wrote original stories, made continuities, helped direct and cut, edited and titled pictures. She was at one time the head of the book and play department of one of the largest photoplay script organizations in the West.

Additional Sales for "Passionate Frends"

George H. Davis, producer of "Isobel," whose new pictures, "The Passionate Friends," H. G. Well's story, and "The Lamp in the Desert," Ethel M. Dell's romantic story of India, have just been released, announces more important sales this week on both pictures.

Mr. Davis is in receipt of a communication from Joe Brandt, of the C. B. C. Film Sales Corporation, through which these two new Davis productions are being released, telling him that the R. A. Branch Productions of Detroit have closed for "The Passionate Friends" for Michigan.

Celebrated Players, through Joe Friedman, have secured the rights to both "The Passionate Friends" and "The Lamp in the Desert" for Northern Illinois, Indiana and Wisconsin. Harry Landy, of the Landy Distributing Company, has closed on "The Passionate Friends" for West Virginia, Western Pennsylvania, Ohio and Kentucky.

Hal Roach Signs Stan Laurel for Five Years

A CONTRACT for a period of five years has been consummated between Hal Roach and Stan Laurel to star the comedian in one-reelers, for Pathe release. This action was taken by the producer, according to advices received by Pathe, on seeing Stan Laurel's first two pictures.

As recently announced from the Pathe offices, Stan Laurel is to alternate with Paul Parrott as star in weekly one-reel comedy releases under production specifications which add considerably to the average cost of these short comedies in the past.

Wide Publicity Planned for "If Winter Comes"

When "If Winter Comes" is released to theatres throughout the country, it will be backed up by one of the most extensive exploitation campaigns ever prepared for a special production, declares a statement from the Fox Film home office. The statement continues:

"By the time the picture is released in the Fall there will be a dozen different music publishing houses featuring both vocal and orchestration numbers of "If Winter Comes." The book, which has remained consistently a best seller for two years, will shortly into another edition. National tie-ups have been arranged by the Fox Publicity Department with both the music publishers and the book publishers. There is a fox trot now being sold by several of the record companies, and one of the largest phonograph companies is considering bringing out its own number in the fall."

Minister Using Films in Blue-Law Town

The city of Topeka, Kan., is what is known as a "blue-law" town, and motion picture houses are not permitted to do any business on Sunday. So the Rev. John Wells Rahill, pastor of the Central Congregational Church, has been using United Artists releases with his church services and therey increasing the attendance to such an extent that he is turning away a large number of people who cannot get into his small auditorium.

"The pictures you are sending me for Sundays are great," said the Rev. Mr. Rahill in a letter to United Artists Kansas City exchange, "and I think that picture 'The Man Who Played God' is the best I ever saw."

"Hot Shots" Shown at Capitol Theatre, N. Y.

"Hot Shots," one of the Lyman H. Howe Hodge Podge Series of novelty subjects, distributed by Educational Film Exchanges, Inc., was shown at the Capitol theatre, New York, the week starting March 18.

"Man from Glengarry" Popular in Canada

According to Ernest Shipman, the first thirty days "The Man from Glengarry," the Ralph Connor story which he is presenting through the W. W. Hodkinson Corporation, surpassed the net returns to the producer of any other Canadian picture showing in Canada during their entire run up to date.

Inasmuch as this production has had the audience test throughout the Dominion, and as this test has been one of great success, there is no question in the minds of the producers as to the ultimate drawing and money making power of this production in the United States.

"The Man From Glengarry," which is the first of the Shipman products to be released through the W. W. Hodkinson Corporation, has been made upon the exact locale called for by the original story by Ralph Connor. It is a virile full blooded story of the big lumber camps and follows along the scheme of Mr. Shipman, who plans to present many other stories of the big outdoors, most of them laid in the wooded and wild country of Canada.

"The Man From Glengarry" was adopted by Faith Green from the novel by Ralph Connor and directed by Henry McRae with an all star cast. It will be released March 25 by the W. W. Hodkinson Corporation.

Press Book Ready for "Wonders of Sea"

Announcement is made that F. B. O. has completed the compilation of an elaborate press book for its release of the latest J. Ernest Williamson undersea picture titled "Wonders of the Sea."

The front and back covers contain exact reproductions of the special twenty-four sheet stands provided for this production.

Six pages are devoted to original and outstanding display advertising for which cuts of various size and attractive variety are available, including mats of all cuts. Six pages are given to advance notices, readers and other matter that should be of great value to the exhibitor. The lobby display, banners, paper, heralds, scenes and portraits are also shown, together with helpful suggestions and exploitation stunts and hints to the exhibitor.

To Syndicate Cartoons on "The Curse"

An important publicity move was made this week by the exploitation department of L. Lawrence Weber and Bobby North in connection with their six-reel state-right feature, "The Curse." Arrangements have been made with a noted newspaper cartoonist to draw a series of seven cartoons illustrating seven different evils and headed "The Curse." The subjects of the cartoons are divided between politics and domestic problems, and are all serious in treatment. Two syndicates will release the series of seven to six hundred daily newspapers, the latter paying for the cost of the mats and a few cents additional, which will cover the cartoinist's fee.

"Lost and Found" Is Approved

N. Y. Reviewers Commend Goldwyn Production at Premiere Showing

"LOST AND FOUND," Goldwyn's picturization of the story by Carey Wilson which was made on the Island of Tahiti by Director Walsh with one of the finest casts of the season, received its New York premiere at the Capitol theatre this week. Judging from the reviews by the critics of New York newspapers, the picture has lived up to all the claims made for it by its producers. They commended its rapidly moving story, the exquisite tropical scenes and the acting of House Peters, Pauline Starke, George Siegmann, Antonio Moreno and Rosemary Theby.

Rose Pelswick in the New York American wrote: "A photoplay of action that abounds with exquisite scenes of out-door life. No one could possibly complain of lack of action. It was continuous. The out-door scenes are some of the most exquisite we have seen in any picture."

Beauvais Fox in the New York Tribune: "Has the rare merit of being unhackneyed. It has the genuiness which many of the South Sea pictures taken near Miami and Long Beach lack. . . . The action is spirited and the natives authentic. A South Sea idyll."

Robert E. Sherwood in the New York Herald: "'Lost and Found' is authentically beautiful. . . . Its use of pensive palm trees still lagoons and dusky Kanaka maids adorning their locks with hibiscus blooms are incredibly soothing. Undeniably pictorial. . . . legitimately thrilling."

The Sun: "The best picture of the South Seas that this reviewer ever sat through. . . Exceptionally well done. R. A. Walsh has directed the production with his usual dash, vigor and kaleidoscopic variety so that the spectator can scarcely draw a free breath during its entire course. . . Unforgetable scenes."

Telegram: "One of the most picturesque and colorful pictures of the South Seas. Director Walsh has distinguished himself by the staging of the battle scenes in which thousands of native warriors participate."

Evening World: "Red hot romance and adventure. Well worth seeing."

Evening Mail: "Good entertainment. Maintains the interest from beginning to end. Photography especially beautiful."

First National Adds to Service

Half-Sheets Added to Regular Paper Supply Commencing with "Refuge"

FIRST NATIONAL announces an interesting and novel addition to the paper being issued with all First National pictures.

Starting with "Refuge," the latest picture, starring Katherine MacDonald, two half-sheets will be supplied, as well as the usual one-sheet. This increase in service was decided upon after the practical value of the half-sheets had been thoroughly tested, it is stated.

The half-sheets, as it has been worked out by First National, is described as an extremely effective piece of paper, large enough to permit of a striking pictorial display, yet of a convenient size for use where one-sheets cannot be placed.

The new paper is said to be particularly handy for window showings in book stores, drug stores and in connection with special window dressings arranged to exploit First National pictures. Frequently the sheets are used instead of window cards. Because of their convenient size, exhibitors are using the half-sheets in lobbies, either in frames, or panels, or stuck on mirrors.

An interesting variation in treatment is shown in one of the half-sheets for Maurice Tourneur's "The Isle of Lost Ships." Here the artist arranged an arresting design with a drawing of the floating island of lost ships as the keynote. Generally, however, the point of attraction is a human figure.

Two half-sheets are supplied at the price of a single one-sheet, and the sliding price scale, according to quantity, prevails as in the case of other First National paper.

Mimi Palmeri, who will make her screen debut in "The Ragged Edge," a Distinctive picture.

Miss Vidor in "Alice Adams" Praised

Associated Exhibitors' Encore Picture, Florence Vidor in "Alice Adams," which is scheduled for release April 8th, has won enthusiastic praise from every person who has had a preview of it, according to word from the Associated Exhibitors' headquarters. Readers of Booth Tarkington's great prize-winning novel have been struck by the fidelity with which it has been transferred to the screen.

Drug Picture Shown in Capitol Buildng

For the first time in the history of the state of Pennsylvania a motion picture was shown in the State Capitol Building in Harrisburg when "The Greatest Menace," a photo drama exposing the illegal narcotic drug traffic was screened last Tuesday night in the Hall of the House of Representatives. Practically every member of the House viewed the picture and heartily endorsed it.

It is the intention of the Resolute Film Sales, Inc., who are acting as selling agents for Mayer & Quinn, the producers of "The Greatest Menace," to show the picture to Governor Smith and his staff in Albany in the near future.

"The Greatest Menace" is being sold on the independent market the following territories being closed this week: New England to Moscow Film Exchange, Boston; Eastern Pennsylvania and Southern New Jersey to DeLuxe Film Exchange, Philadelphia; California to Mayer & Quinn Exchange, Los Angeles; and Canada to Harry Kaufmann, Montreal.

Lester Blankfield, personal representative for J. G. Mayer, is at present on a selling trip which will cover Pittsburgh, Indianapolis, Cleveland, Chicago and Minneapolis.

Spring Play Dates for "Quicksands"

Early spring play dates on "Quicksands" will follow a first-run engagement at one of the important Broadway theatres, it is announced by American Releasing.

"Quicksands" stars Helene Chadwick and Richard Dix, supported by Alan Hale, Walter Long, Noah Beery, Tom Wilson, Frank Campeau, Edwin Stevens, Hardee Kirkland, J. Farrell McDonald, George Cooper, Jean Hersholt and Dick Sutherland, as well as the 10th U. S. Cavalry.

The story is by Howard Hawks, the producer, and was directed by Jack Conway. It is described as essentially a big story and timely as well, for it deals with a vicious ring of narcotic smugglers, who make their headquarters in a sinister resort lying between this country and Mexico.

ILLINOIS AND INDIANA EXHIBITORS

—You owe it to yourselves to Book

TEMPTATION

—It's so BIG that it will convert Blue Monday into Box Office Saturday

See Us For Dates

GREIVER PRODUCTIONS

CHICAGO, ILL.

Solons See Hodkinson Feature

Dignitaries Approve "Down to the Sea In Ships" at Showing in Oklahoma

ONE of the largest crowds that ever witnessed a private screening of a motion picture, saw Elmer Clifton's production "Down to the Sea in Ships," recently at the State Convention of Motion Picture Exhibitors in Oklahoma City, Okla.

Mr. L. C. DeWalt, Branch Sales Manager of the local Hodkinson Exchange issued special invitations to a large number of exhibitors and distinguished visitors. Twenty seven members of the House of Representatives and seventeen senators with their wives were in the audience, including Ira M. Finley, John M. Voorhees, Wilbur F. Vonhum and prominent members of local clubs. In addition to members of the Ladies' Music Club, the Sorosis Club, McDowell Club and the Apollo Club, there were 150 motion picture exhibitors from all sections of the state in attendance.

Mr. Edward Muchanan Bryan, who for several years has been in charge of all the high class operas in the city, assisted Mr. DeWalt with the invitations. He was enthusiastic over the reception accorded the picture and declared that during his entire experience in Oklahoma, this was by far the largest gathering in the state capital ever yet present at the screening of a photoplay.

The showing was held at 11:30 P. M. augmented by a special musical program. At the close of the picture the audience applauded vigorously.

It is believed that considerable interest was aroused in the picture by a special display arranged by the Hodkinson staff. A booth in the convention hall was decorated with posters, stills and other accessories, in the center of which was a shadow box lined with black crepe paper. An exact replica of the old square rigger "Charles W. Morgan," used in filming the picture, was placed in the box. A ripple or wave effect ingenuously painted and arranged with beaver board added to the effect. The ship aroused considerable interest inasmuch as it is one of the most complete miniature models ever built, and the Hodkinson staff was the recipient of many compliments on the artistic display.

Much satisfaction has been expressed at the Hodkinson offices over the splendid reception given to "Down to the Sea in Ships," and as a result of the convention, it is believed to be sold 100 percent in the State of Oklahoma.

"Robin Hood" Scores in Europe

Opening of Fairbanks' Vehicle in Paris Hailed by Press and Public

"DOUGLAS FAIRBANKS IN ROBIN HOOD" began its first engagement in Continental Europe at the Salle Marivaux, Paris, on February 16, and has made a bigger hit in the French capitol than any American or European motion picture production that heretofore has been presented there, it is declared by the United Artists home office in New York.

Receipts for the first and second weeks of the run were not only larger than any other motion picture house had ever received in Paris, it is claimed, but greater also than any two weeks' receipts in any of the dramatic theatres.

It is further pointed out in the United Artists statement that out of four productions that previously had set new records in receipts in France, three were photoplays of stars comprising United Artists. These three were Douglas Fairbanks' "The Mark of Zorro," Charlie Chaplin's "The Kid" and D. W. Griffith's "Way Down East."

The Paris daily newspapers, which ordinarily do not review at length motion picture productions, gave long and enthusiastic accounts of "Douglas Fairbanks in Robin Hood." The engagement at the Salle Marivaux will continue at least until the warm weather and it is more than likely that the run will extend all through the coming summer.

"Hook, Line and Sinker," is the title of the Pathe comedy which features Snub Pollard.

"Fighting Blood" Cast Honors Director

Members of the "Fighting Blood" unit, now engaged at the F. B. O. studios transferring H. C. Witwer's Colliers' Weekly stories to the screen, surprised Mal St. Clair, their director, recently by presenting him with a handsome photographic panel as a token of their regard.

The panel embraced the photographs of all the characters in the "Fighting Blood" stories, together with the technical aides and "Lord Algy" the monocled dog, which appears in the pictures.

"Two Stones With One Bird," is the title of the fourth round of "Fighting Blood" series, F. B. O. two reelers from stories by H. C. Witwer.

Premiere For "Tie That Binds"

Appreciative New York Audience Approves Independent Production

BEFORE an appreciative and enthusiastic motion picture audience "The Tie That Binds" was given its premiere presentation at the Dyckman theatre, New York, by Jacob Wilk, who controls the distribution rights to the production. Mr. Wilk is releasing the feature on a state right basis, the foreign rights of which have been purchased by the Warner Brothers

Negotiations for the sale of the picture are being made with a number of territorial buyers, according to Mr. Wilk, and it is expected that within the next fortnight the deals will have been consummated. Of interest to the state right buyers is the statement by Mr. Wilk that the production contains the essential qualities eagerly looked for by motion picture patrons.

"What will please the most discriminating picture goer," said Mr. Wilk, "is the fact that the entire structure of the picture rings true. It portrays very vividly and entertaining a theme that has been sadly neglected on the screen.

"Briefly, the story centers around an ambitious young man whose better half does not share his eager desire to gain a foothold in the world. Usually, the situation is reversed and the woman is made the sympathetic character, but in this instance the woman is shown in her true light and we learn that upon her in a large measure rests the foundation of domestic happiness."

The production is described as a modern domestic drama adapted for the screen by Pearl Keating from a story written by Charles K. Harris, well known song writer and scenarist. It is interpreted by a cast which includes Barbara Bedford, Walter Miller, Raymond Hatton, Robert Edeson, William P. Carleton, and Julia Swayne Gordon. The feature was made under the direction of Joseph Levering.

Shirley Mason Club for N.Y. Youngsters

In New York City, under the guiding spirit of Miss Colette Kafelbaum, there has been organized a Shirley Mason Club. Says Miss Kafelbaum in a recent letter:

"Our club was formed last September and now has a membership of more than thirty little boys and girls. We all love Miss Mason very much and never fail to see her in any of her Fox photoplays, and it may interest you to know that we always enjoy her work immensely. 'Youth Must Have Love' and 'Shirley of the Circus,' are considered her very best and, of course, we shall not fail to see her in her new photoplays which we trust will be released very soon.

"We are going to issue a club booklet entitled, 'Picture News.'

"We all thank you in advance for anything you can do for us to make our little club a big success.

(Signed) "Miss Colette Kafelbaum."

"Dr. Jack" Day and Date in Stockholm

Pathe quotes from Stockholm, Sweden, cables and newspapers showing that "Dr. Jack" has won a triumph in the Swedish capital city.

Display ads in the leading Stockholm newspapers announced the "premier" of the Harold Lloyd comedy on the same day and date at the three leading first run theatres—Imperial, Rivoli and Piccadilly.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Behind the Scenes with E. L. Hyman, Brooklyn Mark Strand

Transparencies May Be Used to Excellent Effect for Stage Specialties

(Articles by Lee S. Ferguson)

IN the progress of lighting specialties as presented in the higher class motion picture theatres, transparencies have found a welcome place. Their use is varied enough to afford a never monotonous but ever changing method, through which some very beautiful effects are gained. There are some means of lighting a specialty of this kind making it appear as an illusion, and there is no better way to keep an audience talking and satisfied than to show them something that keeps them guessing.

Managing Director Edward L. Hyman has brought the Brooklyn Mark Strand to the very front ranks by putting on these novelties with the use of transparencies, and he is still working on new effects that in some instances are improvements over others and in some cases are absolutely new. Presentation is one thing that can not stand still—it must advance or change or undergo alterations. The exhibitor or showman must make his presentation move with the times and in keeping with the growing prestige of the picture theatre, or he will find himself deserted by his patrons. He must not think he has a thing perfected so well that his public will accept it week after week and month after month without change. Presentation is never perfect.

For the week of March 11, during which St. Patrick's Day brought up the tail end of the seven days, Hyman staged an original overture which brought the transparency into play. It was called "Irish Springtime Prelude," in honor of the immortal snake killer, and was Irish to the core. It had the advantage of being in striking contrast to "The Christian," the feature photoplay, which is heavy drama with an unhappy ending. Hyman always uses light specialties and overtures around a heavy picture, and vice versa.

The smashing introduction to "Irish Springtime Prelude" was the Victor Herbert number, "'Tis a Great Day Tonight for the Irish," from "Eileen." It was played by the Symphony Orchestra with great flourish, with the draw curtains closed. Upon the curtains were thrown the following lights: Four arch spots, two of which were rose pink, one orange and one medium green. A deep blue Mestrum flood was thrown over all this, and the combination result was fascinating to the extreme. At the same time a light green Kliegl flood covered the musicians of the orchestra, with the borders and foot lights of the orchestra stage also in green, and green footlights on the small stage throwing their color into the combination already described. The large transparent windows, one on each side of the orchestra stage, reaching from floor nearly to ceiling, were lighted from behind by green gelatin over the spots.

At the rousing close of the introduction, the draw curtains parted, revealing a scrim on a dark stage. Upon the scrim, which covered the opening the same as a curtain or screen, was shrown a scenic of Ireland, with no titles, coincident with the introductory strains of an Irish song. An orange spot from the wings lighted up at the right behind the scrim, showing a fireplace, floor lamp and armchair, with Everett Clark, tenor, seated in the chair. He sang "There's a Little Ould Town in the Ould County Down," while the scenic was reeling its rivers, lakes and hills over the scrim. To the observer it appeared at times as though the singer and his surroundings were a part of the film, and at others it seemed he was in front of the motion picture—and then behind it. Then he looked as if there was no scrim there at all, but that the picture was being shown on thin air only. The effect was nothing short of startling to hundreds in the audience. The singer, of course, was the chief point of interest, as was intended, with the setting, and the motion picture merely incidental, without a mass of detail.

At the conclusion of this song, but with the scenic still unfolding upon the scrim, the lights behind the curtain dimmed out to darkness, for the moment leaving the motion picture as the chief point of interest; then a light blue spot at the left, behind the scrim, dimmed up to show a white-haired old lady seated in a rocker, knitting. Her song number was "Come Back to Erin"—and the scenic flickered right along. With this song finished the blue spot dimmed out and then four light blue spots centered behind the scrim came up to show four Irish lassies, who danced the famous Irish Jig, now appearing in the road or highway and again on the bottom of the clear waters of a lake, at the will of the scenic. This jig, with its accompanying illusion and novelty, brought a punch conclusion to the overture. The wonderful synchronization and harmonizing of orchestra, vocalists, dancers and staging made the number the big success it was, and although it takes but a moment to tell of it here, the fact is that hours of planning and preparation and rehearsal were put into it by Hyman, his assistants and the artists.

Any exhibitor with a spot light or two may take this overture and reshape it to fit his theatre, using a transparency in proportion to the size of his available space. It suggests a multitude of uses, but the thing most needed is a willingness to try it and to experiment a little in order to get the most out of presentation.

The scrim idea was used again on the same program by Hyman, this time as a part of the prologue to the feature picture, "The Christian," or rather to link the prologue up closer to the introduction of the picture.

The scrim was placed to cover the opening directly behind the draw curtains. It was not visible as the curtains parted, because a mountain back drop was lighted, with set rocks, upon which was a singer attired as the Christian in the photoplay. The effect was of a singer in the mountains at night, with a spot on face and shoulders only. He sang "Invictus," by Huhn, and as he came to the closing bars a cross lighted up in the sky and "The Christian" was thrown upon the scrim, thus linking the prologue and the picture. The regular motion picture screen was lowered in front of the scrim, catching the picture well before the first scene. The front lighting consisted of two magenta entrance spots and two medium green, focused on the ceiling. Cove lights were blue, and the large transparent windows were light blue.

With a permanent screen that cannot be moved or drawn up, the scrim idea may be used if black draw curtains or plush cyclorama are drawn over the screen, parting at the center. The scrim may then be in front of this, and the singer, dancer or whatever is used, between the two. When the number finishes the spot is dimmed out, while the picture is on the scrim, and then the curtains are parted from the picture screen and the scrim is raised or drawn aside.

Unusual Equipment Number Coming

It will be of interest to all exhibitors and prospective builders to know that a special number, devoted to construction, remodelling and equipping of theatres, is to appear in an early issue of the NEWS. The text in this special edition is being prepared by Thomas W. Lamb, the well known theatre architect, and will be a thorough treatise on all problems met with in the building, remodelling and equipping of a theatre. Mr. Lamb's high position among theatre architects will mark this section as probably the one authentic source to which one can turn for valuable information.

A view of the Kinema theatre orchestra pit and stage, Los Angeles, Cal. This house has a seating capacity of 1850 *and is the* ***largest and finest house in the West Coast theatre chain***

Duran Liberty Opens

Robb and Rowleys new Liberty theatre opened at Duran, Okla., recently to pleased capacity business. The theatre has a seating capacity of 1,500 and is fireproof. The interior presents an oriental appearance due to the velvet draperies and lighting system. Ladies' rest room and gentlemen's smoking room are provised and a nursery for the kiddies and babies. The Fotoplayer organ furnishes up-to-date music. The ventilating and heating system are of the last word in design guaranteeing plenty of air, heat and a cool atmosphere in the different seasons of the year.—Noble.

F. W. Fischer Opens New Madison

The New Madison remodeled from the old Grand on State St., Madison, Wisc., opened recently as one of the F. W. Fischer chain of Wisconsin and Illinois theatres. An orchestra will provide the musical novelties. The latest word in theatre equipment has been installed, including a Bartola organ whose console is raised by hydraulic lift to a height of 7 feet above the stage during organ solos. F. J. Williams is manager, Louis St. Pierre art director and Robt. Gary, director of publicity. Mr. Fischer operates the Majestic in Madison, one other in Appleton, five in Kewaunee and two in La Salle, Ill.—Pollak.

Supply Dealers' Association Progresses

It is reported that everything is moving exceedingly satisfactorily in the development and carrying out of the policies and plans of the Association of Motion Picture Equipment Dealers of America. This movement, which has now gotten under way in earnest, will be a test of the possibilities for standardization and acceptance of high business standards in the supply end of the motion picture industry. As long as this movement is carried on with the high ideals and aims as incorporated in its present policies, it should meet with the hearty cooperation and assistance of everyone connected in any way with the motion picture supply end, either the manufacture or the purchase. Every motion picture supply dealer should look into the details of this organization which should prove its value to him, and thereafter become a member.

Westinghouse Appoints New Distributor

Official announcement was recently received from the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa., reporting the fact that they have added the Salt Lake Theatre Supply Company on their list of distributors, the aforementioned company becoming their Salt Lake City, Utah, distributor.

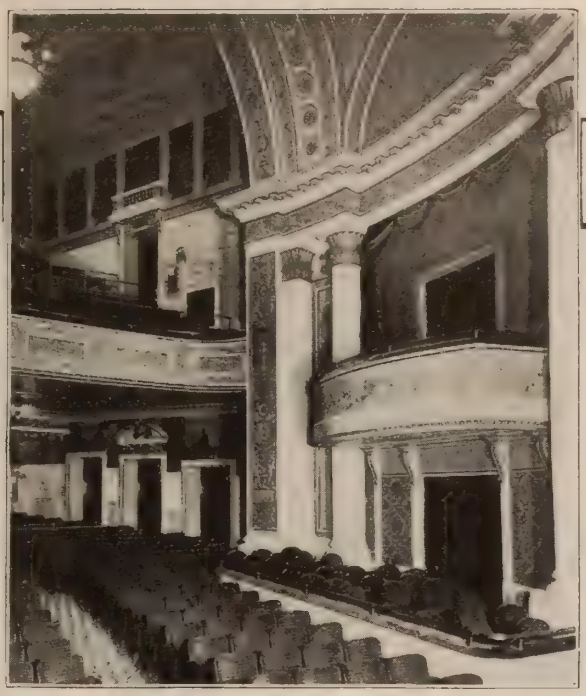
Fabian Chain Now Numbers Fourteen

Jacob Fabian, the popular New Jersey exhibitor, will dismantle the old Montauk theatre at Passaic, N. J., beginning next month. On this site will be erected a modern office building and theatre with seating capacity of 3,000, contracts for which have ben let. The approximate cost of real estate and complete building will be $500,000, and will complete Mr. Fabian's chain of fourteen houses.

MICHIGAN

Montrose—Robert Powell of Flint purchased the building of David Henry in Montrose and will remodel it for a moving picture house.

THEATRE CHAIRS



Capitol Theatre, Union Hill, N. J.

Does Your Theatre Need Re-Seating?

THIS question should be decided upon early, before this year's refurbishing season is upon you. Theatre patrons' comfort and the competitive value of good seating should be thoroughly considered.

The American Seating Company Theatre Engineering Department with its fifty years of practical experience in theatre planning and construction stands ready to solve your seating problems no matter how large or small.

A recent installation, covering an entire city lot, is the State-Capitol Twin Theatres, Union Hill, N. J. These two theatres are equipped with American Seating Company chairs.

This was the second largest order for theatre chairs in the world.

What more convincing testimonial could be given?

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National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Direct Current Circuits

Lesson III—Part I

ELECTRICITY flows through conductors in several different ways, depending upon how it is generated. Thus, if a current flows steadily through a wire without regular, or periodic changes in value, it is called a *continuous current*, i.e., it flows continuously in one direction. A more common name for it is *direct current*, or just *D. C.* Such currents are usually supplied by direct current generators, storage batteries, dry cells and magnetos.

If, however, the current always flows in the *same direction* but periodically changes its value, it is called a *pulsating current*. That is, the current, while always flowing in the same direction, is increasing and decreasing in strength; pulsating, in other words. Mercury arc and Tungar rectifiers supply such currents. The crystal of a radio receiving set also supplies such a current to the headphones. In these devices, however, the current is not *generated* but merely *changed* from another form of current to that just described.

Another kind of current, which has found great favor in the past twenty years because of its flexibility and ease of control is known as *alternating current*. This flows first in one direction and then reverses and flows in the opposite direction. It keeps repeating these *alternations* many times a second. The mercury arc rectifier mentioned above changes *alternating* current to *pulsating* current, which is very similar to D.C.

Direct current only will be considered at this time, the other two forms being reserved for later treatment.

Current, Voltage and Resistance Relations

We have already learned in the foregoing lessons that the three fundamental electrical quantities, current, voltage and resistance, are related in a manner called Ohm's law:

$$I = \frac{E}{R}$$

In this *formula* remember that I means current; E, voltage, and R, resistance. Knowing any two of these we can find the other.

We have also learned that the *product* of E and I equals another quantity called *Power*, and that power is commonly measured in *Watts*, though sometimes in *Horse-power* also. It requires power to drive an electric current through a conductor, due to the friction of the conductor, which is called *resistance*. The power lost in thus transmitting a current depends upon the *amount* of current flowing and the *resistance* of the conductor. The relation between power, current and resistance can also be expressed in the form of an equation known as Joules Law (pronounced Jowl), as follows:

$$P = I^2R$$

Resistance

The voltage *across* a circuit depends upon the generator supplying it; the current depends upon the voltage and resistance of the circuit, but the resistance is *independent* of either of these two quantities. It depends upon *four* things. These are: the *thickness* of the conductor; the *material* of which it is made; its *length*, and its *temperature*.

The resistance of a conductor varies *directly* as its *length*. That is, the longer the wire, the greater the resistance and vice versa. It also varies *inversely* as its *thickness* or sectional area; meaning that the smaller the wire, the greater the resistance.

Then again, some metals are poorer conductors than others and so have a higher resistance. Copper is a very good conductor and so its resistance is low compared with, say, iron. This property in metals is taken care of by a factor called the *specific resistance* of the metal. The specific resistance of a metal is the resistance of a wire made from it which measures *one foot* in length and has an end area of *one circular mil*. (A circular mil is the area of a circle which has a diameter of *one mil*, and one mil is .$$1 (one-thousandth, of an inch).

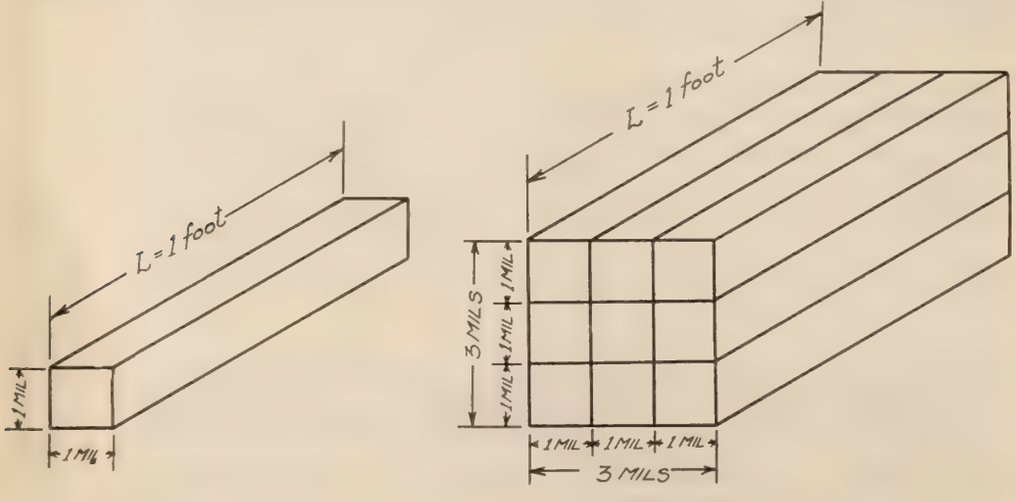


Figure 19

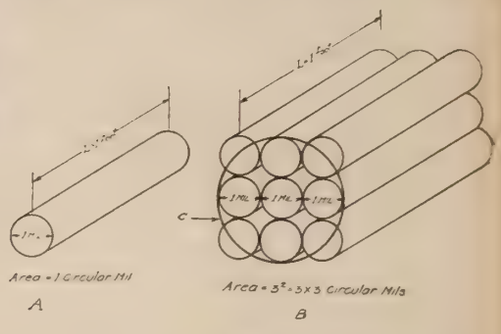


Figure 20

All of the above mentioned relations can be combined into a formula which reads as follows:

$$R = K\frac{L}{A}$$

which means that the resistance (R) of a particular conductor is equal to its specific resistance (K) in ohms per circular mil foot, multiplied by its length (L) in feet and divided by its sectional area (A) measured in circular mils. If the conductor, instead of being a round wire, is square in shape, such as the busbars of a switchboard, then the area A would be expressed in *square mils*. A square mil is the area of a section measuring one mil on *each side*.

Resistance of Square Conductors

In Fig. 19-A is shown a square copper conductor measuring one mil on each side and one foot in length. The area of the end section is accordingly I x I = I square mil. Now to find the resistance of this particular conductor the formula given once before should be used. The first step will be to find the value of K, the specific resistance of the *square* conductor. Table III shows that at 20° C. (ordinary room temperature) it is 8.13 ohms *per square mil foot*. Since this conductor is one foot in length and has an end area of one square mil it is called *one square mil foot*, and hence has a resistance of 8.13 ohms, as shown by the table.

TABLE III

Temperature in Degrees Centigrade	Resistance of one square mil foot in ohms	Resistance of one circular mil foot in ohms
0°	7.52	9.56
20°	8.13	10.37
50°	9.11	11.59
75°	9.85	12.62

Note: Ordinary room temperature is 20° Centigrade.

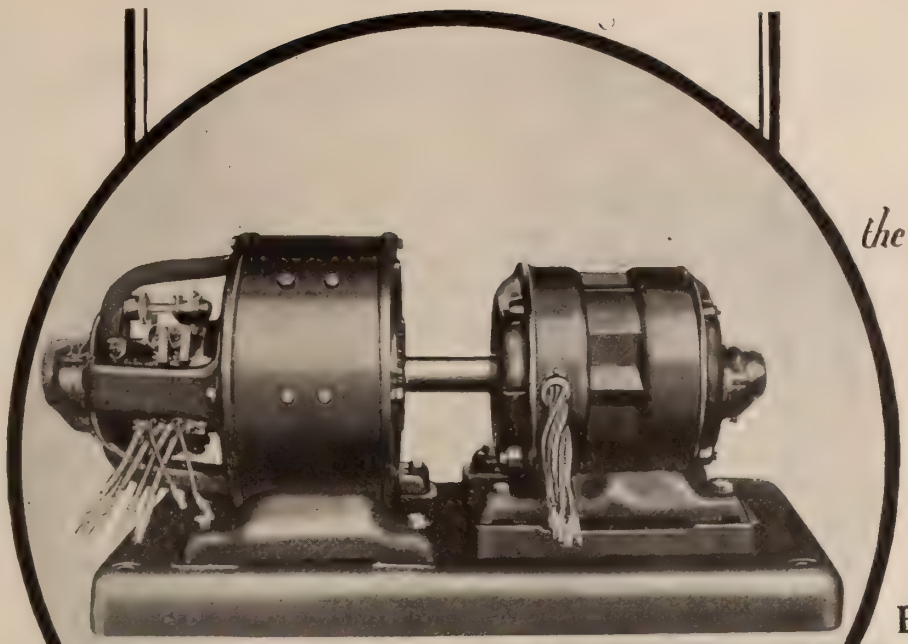
This can also be proved by substituting the values of the letters in the formula:

$$R = K\frac{L}{A}$$

$$R = 8.13 \times \frac{1 \text{ foot}}{1 \text{ square mil}}$$

$$R = 8.13 \text{ ohms}$$

(*Continued on page* 1602)

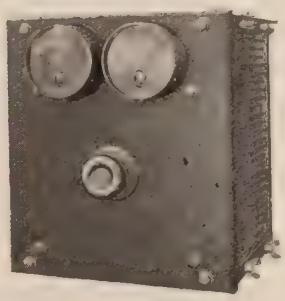


the Motor Generator

Ballast Rheostat

Type A Autostarter

Panel



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Simplified Electricity for Projectionists

(*Continued from page* 1600)

Suppose, however, that the conductor measured 3 mils on each side; what would then be the resistance? The effect here would be as if the larger conductor were split into *nine* smaller ones, each measuring 1 mil on a side as before. This is shown in Fig. 19-B. The area of the conductor would then be 9 square mils. Using the formula as before,

$$R = 8.13 \times \frac{1 \text{ foot}}{9 \text{ square mils}}$$

$$R = \frac{8.13}{9}$$

$$R = .903 \text{ ohms}$$

The resistance of the conductor has been reduced to 1/9 of its former value. If the length was doubled the resistance would also be doubled. So we see that to find the area of a square conductor in square mils we merely multiply the dimension by itself. In other words, we *square* it.

If the conductor is not square but rectangular (having one side longer than the other) then one side (measured in mils) must be multiplied by the other (also measured in mils) in order to find the area of the section in square mils.

Resistance of Round Wires

It is much easier to draw the conductors out in the form of round wires, and this shape is commonly used. Copper, because of its high *conductivity* and low *cost*, is most used for carrying electric currents. The wires are graded into various sizes, depending upon the current they must carry. There are three methods of grading in use today in this country. In the first the diameters of the wires are expressed in decimals of an inch or in mils (one mil equals one-thousandth of an inch); in the second method the end areas of the wires are expressed in circular mils; and in the third, which is the most common of all, the wires are assigned numbers starting with 0000 (or 4/0) for the largest size wire, which has a diameter of 0.46 inches or an area of 211,600 circular mills, and then the size numbers *increase* as the diameter of the wire *decreases*. This is called the American Wire Gauge (B. & S. number, which means Brown & Sharp number). Thus a number 12 wire is *smaller* than a number 10, etc.

The procedure to be followed in calculating the resistance of round conductors is the same as that outlined for square ones. In Fig. 20-A is shown a round conductor having a diameter of one mil. The area of this end circle is called one *circular mil*. Now it is a fact that the area of a circle varies as the *square of its diameter*. This means that if the diameter of a circle is *doubled* the area will be *four times* as great. If the diameter is *trebled* it will be *nine times* as great. Fig 20-B shows that when the diameter is trebled the area is equal to the combined areas of nine smaller circles, each one mil in diameter. (The diameter of circle C is 3 mils). Thus a wire 3 mils in diameter and *one foot* long will have only 1/9 the resistance of another wire of the same material one mil in diameter and also one foot long.

If the diameter of a conductor is expressed in mils all that is necessary to find the area in circular mils is to *square* the diameter; i.e., multiply the diameter by itself. If the diameter is expressed in inches, the inches should be changed to mils and then squared. Thus 0.5 (½) inch equals 500 mils, and the area of a circle having this diameter would be 500 x 500 equals 250,000 circular mils.

In order to use the resistance formula

$$R = K \frac{L}{A}$$

, the value of K should first be taken from Table III and then the value of the other letters should be substituted in the formula. Thus, the resistance of 1,000 feet of round wire 1/10 (0.10) of an inch in diameter at ordinary room temperature (20°) is

$$R = 10.37 \frac{1{,}000 \text{ feet}}{10{,}000 \text{ cir. mils}}$$

$$= 10.37 \times \frac{1}{10}$$

$$= 10.037 \text{ ohms}$$

A rough rule for finding the resistance of a copper conductor when its *length* and *size* are known, is as follows: 1,000 feet of No. 10 B. & S. gauge wire has a resistance of, roughly, 1 ohm. Every *three* sizes *up* the scale the resistance is *doubled*, while every three sizes *down* the scale the resistance is cut in *half*. Thus, 1,000 feet of No. 13 has 2 ohms resistance; No. 16 has 4 ohms; No. 7 ½ ohm and No. 4 has ¼ ohm. If smaller lengths than 1,000 feet are used, then proceed as follows: suppose we wish to find the resistance of 150 feet of No. 16. Since 1,000 feet of No. 16 has 4 ohms resistance, then 150 divided by 1,000, multiplied by 4 will be the resistance of 150 feet of the wire.

$$\frac{150}{1{,}000} \times 4 = 0.6 \text{ ohms.}$$

Effect of Temperature on Resistance

As the projectionist will rarely, if ever, have to consider the effect of temperature on the resistance of conductors, a detailed description of how to make such calculations will be omitted. It is enough to say that the resistance of practically all *pure* metals increases with temperature, while the resistance of all insulators (non-conductors) decreases with temperature. The exceptions to the above are that the resistance of *carbon* decreases with increase of temperature, while that of manganin remains practically constant for a certain range of temperature.

(*Series continued next week*)

Projectionists—Keep Up the Good Work

Although the columns of the N. A. M. L.. have been devoted almost entirely to the new series of articles on elementary electricity, it is strongly urged by the editor of this department that the projectionist still continue to push the idea behind this Forum and keep up their endeavors to obtain good projection in their theatre. This series of educational articles should simply help the projectionist to become better acquainted with the elements of his profession and in the end to tend towards perfection in his work. We are very glad to note that the number of new members joining this league are still increasing satisfactorily.

Send in Questions on these Articles

Blank for New League Members

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Another New Million Dollar Theatre Planned For Hollywood

That Hollywood, cinema home of the industry, is to have another beautiful showplace for the silent drama product became known today through announcement from Sid Grauman, Joseph M. Schenck, Sol Lesser, Adolph Remish and other members of the West Coast Theatres, Incorporated.

According to these theatre executives, the new theatre will seat between 1,500 and 2,000 persons, and will cost in the neighborhood of a million dollars. While the exact site has not yet been determined, it is known that several are under consideration and that the land will be settled upon this week.

"It will be in the heart of Hollywood," says Lesser, "and it is the intention of those associated with the project to make it one of the biggest show places in the country."

"The success of the new Egyptian theatre," says Mr. Grauman, "has proven to us that Hollywood is ready to support the finest in entertainment and that there is now room for another cinema temple."

The West Coast Theatres' chain have a joint interest in the Grauman Hollywood theatre and also operate the Hollywood, Apollo, Wilshire, Granada, Paramount and other houses in Hollywood and vicinity.

That the theatre will be ready for occupancy within six or eight months is assured by the theatre men. Work on the building will be started immediately the site is selected.

In speaking of the new transaction Mr. Schenck says: "I have watched with great interest the growth of Hollywood and the surrounding part of that great film capital. I have utmost faith in its future. I feel that anything accomplished for the growth and advancement of Hollywood will succeed at all times. I feel safe in saying that the new theatre will be one of the finest in America and that it will be a success because Los Angeles people and Hollywood citizens patronize anything that means prosperity."

The West Coast Theatres, Inc., chain exceeds 100 houses—all in California. It is regarded as one of the biggest theatre chains in the country.

S. M. P. E. Spring Convention Draws Near

As the Spring Convention of the Society of Motion Picture Engineers, which is scheduled to be held at Atlantic City, N. J., on May 7, 8, 9 and 10th at the Hotel Traymore, draws near it is high time that all the members and those who wish to attend this convention make their plans accordingly.

In every possible way there is great promise of a most successful convention being held both from the aspect of interesting papers on motion picture developments and apparatus and also from the unusual attraction added by the meeting place of the Society. Atlantic City at the time this convention will be held, will be at the height of its season. The committee for arrangements for this convention reports that an unusual number of members are planning to attend this convention.

First National Installs Powers

The screening room of the Dallas branch of the Associated First National Exhibitor's Circuit is one of the finest in the entire south and while comparatively small, it embodies the very latest in equipment. Furniture within the screening room consists of upholstered wicker settees and chairs with especially designed tables for making notes for future reference of the more interesting scenes in a feature when being screened. The projection equipment consists of two of the latest model improved Powers 6-B projectors and 6 x 8 Minusa Mazda-lite screen which was built to conform with the specifications of this exclusive screening room. The Southern Theatre Equipment Company of Dallas equipped this screening room complete.

Sommers Under Contract with Fox

I. Sommers, President of Sommers, Nestle & Co., of New York, has been sent to Oakland, Cal., to supervise the decorations for the new William Fox Million Dollar theatre. For seventeen years Mr. Sommers has been in the employ of William Fox and is at present under contract to keep all of the Fox theatres renovated and re-decorated as it becomes necessary. In addition, his force of interior decorators are active in the Fox Studios, New York. Upon completion of Mr. Sommer's work in Oakland he will return east to take up the decorating of the new Fox House in Philadelphia which will be ready for his crew about the first of May.

Good Sales for Paramount Condensers

The Paramount Lens Corporation of Brooklyn, N. Y., reports that the sale of their condensers is going very satisfactorily. These condensers are of the imported type and have been sponsored in this country by M. H. Tromba. There are many claims made regarding the advantages of these condensers, among others that the Paramount condensers do not discolor or fog, they stand a great deal of usage without pitting and that the light after continuous use is nearly as efficient as when first installed. Also it is said that the breakage is almost unmentionable.

New Central Installs "Gold Seal"

Among recent installations, Mr. E. S. Bowman, Treasurer of the Automatic Ticket Register Corp., reports a Gold Seal ticket machine installation in the beautiful New Central theatre, Cedarhurst.

Mr. Lloyd L. Craft, proprietor, has been operating the Cedarhurst playhouse for some eight years, and the New Central is typical of the growth of interest in moving picture theatres in suburban communities.

The Central theatre will accommodate nearly 2,000 people, as compared with a capacity of 700 in the old house.

In addition to using Gold Seal equipment in the box office, Mr. Craft has provided for the finest equipment throughout the house.

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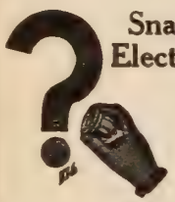

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Balboa Theatre, San Francisco, Has Homelike Atmosphere

THE Balboa theatre, another splendid house to be devoted to motion pictures presentation, according to the highest standard of art, opened recently in Westwood Park, by its owner Samuel H. Levin. Situated in the heart of an exclusive residential district, and surrounded by beautiful homes, the Balboa theatre will be homelike in every sense of the word. It is the ideal of its builder and owner, Samuel H. Levin, one of San Francisco's best known theatrical men, to cater to the family. He has had considerable experience in this regard, through many of his theatre building enterprises in the residential districts, notably his Coliseum, Ninth avenue and Clement, the Haighe, Haigh St. and Cole, and other similarly classed houses.

To quote Levin: "The Balboa will be one of the most intimately constructed residential district theatres in San Francisco. Every detail that will contribute to the comfort, sumptuousness and elegance of the Balboa has been incorporated in our plans. I am to endow the theatre with the same homelike atmosphere that has distinguished the Coliseum, and other of my theatres. The Balboa will combine the architectural beauty and dignity of the old Spanish and Moorish art. Reid Brothers, who also designed the Coliseum, are the architects. In artistic conformation with the contour and general architectural scheme of the home section which it will serve, the Balboa is a 'rambling' structure, suggestive of some early California mission."

Stores will share the frontage with the entrance, which joins the main auditorium to form the familiar "L" which has been found by Mr. Levin and other successful theatre builders, to be the most practical.—Gross.

New concrete film vault of the Blache Film Laboratories in San Francisco that complies with the city ordinance

Archie Jacobson Finishes Picture

Archie A. Jacobson, second cameraman, has just completed the first test Film Guild Production for Hodkinson release entitled "The Scarecrow," starring Glen Hunter and directed by Frank Tyttle. Fred Waller, Jr., was first cameraman on this production, which was produced at the Biograph Studios. Mr. Jacobson was formerly cameraman for the Federated Screen Review.

"Webster Square" Started

Work on the new Webster Square theatre in Worcester, Mass., will start in April, and the house is expected to open in October. It will seat 1,400, and in addition to the theatre will have seven stores and five apartments housed in the three-story structure, costing $200,000. The exterior of the theatre will be in Italian Renaissance. James Boyd, Meriden, Conn., is the architect, and the H. Wales Lyons Co., that city, are contractors. The officers of the Webster Square Theatre Company, who will run the theatre, are: President, Archer B. Greeley, and Treasurer, Harry Steinberg. Principal stockholders are Helen Rogers Steinberg and Harold T. Sweeney, of Worcester.—Spencer.

Majestic Theatre Changes Ownership

The Majestic theatre, Enid, Okla., formerly managed by Leslie Cox, has been sold for the consideration of $4,000 to two showmen from Magun, Okla. The house will be operated as a straight picture house with big productions as the policy. New projection equipment may be installed at an early date.

Mr. Cox will return to his home in Tulsa, Okla., where he was formerly engaged in the theatrical business.—Trout.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 1
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 5
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawits-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	5 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Rille Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 9
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Offices	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec.	16
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct.	7
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict.-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Firebrand, The	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan.	13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Just a Mother	Isobel Elsom	Norca Pictures-S. R.	5 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov.	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan. 27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels	
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels	
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert	Wm. Fairbanks	Arrow-S. R.	5 reels	
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec. 2
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan. 6
Valley of Lost Souls	Kingst'n-Sutherland	Independent Pict.	4 reels	Jan. 20
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Western Justice	Caldwell-Hill	Arrow-S. R.	4 reels	
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Birth of a Nation	Special Cast	United Artists	12 reels	
Bishop of the Ozarks, The	Special Cast	Film Book. Offices	6 reels	Mar. 17
Brass	Monte Blue	Warner Bros.	8 reels	Mar. 17
Buster, The	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance	Viola Dana	Metro	6 reels	Feb. 3
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Dooryard, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Drums of Fate	Mary M. Minter	Paramount	6 reels	Jan. 20
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan. 20
Front Page Story, A	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
High Speed Lee	Reed Howes	Arrow-S. R.	5 reels	
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania	Mae Murray	Metro	6 reels	Feb. 17
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb. 24
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Ninety and Nine, The	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
One Stolen Night	Alice Calhoun	Vitagraph	5 reels	Feb. 3
Passionate Friends, The	Special Cast	C. B. C.-S. R.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels	
Romance Land	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Stormswept	Special Cast	Film Book. Offices	5 reels	Feb. 24
Suzanna	Mabel Normand	United Artists	8 reels	
Town That Forgot God, The	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox	6 reels	Feb. 17
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze	Clara K. Young	Metro	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	8 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon	Bebe Daniels	Paramount		
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Lamp in the Desert,	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found	Special Cast	Goldwyn	6 reels	
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount		
Noise in Newboro, A	Viola Dana	Metro		
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Rupert of Hentzau	Special Cast	Selznick		
Single Handed	Hoot Gibson	Universal	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro		
White Flower, The	Betty Compson	Paramount		
Your Friend and Mine	Special Cast	Metro	6 reels	

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Artist, The	Clyde Cook	Fox	2 reels	Mar. 3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	Feb. 24
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Big Show, The	Children	Pathe	2 reels	Mar. 3
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	Feb. 24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bride-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Broke	Jimmy Adams	Educational	1 reel	Mar. 3
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
Christmas	Carter DeHaven	Film Book. Offices	2 reels	Dec.	30
City Chap, The	Al. St. John	Fox	2 reels		
Coal Dust Twins	Neely Edwards	Universal	1 reel		
Cobbler, The	Children	Pathe	2 reels	Feb.	17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
Crash	Jimmie Adams	Educational	1 reel	Nov.	18
Cupid's Elephant		Fox	2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov.	4
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan		Fox	2 reels		
Day by Day in Every Way		C. B. C.-S. R.	2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut		Lee-Bradford-S. R.	1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan.	20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan.	13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar.	3
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Easy Terms	Neely Edwards	Universal	1 reel		
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec.	30
Egg, The	Stan Laurel	Metro	2 reels	Feb.	3
Electric House, The	Buster Keaton	First National	2 reels	Nov.	4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov.	4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel		
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan.	20
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb.	24
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Faint Hearts	Murray - Anderson-McKee	Hodkinson	2 reels		
Fair Week	Paul Parrott	Pathe	1 reel	Dec.	23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel		
Farm Follies		Universal	2 reels		
Fearless Fido	Aesop's Fables	Pathe	2/3 reel		
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels		
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov.	11
Fire Fighters	Children	Pathe	2 reels		
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent—Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
Four Orphans, The	Murray - Anderson-McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct.	7
Fresh Heir, The		Fox	2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
Good Scout, A		Educational	2 reels	Dec.	30
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb.	24
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
Haunted Castle, The		Educational	1 reel		
Haunted House, The		Fox	2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
Hee Haw!	Trimble & Maud	Universal	2 reels		
Heeza Liar and Ghost		Hodkinson	1 reel		
Heeza Liar's Treasure Island		Hodkinson	1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec.	2
His First Job	Lewis Sargent	Universal	1 reel	Oct.	14
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Hold Tight		Educational	2 reels	Mar.	3
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
Hula Honeymoon, A	Henry Murdock	Educational	2 reels	Feb.	17
Hurry Up		Educational	1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
In Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
Jungle Romeo, A	Snooky	Educational	2 reels	Mar.	17
Just a Little Late Club, The		Second National	1 reel	Dec.	30
Just Dogs		Universal	2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
Look Out Below	Lige Conley	Educational	2 reels	Aug.	19
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb.	17
Love Drops	Neely Edwards	Universal	1 reel	Dec.	9
Maid to Order	Lewis Sargent	Universal	1 reel		
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb.	10
Nuisance, The	Murray - Anderson-McKee	Hodkinson	2 reels	Feb.	17
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar.	3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm Country	Louise Fazenda	Educational	2 reels	Feb.	10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Pleasant Journey, A	Children	Pathe	2 reels		
Please Be Careful		Fox	2 reels	Sept.	30
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detecktative	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels	Mar.	17
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	3
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb.	3
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar.	17
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messinger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray - Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A		Universal	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb.	24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Tweedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Three O'Clock in the Morning	Tweedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb.	24
Tin Bronco, The		Fox	2 reels		
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Traveling Salesman, The	Aesop's Fables	Pathe	2/3 reel		

Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Vamped	Jack Cooper	Universal	2	reels	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Knights Were Cold	Stan Laurel	Metro	2	reels	Feb. 3
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
Whiskers	Lewis Sargent	Universal	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal	12	episodes	
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1	reel	
Border Law (Drama), Leo Maloney		Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By Lantern Light (Robt. Bruce)		Educational	1	reel	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Eille Norwood		Educational	2	reels	
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2	reels	
Cruise of the Princess Maguinna (Travelogue)		Lee-Bradford-S. R.	1	reel	
Dangerous Waters (Drama), Jack Mulhall		Universal	2	reels	
Deputized (Drama), Leo Maloney		Pathe	2	reels	
Doomed Sentinels (Drama), Roy Stewart		Universal	2	reels	
Double Cinched (Drama), Leo Maloney		Pathe	2	reels	Mar. 3
Drifter, The (Drama), Leo Maloney		Pathe	2	reels	Nov. 11
Drifter, The (Tenement Tales)		Clark-Cornelius	2	reels	
Drifters, The (Wilderness Tales)		Educational	1	reel	
Duty First (Tenement Tales)		Clark-Cornelius	2	reels	
Dwellers of the Deep (Urban Classics)		Vitagraph	1	reel	
Empty House, The (Drama), Eille Norwood		Educational	2	reels	
Enchanted City, The		Educational	1	reel	Oct. 14
Ex-Kaiser in Exile, The		Hodkinson	2	reels	Mar. 3
Famous Northwest Mounted (Sport Review)		Goldwyn	1	reel	
Fighting Blood (Drama), Geo. O.Hara		Film Book. Offices	2	reels	Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2	reels	
Fleeced For Gold (Artfilm)		Pathe	1	reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2	reels	
Fruits of Faith (Drama), Will Rogers		Pathe	3	reels	Dec. 23
Fun From the Press		Hodkinson	1	reel	
Gambling With Gulf Stream		Hodkinson	1	reel	Feb. 17
Game of Graft, A (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Giants of the Open (Drama), Roy Stewart		Universal	2	reels	
Gibeah (Holy Land Series)		Amer. Releasing	1	reel	
God's Law (Drama), Roy Stewart		Universal	2	reels	
Golden Bullet, The (Drama), Harry Carey		Universal	2	reels	
Goose Safari on Lower Mississippi		Hodkinson	1	reel	
Grandfather's Clock (Urban Classics)		Vitagraph	1	reel	
Guilty Hand (Drama), Roy Stewart		Universal	2	reels	
Gypsy Trail, The (Drama), Art Acord		Universal	2	reels	
Hair Trigger Burke (Drama), Harry Carey		Universal	2	reels	
Hansel and Gretel, Baby Peggy		Universal	2	reels	
Haunted Valley (Serial)		Pathe			
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hearts of Oak (Drama), Roy Stewart		Universal	2	reels	
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1	reel	
He Raised Kane (Leather Pushers)		Universal	2	reels	
Here's Your Men (Drama), Leo Maloney		Pathe	2	reels	Dec. 23
His Enemy's Friend, Leo Maloney		Pathe	2	reels	Nov. 25
His Last Case (Tenement Tales)		Clark-Cornelius	2	reels	
His Own Law (Drama), Leo Maloney		Pathe	2	reels	
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hot Shots (Lyman H. Howe)		Educational	1	reel	
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1	reel	
In the Days of Buffalo Bill (Serial)		Universal	15	epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy		Universal	2	reels	
Jenkins and the Mutt (Robt. Bruce)		Educational	1	reel	
Joan of Newark (Leather Pushers)		Universal	2	reels	
Kings of the Forest (Drama), Roy Stewart		Universal	2	reels	
King Winter (Lyman Howe)		Educational	1	reel	
Knight in Gale, The (Drama), Geo. O.Hara		Film Book. Offices	2	reels	Feb. 3
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1	reel	
Last Call, The (Drama), Edmund Lowe		Independent Pict.	2	reels	
Law of the Sea (Drama), Jack Mulhall		Universal	2	reels	
Little Knight, The, Arthur Trimble		Anchor-S. R.	2	reels	
Little Red Riding Hood, Baby Peggy		Universal	2	reels	
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Lost, Strayed or Stolen, Leo Maloney		Pathe	2	reels	Feb. 17
Love Charm, The, Arthur Trimble		Anchor-S. R.	2	reels	
Madonna of the Chair (Novelty)		Clark-Cornelius	1	reel	
Man vs. Beast		Educational	2	reels	Oct. 21
Mass Play (Sport Review)		Goldwyn	1	reel	
Message of Emile Coue, The		Educational	2	reels	Mar. 3
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1	reel	
Mirror, The		Universal	1	reel	
Moon Blind (Robt. Bruce)		Educational	1	reel	
Mooseback Riding on the Miramichi		Lee-Bradford-S. R.	1	reel	
Mural Decorations of Sistine Chapel		Clark-Cornelius	1	reel	
Mystery Box, The		Hodkinson	1	reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)		Educational	2	reels	Dec. 16
Nature and Poet (Urban Classic)		Vitagraph	1	reel	
Nature Lovers' Rambles (Urban Classics)		Vitagraph	1	reel	
Nature's Handiwork (Urban Classics)		Vitagraph	1	reel	
Nature's Wild Babies (Urban Classic)		Vitagraph	2	reels	
Night Riders, The (Drama), Harry Carey		Universal	2	reels	
Old Spain		Fox	1	reel	
One of Three (Drama), Roy Stewart		Universal	2	reels	
One Jump Ahead (Drama), Leo Maloney		Pathe	2	reels	Dec. 16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2	reels	
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Oregon Trail, The (Serial)		Universal	18	epis'da.	Feb. 10
O'Ryan of Headquarters (Tenement Tales)		Clark-Cornelius	2	reels	
Outlaw and the Lady (Drama), Harry Carey		Universal	2	reels	
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2	reels	
Partners Three (Drama), Leo Maloney		Pathe	2	reels	
Pekin Ducks		Fox	½	reel	
Perils of the Yukon (Serial)		Universal	15	epis.	July 8
Phantom Fortune, The (Serial)		Universal	2	epis'd's.	Mar. 17
Pirates of the Air (Urban Classic)		Vitagraph	1	reel	
Pirates of the Deep (Drama), Jack Mulhall		Universal	2	reels	
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1	reel	
Plunder (Serial)		Pathe	15	epis'd's.	Dec. 16
Price of Progress, The		Pathe	2	reels	Nov. 18
Prickly Conscience (Robt. Bruce)		Educational	1	reel	Jan. 13
Priory School, The (Drama) Eille Norwood		Educational	2	Reels	Oct. 14
Quail, The		Hodkinson	1	reel	
Radio King, The (Serial)		Universal	10	epis.	Sept. 30
Redheaded League, The, Eille Norwood		Educational	2	reels	
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1	reel	
Resident Patient, The, Eille Norwood		Educational	2	reels	Nov. 25
Road to Jericho (Holy Land Series)		Amer. Releasing	1	reel	
Ropin' Fool, A		Pathe	2	reels	
Rough Going (Drama), Leo Maloney		Pathe	2	reels	Feb. 3
Roving Thomas in Nova Scotia		Vitagraph	1	reel	
Roving Thomas on an Aeroplane		Vitagraph	1	reel	
Roving Thomas on Fishing Trip		Vitagraph	1	reel	
Royal Chinook, The (Artfilm)		Pathe	1	reel	Jan. 20
Runaway Dog, The		Fox	1	reel	
Rustlers of the Redwoods, Roy Stewart		Universal	2	reels	
Samaria (Holy Land Series)		Amer. Releasing	1	reel	
Science At Home (Urban Classic)		Vitagraph	1	reel	
Sea Elephants (Lyman Howe)		Educational	1	reel	
Shechem (Holy Land Series)		Amer. Releasing	1	reel	
Shiloh (Holy Land Series)		Amer. Releasing	1	reel	
Siege of Lancashire Queen, Jack Mulhall		Universal	2	reels	
Six Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2	reels	Feb. 3
Six Shooter Justice, Harry Carey		Universal	2	reels	
Sky Splitter, The		Hodkinson	1	reel	Dec. 9
Smoked Out (Drama), Leo Maloney		Pathe	2	reels	Feb. 3
Social Buccaneer, The (Serial)		Universal	10	episodes	
Solitary Cyclist, The (Drama), Eille Norwood		Educational	2	reels	Oct. 28
Soul Herder, The (Drama), Harry Carey		Universal	2	reels	
Speed (Serial)		Pathe	15	eps'ds.	Sept. 23
Spending Six Million a Day (Urban)		Vitagraph	1	reel	
Spirit of Evil, The (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Split Outfit, The (Wilderness Tales)		Educational	1	reel	Nov. 18
Staff of Life, The (Urban Classic)		Vitagraph	1	reel	
Starland Revue		Film Book. Offices	1	reel	
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2	reels	
Story of Ice, The		Fox	½	reel	
Strike Father, Strike Son (Leather Pushers)		Universal	2	reels	
Such Is Life Among Idlers of Paris		Film Book. Offices	1	reel	Sept. 30
Such Is Life in Busy London		Film Book. Offices	1	reel	
Such is Life in a Dutch County Fair		Film Book. Offices	1	reel	
Such Is Life in the Riviera		Film Book. Offices	1	reel	Sept. 30
Such Is Life Near London		Film Book. Offices	1	reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey		Universal	2	reels	
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1	reel	
Texas Sphinx, The (Drama), Harry Carey		Universal	2	reels	
This Wife Business		Alexander Film	2	reels	
Thrills and Spills		Fox	½	reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood		Educational	2	reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart		Universal	2	reels	
Timber Queen, The (Serial)		Pathe	15	ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1	reel	
Tracked Down (Drama), Art Acord		Universal	2	reels	
Trail and Stirrup (Sport Review)		Goldwyn	1	reel	
Under Suspicion, Leo Maloney		Pathe	2	reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Vacation Cocktail, A (Sport Review)		Goldwyn	1	reel	
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1	reel	
Via Radio		Educational	1	reel	Dec. 23
Volcanoes of the World		Fox	1	reel	
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1	reel	
Water Sports		Fox	½	reel	Sept. 23
When Kane Met Abel (Leather Pushers)		Universal	2	reels	
White and Yellow (Drama), Jack Mulhall		Universal	2	reels	
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1	reel	
William Tell (Urban Classic)		Vitagraph	1	reel	
Without Evidence (Tenement Tales)		Clark-Cornelius	2	reels	
Wolves of the Water Front, Jack Mulhall		Universal	2	reels	
Wrong Man, The (Drama), Harry Carey		Universal	2	reels	
Yellow Handkerchief, The, Jack Mulhall		Universal	2	reels	
Young King Cole (Leather Pushers)		Universal	2	reels	

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APRIL 7, 1923

Motion Picture News

Reg. U. S. Patent Office

VOL. XXVII No. 14

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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A Lot of Little Photographs

"ALL the time, talent and money expended in the motion picture industry, all the genius of director, cinematographer and player are eventually represented by a lot of little photographs", says John M. Nickolaus in the April issue of The American Cinematographer. Mr. Nickolaus, Vice President of STANDARD FILM LABORATORIES, is considered one of the industry's foremost authorities on film laboratory work and photography.

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A

"Grumpy" is a perfect gem of photoplay humor. It should not fail to please anyone. Notable for its charm. Artistically produced—NEW YORK CALL

Theodore Roberts as "Grumpy" excels even his famous "Uncle Josh" in "The Old Homestead." "Grumpy" is the finest piece of acting he has done during his long and brilliant career. The picture is the type the fans love. Mystery, thrills, suspense,and charming love story.—NEW YORK JOURNAL OF COMMERCE

H

"Grumpy" is one of the most delightful of all Theodore Roberts' screen characters, and is played with his usual gusto. Tasteful, dignified. Players all accomplished, charming people.—NEW YORK TRIBUNE

I

Picture well worth seeing.—NEW YORK TIMES
Role which brought Cyril Maude fame and money on the stage is even better played by Theodore Roberts. He is a joy to watch. Well produced—NEW YORK AMERICAN

T

Character of "Grumpy" fits Roberts like undersized rubber glove. Although this sterling character actor has done some mighty fine things, "Grumpy" stands out like the Woolworth Building on a desert. Corking good picture. Heartily enjoyable hour's entertainment.—NEW YORK EVENING WORLD.

!

Roberts as "Grumpy" gives unceasing pleasure.—NEW YORK SUN
It is a pleasure to see Theodore Roberts play the name part in "Grumpy." It is doubtful if his talents have ever been so brilliantly displayed.—NEW YORK JOURNAL

Adolph Zukor presents a

William de Mille

production

"GRUMPY"

with

Theodore Roberts, May McAvoy and Conrad Nagel

Screen play by Clara Beranger. Adapted from the play by Horace Hodges and T. Wigney Percyval

A Paramount Picture

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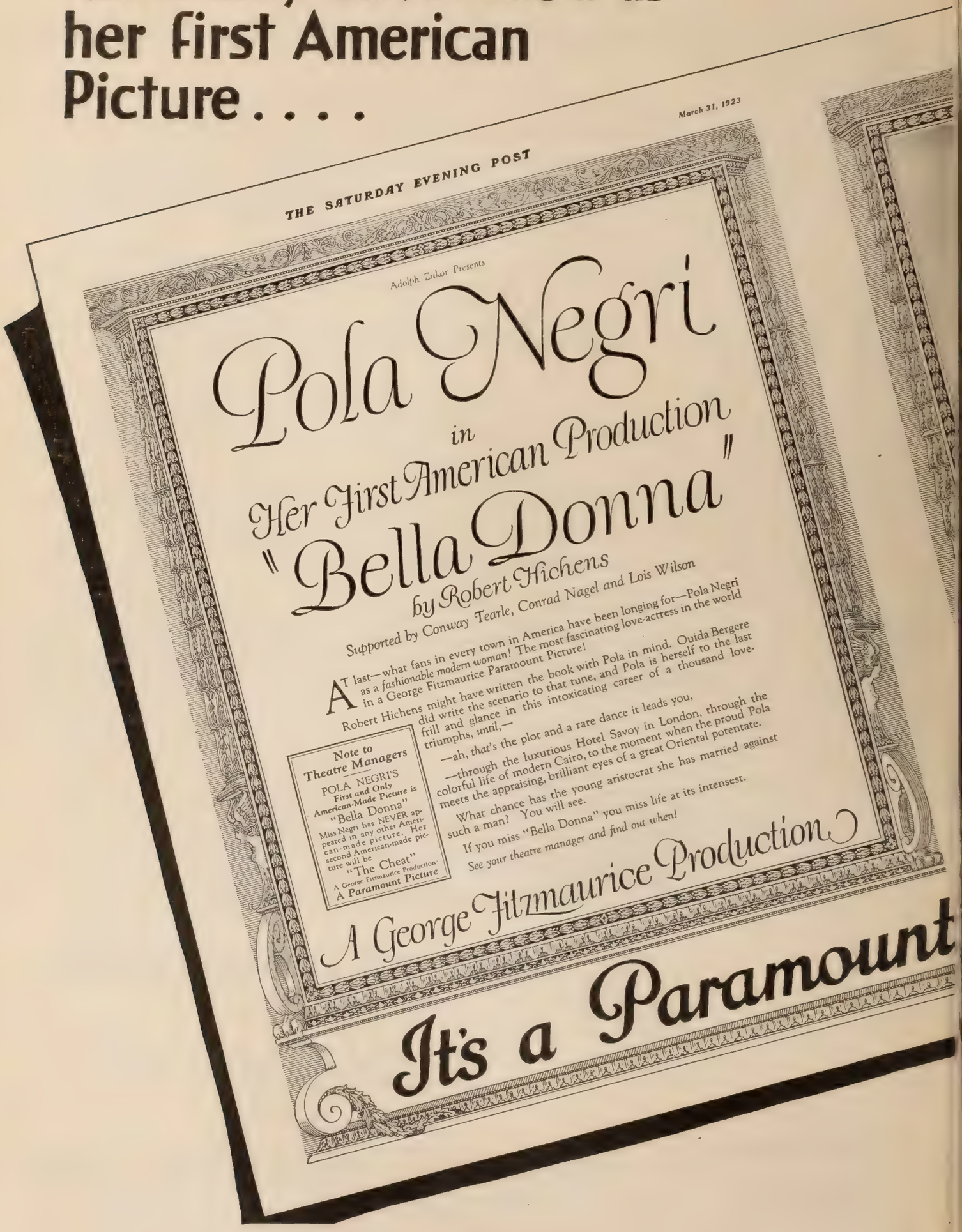
ADOLPH ZUKOR, President
NEW YORK CITY

Nationally advertised as her first American Picture....


THE SATURDAY EVENING POST
March 31, 1923
Adolph Zukor Presents
Pola Negri
in
Her First American Production
"Bella Donna"
by Robert Hichens
Supported by Conway Tearle, Conrad Nagel and Lois Wilson
At last—what fans in every town in America have been longing for—Pola Negri as a fashionable modern woman! The most fascinating love-actress in the world in a George Fitzmaurice Paramount Picture!
Robert Hichens might have written the book with Pola in mind. Ouida Bergere did write the scenario to that tune, and Pola is herself to the last frill and glance in this intoxicating career of a thousand love-triumphs, until,—
—ah, that's the plot and a rare dance it leads you,
—through the luxurious Hotel Savoy in London, through the colorful life of modern Cairo, to the moment when the proud Pola meets the appraising, brilliant eyes of a great Oriental potentate.
What chance has the young aristocrat she has married against such a man? You will see.
If you miss "Bella Donna" you miss life at its intensest.
See your theatre manager and find out when!
Note to Theatre Managers
POLA NEGRI'S First and Only American-Made Picture is "Bella Donna"
Miss Negri has NEVER appeared in any other American-made picture. Her second American-made picture will be "The Cheat"
A George Fitzmaurice Production
A Paramount Picture
A George Fitzmaurice Production
It's a Paramount

One of 8
of one month's productions of
Paramount's Super-39
See next week's Saturday Evening Post for list of 8 coming productions.
Like a precious stone all motion picture genius requires setting. Paramount sets it so that it may shine brightest wherever the shaft of light plays on the silver screen.
If it's a Paramount Picture it's the best show in town
Paramount Pictures
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR — PRESIDENT
NEW YORK CITY

Picture

At last—Pola Negri as your public wants her!

No wonder Sid Grauman's Rialto Theatre, Los Angeles, has been jammed to capacity ever since Pola Negri in "Bella Donna" opened.

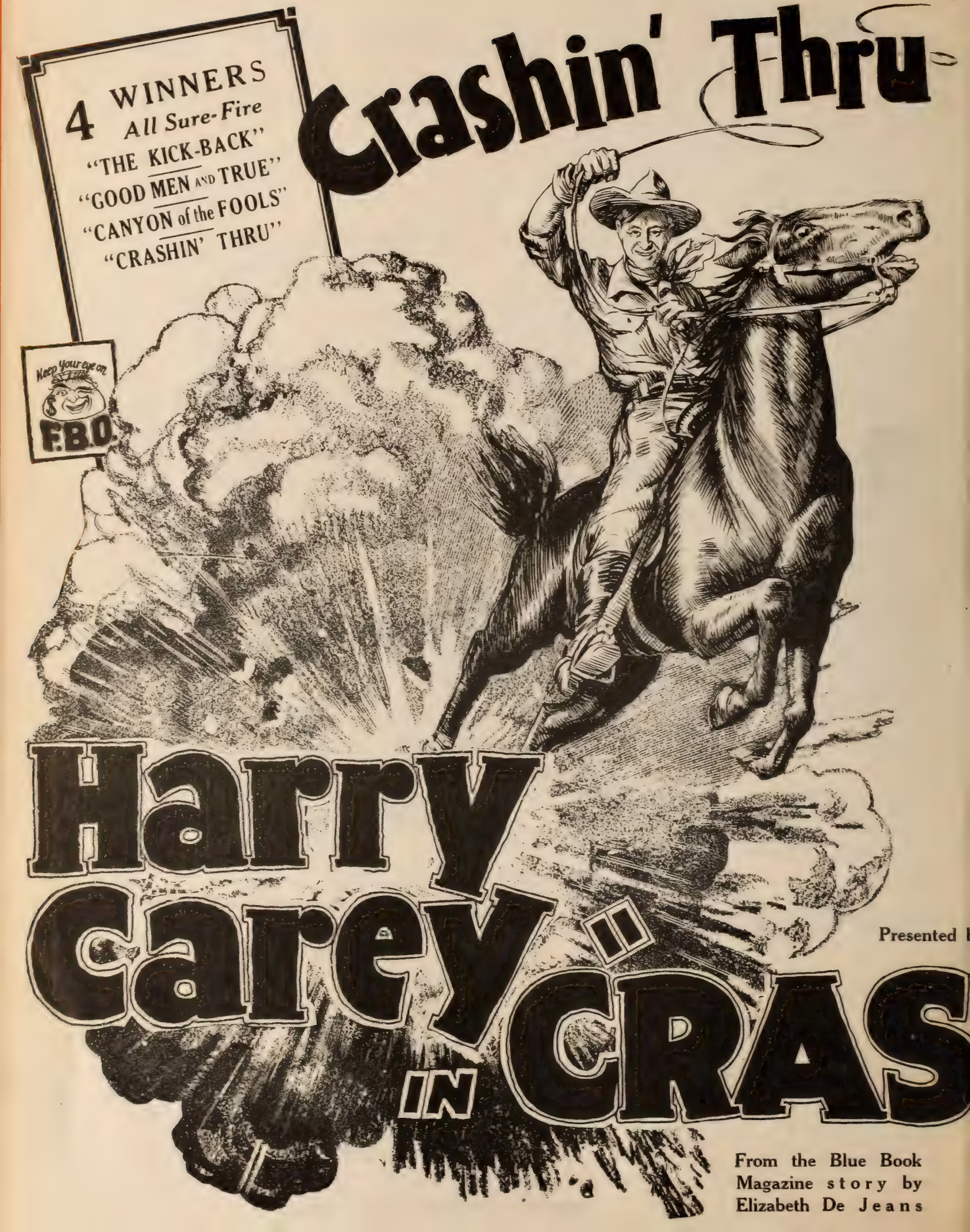
No wonder the Los Angeles critics simply went wild over the picture.

"Bella Donna," Pola Negri's first AMERICAN picture, differs from her former foreign-made productions as a sparkling Tiffany diamond differs from the dull paste imitation.

The double-spread advertisement above, which appears in the Saturday Evening Post, and full-page ads in all the leading fan magazines are telling your public that they haven't seen the real Pola Negri till they see "Bella Donna."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adapted by Ouida Bergere from Robert Hichens' Novel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All Sure-Fire
"THE KICK-BACK"
"GOOD MEN AND TRUE"
"CANYON of the FOOLS"
"CRASHIN' THRU"
Crashin' Thru
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Harry Carey
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From the Blue Book Magazine story by Elizabeth De Jeans

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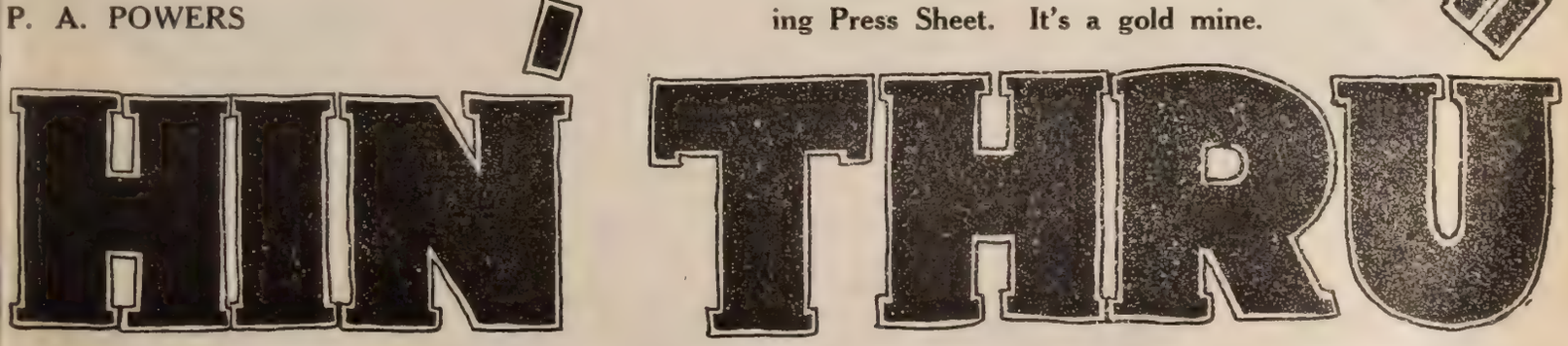

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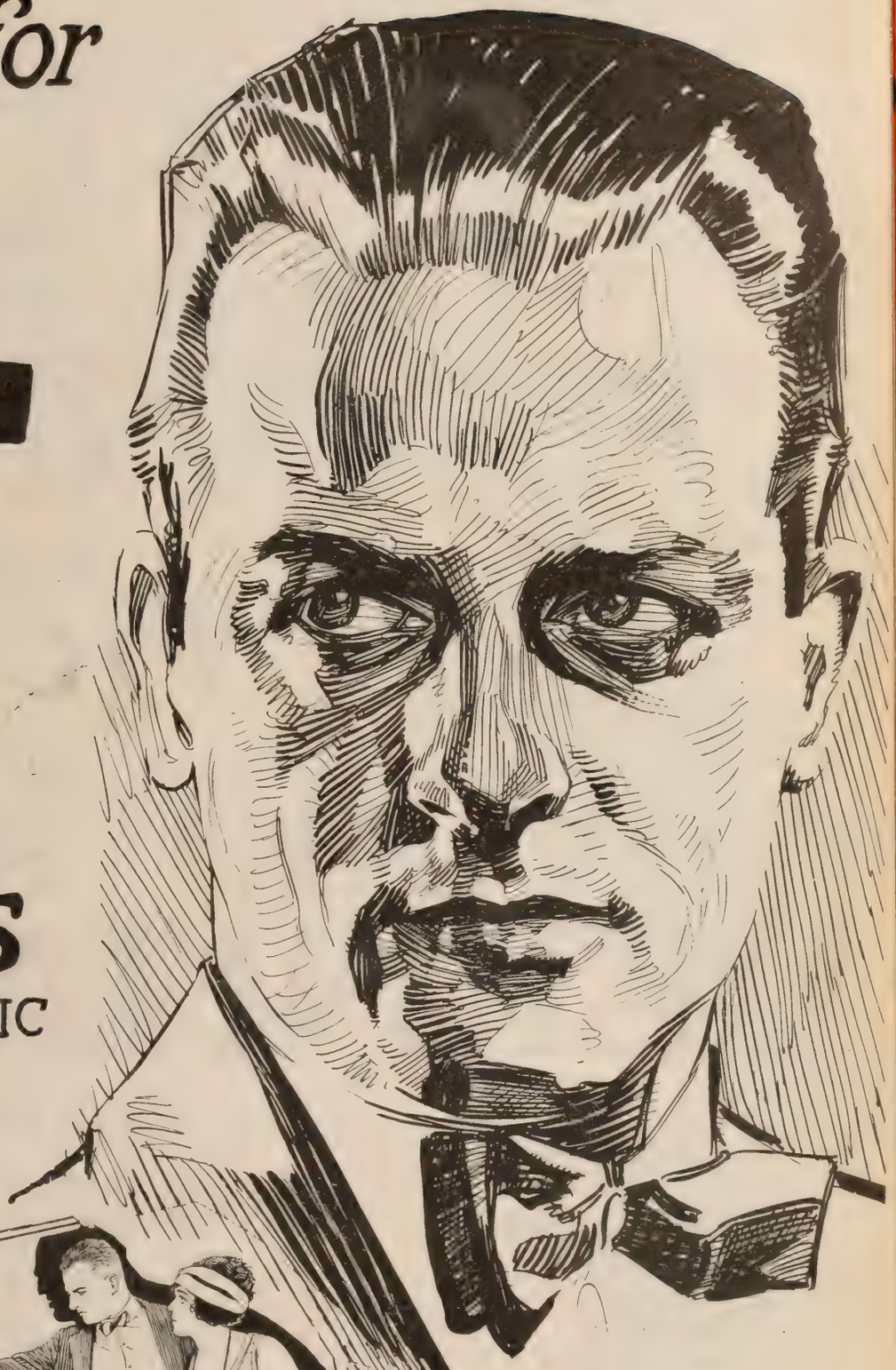

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APRIL 7, 1923

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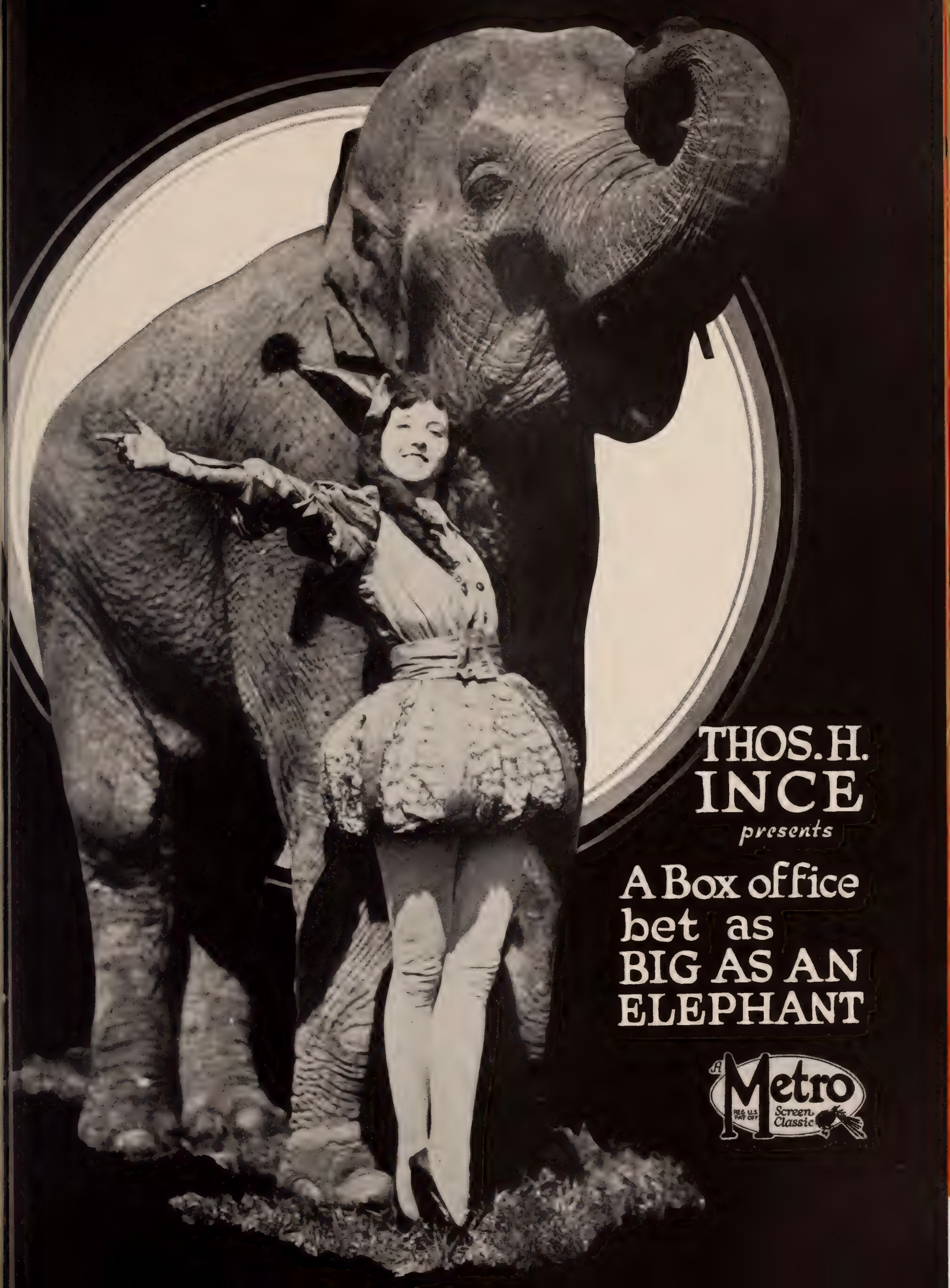
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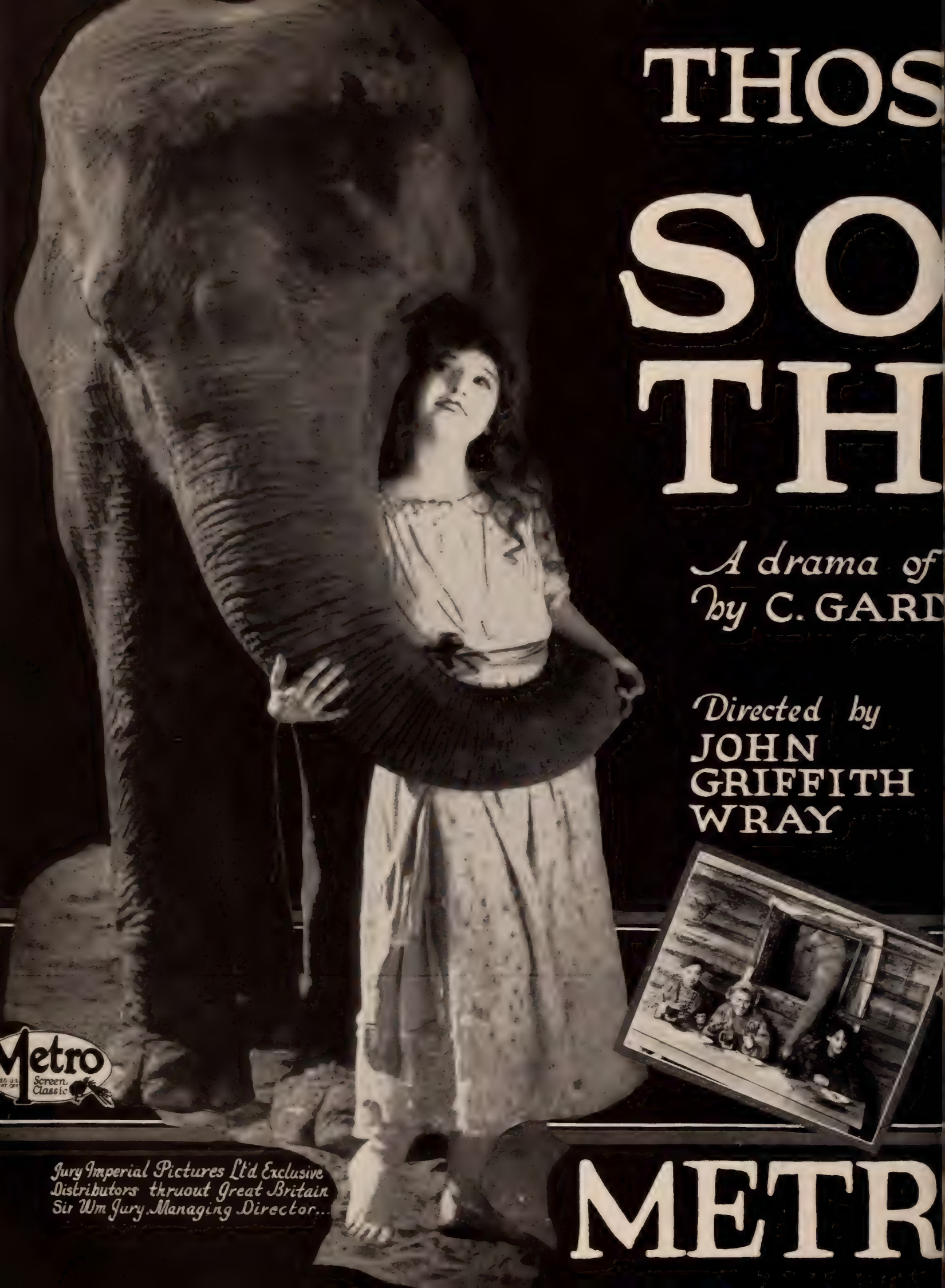
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thraout Great Britain, Sir William Jury. M'ng. Dir...

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department.
It is a co-operative service FOR THE BENEFIT OF EXHIBITORS.
TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

DOUGLAS FAIRBANKS IN ROBIN HOOD.—Borrow all the money you can get hold of, then book this film. It's the sensation of the season. Gets the crowds. Brings them back the second time. Makes them talk. Gets you new faces you never knew were in town. Don't be afraid of this picture. I think it's the greatest of its kind on the market today. Paid the most money I ever paid for a picture. Advertised it the biggest and, Boys, I got a nice bank account left after the showing.

Don't pass up this bet for any amount of rental asked. "Robin Hood" is good for any theatre for at least a week's run at advanced prices. Never had so many compliments on a production. Had patrons and a lot of them from surrounding towns. Some came as far as thirty-five miles and they went away feeling they had seen a rare treat.—H. E. SWAN, Empress theatre, Kearney, Neb.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MACK SENNETT

presents

BEN TURPIN *and*
KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Direction by F. Richard Jones

Five Reels of Roars!

From The Exhibitor Playing To Capacity

"'The Shriek of Araby' is a picture which urges an exhibitor to express his genuine appreciation," said H. B. Breckwedel, of the Symphony Theatre, Los Angeles, in the fourth week of the run of this Sennett comedy.

"And this expression is not influenced simply by the box-office success of 'The Shriek.' That is, of course very gratifying, but it also is very gratifying to sit in my office and listen to shrieking audiences acclaiming their approval of a picture as they are doing in the case of 'The Shriek of Araby.' It would be superfluous to wish 'The Shriek' the same success throughout the country. That is already assured."

Los Angeles Critics Praise "The Shriek"

"Ben Turpin has never done anything funnier,"—Express. "It is a whole crowd of shrieks. If you want to laugh and forget your troubles, see this 'Shriek.'"—Times. "It is a shriek of mirth."—Examiner. "Ben Turpin's picture is all the title implies. It is a shriek."—Herald.

A Laugh In Every Foot Of Five Reels.

Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by
Joseph
De Grasse

What Douglas Fairbanks Says About "The Girl I Loved"

"Your own performance is marvelous—the only word for it. The best you've ever given. And in view of the fine performances you always give, that is saying something. The pains and care evidently devoted to the entire production cannot be too highly commended. We were all of us intensely interested—thrilled."

"A Super-Production," Says Thomas H. Ince

"It is a new and super Charles Ray production, with all the personal charm that endeared you to the public. Your modest claim that you believe it contains some of your best work, is more than justified."

The Type of Picture That Made Charles Ray a Star

"Charles Ray in the type of production which established him as a star," says Motion Picture News. "There is no question that he has a vehicle here which will be well patronized. It carries homespun humanities which tug at the heart with sympathetic appeal, and which will conquer the spectator because the figures are humanized in a life-like manner."

A Heart-Pulling Drama With the Widest Appeal

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

First Presentation on Screen and Stage: Keith's "Victory"—Providence Easter Week

This combination attraction was booked on sight by Arthur G. Whyte for its world premiere in Rhode Island's capital city, thereby inaugurating the limited twelve-week season for which Mr. Bushman and Miss Bayne are available for their personal presentation of a dramatic big scene from the picture.

The drawing power of these two great stars is tremendous. In person in Keith-Orpheum vaudeville they have smashed many records. This Keith premier booking of the act and picture is further tribute to their drawing power.

Francis X. BUSHMAN and Beverly BAYNE

in

Modern Marriage

By Dorothy Farnum

From Derek Vane's Celebrated Novel "Lady Varley"

Directed by Lawrence Windom

Supervised by Whitman Bennett

"Modern Marriage" is a big society drama—a romance; a melodrama, with an element of mystery. It shows how a wife almost wrecked the family and how the clenched fists of a determined husband preserved a home from disaster. You want this one—and want it quickly.

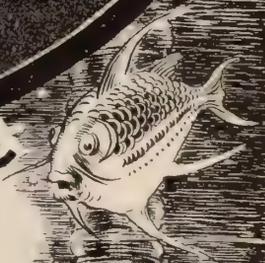
American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

coming—

to smash every known box-office record

WONDERS OF THE SEA

J. E. WILLIAMSON'S AMAZING THRILL-PICTURE



NOT YET RELEASED—YET ALREADY BOOKED BY HARRY CRANDALL AND STANLEY CIRCUITS

A *FEW* OF THE REASONS WHY

"More thrilling than the wildest scenario. A real novelty."
—N. Y. Commercial

"One of the most unusual and peculiarly fascinating films ever shown on Broadway. One watches in amazement."
—N. Y. Times

"A marvelous piece of work, as thrilling as the most sensational melodrama and as beautiful as a visioned fairyland."
—N. Y. Eve. Mail

"Remarkable submarine picture—many thrilling moments."
—Journal of Commerce

"Gripping story of adventure among the denizens of the deep."
—N. Y. Eve. Telegram

"Drawing power, good for any house, anywhere. Will get the crowds."
—Motion Picture News

"Tremendously interesting and thrilling."
—Film Daily

"Rare entertainment, novel and thrilling, too."
—Exhibitors Trade Review

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Everybody's Talking

about the greatest audience picture—bar none—

that ever happened!

RUPERT HUGHES

has made a walloping box-office sensation—from his famous Red Book serial story of studio life among the stars of Hollywood.

The photoplay pictures the rise of an unknown beauty to stardom—*it's packed with the perils, the gayety, the thrills, the romance of film land.*

35 Famous Faces

in addition to the regular cast of players appear in this wonderful production. Here are some of the headliners:

King Vidor, June Mathis, Eric von Stroheim, Hugo Ballin, Marshall Neilan, Fred Niblo, Kathlyn Williams, Mabel Ballin, Florence Vidor, Jean Hersholt, Lillian Leighton, Dagmar Godowsky, William H. Crane, John Sainpolis, Bessie Love, Alice Lake, T. Roy Barnes, Johnny Walker, Claude Gillingwater, Chester Conklin, Anna Q. Nilsson, Robert Edeson, Milton Sills, Blanche Sweet, Barbara Bedford, Elliott Dexter, Hobart Bosworth, Raymond Griffith, Claire Windsor, Jean Haskell, Zasu Pitts, Patsy Ruth Miller and others.

Read the First Newspaper Review!

—you'll get just as enthusiastic *when you see the picture*—

THE EVENING WORLD, TUESDAY, MARCH 27, 1923.

Goldwyn's production of Rupert Hughes's own screen adaptation of his novel "Souls for Sale," as shown for the first time semi-publicly at the Capitol Theatre this morning, is, in our estimation, the greatest audience picture we ever saw. And by that we mean that, from our point of view, "Souls for Sale" has every element in it that will attract and hold an audience.

At the present time we know of no film subject that could be one-eighth as interesting as films themselves. Every one, or practically every one, talks of Hollywood at least once every day, and in "Souls for Sale" Hollywood is made to stick out its tongue, open wide its maw and say "Ah," while the audience feels the Hollywood pulse and takes its temperature.

Evidently Rupert Hughes, an impetuous sort of chap, grew rather weary of hearing his cherished locality referred to as though it was prancing about on cloven hoofs and chewing Roman candles and set himself out to set Hollywood right in the eyes of the doubting ones. And whether Hollywood life and happenings as depicted in "Souls for Sale" are the life and happenings of the real Hollywood is a secondary consideration, for Major Hughes has given the screen a masterpiece and is unfolding a story as gripping and as real, as logical and as thrilling, as any film we have seen.

Although there are no stars flaunted in big typed flourishes on the advertising of the picture, "Souls for Sale" probably shows more real stars than any other film on record save the news reel showing the annual meeting of the Screen Actors' Guild at a barbecue. In fact, the beholder is led right up to many of the big California studios and allowed to pet the "animals" to his heart's content.

And besides showing us the mainspring and what makes the cuckoo coo, Major Hughes has given us a story that is interesting from the moment Eleanor Boardman, as the sad-faced heroine, jumps from a transcontinental express in the middle of the Great American desert in order to escape a man she had been tricked into marrying, until the film ends in complete destruction by fire and tornado of a circus as big as P. T. Barnum ever dreamed of.

The cast?. See "Who's Who in Hollywood;" and even then you'll miss a few who appear.

—DON ALLEN in The N.Y Evening World

Ask Goldwyn!

GET ON THE BAND WAGON!!!!

1923-24 Edition of

THE MOTION PICTURE STUDIO DIRECTORY

(The Who's Who of the Industry)

Is Now Being Compiled—AND Advertising Space Reserved

Following is a list of representative members of the profession who have already made their reservations for advertising and who have provided us with accurate biographies:

ROBERT G. VIGNOLA—	You all know that he directed "When Knighthood Was in Flower."
HARRY BEAUMONT—	He is directing for Metro—and among his best bets was "The Five Dollar Baby."
KING BAGGOTT—	No longer a leading man—because he has become a leading director—for Universal.
CLAUDE GILLINGWATER—	A character actor of distinction. Remember him in "Remembrance."
ERIC MAYNE—	Works for various companies in various roles—he played the doctor in "The Christian."
LE ROY STONE—	Besides being a production editor and scenario expert, he wrote the 'script for "Skin Deep."
BABY IVY WARD—	A prominent child star.
EUGENE MULLIN—	Needs no introduction—with Goldwyn—eastern Scenario Editor.
HAROLD GOODWIN—	In Universal pictures and others. You saw him in "The Flirt."
FRED CALDWELL—	He directed that picture which tells about "Night Life in Hollywood."
TRIMBLE–MURFIN—	Meaning Larry Trimble, director, and Jane Murfin, author of stories in which "Strongheart," star German police dog, plays the leading roles.
ALEC B. FRANCIS—	In the cast of "The Little Church Around the Corner"—and a hundred others.
GEORGE K. KUWA—	Frequently seen in successful productions.
NELSON FREEMAN WOOD—	In "Gossip"—and a lot of other pictures.
EDWARD HEARN	Keeps right on working—last picture recorded "The Love Letter."
FREDERICK ESMELTON—	Frequents casts of big pictures—in "Can A Woman Love Twice."
JOSEPH DEPEW—	Prominent Boy Star.

Send in YOUR Biography to

MOTION PICTURE NEWS, Inc., 729 - 7th Ave., New York

MAKE YOUR RESERVATION FOR ADVERTISING WITH
OUR NEAREST REPRESENTATIVE

Just Wait Till You See

H. C. WITWER'S COSMOPOLITAN MAGAZINE STORY

"THE 4TH MUSKETEER"

Directed by WILLIAM K. HOWARD

STARRING

JOHNNIE WALKER

Old King Tutankhamen would have made H. C. Witwer a Knight of the Nile if he had seen this knockout at the Pyramid Picture Palace 3,000 years ago—and poor old Alexandre Dumas would have felt like an amateurish piker after he had read this story. Oh, Boy—it's a wallapaloozer! GRAB IT WHILE IT'S SIZZLING—NOW!!!

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FILM BOOKING OFFICES of America, Inc., 723 Seventh Avenue, New York City, *EXCHANGES EVERYWHERE*

Sales Office United Kingdom, R-C PICTURES CORPORATION, 26-27 D'Arblay Street, Wardour Street, London, W. 1, England

THE BANKRUPTCY ACT
FOR SALE BY TENDER

Sealed tenders will be received by the undersigned, up to twelve o'clock noon of Wednesday, April 25th, 1923 for the purchase of the following assets of

ALLEN THEATRES, LIMITED

Head Office: TORONTO, ONTARIO.

being—

PARCEL 1:

The Rex Theatre, Regina, Saskatchewan—

Comprised of those certain parcels of land situate in the City of Regina, Province of Saskatchewan, and being Lots 24 and 25 in Block 285, according to plan of records in the Land Titles Office for the Assiniboia Land District at Regina as Old No. 33; together with the Theatre thereupon commonly known as the Rex Theatre, Regina.

The amount invested in the land and theatre premises is stated to be $108,584., and the whole is subject to a mortgage of $24,000., bearing interest at the rate of 8% per annum, and maturing on the 1st day of July, 1923, which said mortgage and interest thereon from January 1st, 1923 must be assumed by the purchaser.

PARCEL 2:

The Allen Theatre, Regina, Saskatchewan—

Comprised of the interest of Allen Theatres, Limited, in a lease of the theatre premises situate on Lots 38, 39 and 40 in Block 304, in the City of Regina and Province of Saskatchewan.

The rental payable under said lease is at the rate of $12,200. per annum, payable monthly in advance; the lessor to pay taxes—business taxes and licenses excepted. Said lease is said to expire on or about December 30th, 1928, subject to the privilege of renewal for a period of ten years at a rental to be fixed, as provided by the terms of said lease.

PARCEL 3:

The Lyric Theatre, Cobalt, Ontario—

Comprised of the land registered in the office of Land Titles at Haileybury, Ontario, as Parcel 28 in the Register for South Section Temiskaming in the Township of Cobalt, in the District of Temiskaming, in the Province of Ontario—with theatre thereupon.

The amount invested in the theatre and land is stated at $18,000.

PARCEL 4:

Mortgage Receivable on property of Allens London Theatre, Limited—

The interest or equity of Allen Theatres, Limited, is a certain mortgage made by Allens London Theatre, Limited, to Jule and J. J. Allen and Allen Theatres, Limited. The principal amount due upon such mortgage is $45,000. with interest at the rate of 7% per annum from January 25th, 1923, and such principal is repayable at the rate of $1,500. semi-annually, on the 8th days of May and November, 1923 and 1924, and $38,000. on the 8th day of May, 1925. Such mortgage is subject to a mortgage for $20,000., with interest at 7% per annum, the principal amount of which is repayable at the rate of $350. on each of the 25th days of May, September, October, November and December 1923, and the balance of $18,250. on the 25th day of January, 1924. Interest is payable monthly and in addition two further amounts—which must be assumed by the purchaser—of $300. each are payable to the mortgagees on the 25th days of March and April, 1923.

PARCEL 5:

Mortgage Receivable on property of Allens St. Catharines Theatre, Limited—

The interest or equity of Allen Theatres, Limited, in a mortgage made by Allens St. Catharines Theatre, Limited, to Jule and J. J. Allen and Allen Theatres, Limited. The principal amount due upon such mortgage is $29,250. with interest at the rate of 7% per annum. The mortgage is repayable at the rate of $3,000. per annum, on the 26th day of April in each year until fully paid, while interest is payable on the 26th days of April and October in each year. Interest upon such mortgage has been paid up to March 7th, 1923. Such mortgage is subject to a mortgage of $10,750. which bears interest at the rate of 7% per annum and is repayable at the rate of $450. on the 8th days of each and every month until October 8th, 1923, when the whole outstanding balance has to be met. Interest upon the principal of the mortgage outstanding from time to time has to be paid on the 8th day of each month.

PARCEL 6:

Preferred stock of Allens Winnipeg Theatre, Limited—

The interest of Allen Theatres, Limited, in five thousand four hundred dollars par value (54 shares) of 7% Cumulative Preferred shares of Allens Winnipeg Theatre, Limited, and accumulated dividends.

The total Preferred Stock issue outstanding is $325,000., (3,250 shares) and accumulated dividends.

PARCEL 7:

Interest in shares of Common Stock of Allens Winnipeg Theatre, Limited—

The interest of Allen Theatres, Limited in six hundred and twenty-two thousand three hundred dollars par value (6,223 shares) of the Common capital stock of Allens Winnipeg Theatres, Limited.

The outstanding Common capital stock of Allens Winnipeg Theatre, Limited, is $1,000,000. (10,000 shares) of a par value of $100. each.

PARCEL 8:

Common shares of Allens Winnipeg Theatre, Limited—

One hundred and two thousand dollars par value (1,020 shares) of the Common capital stock of Allens Winnipeg Theatre, Limited.

PARCEL 9:

Preferred stock of Allens Calgary Theatre, Limited—

Twenty-seven thousand five hundred dollars par value (275 shares) and unpaid dividends thereupon of 8% Cumulative Preferred stock of Allens Calgary Theatre, Limited.

The amount of 8% Cumulative Preferred stock of Allens Calgary Theatre, Limited, issued and outstanding is $260,000. (2,600 shares) and accumulated dividends thereon.

PARCEL 10:

Common shares of Allens Calgary Theatre, Limited—

Four hundred thousand dollars par value (16,000 shares of $25. each) of the Common capital stock of Allens Calgary Theatre,

Limited. These shares are subject to a charge in favor of Allens Calgary Theatre, Limited in the amount of $49,263. and interest from March 7th, 1923, and the purchaser must purchase such shares subject to such charge and lien, and indemnify Allen Theatres, Limited, against the same.

The outstanding Common capital stock issue of Allens Calgary Theatre, Limited amounts to $550,000. (22,000 shares of $25. each).

PARCEL 11:

Shares of Allens Toronto Theatres, Limited—

The interest of Allen Theatres, Limited, in Twenty-one thousand six hundred dollars par value (216 shares) of 8% Cumulative Preferred shares, with accumulated dividends thereon, and in One hundred and eighty thousand two hundred dollars par value (1,802 shares) of the Common capital stock of Allens Toronto Theatres, Limited.

The amount of 8% Cumulative Preferred stock outstanding is $453,800. (4,538 shares) with accumulated dividends thereon, and the amount of the Common capital stock of the Company outstanding is $393,100. (3,931 shares).

PARCEL 12:

The Regent Theatre, Ottawa, Ontario—

Comprised of the interest of Allen Theatres, Limited, in a lease of the theatre premises situate on Lot No. 5 on the north side of Sparks Street, in the City of Ottawa, Province of Ontario.

The rental payable is at the rate of $13,150. per annum, payable monthly in advance, and taxes. Said lease is said to expire on or about December 31st, 1925, subject to the privilege of renewal for a further period of ten years at a rental to be fixed, as provided by the said lease.

PARCEL 13:

Allen Theatre, Brandon, Manitoba—

Comprised of the interest of Allen Theatres, Limited, in a lease of the theatre premises situate on Lots 24 and 25 in Block 62, in the City of Brandon, Province of Manitoba.

The rental payable under said lease is at the rate of $4,975. per annum, payable monthly in advance—lessee to pay business taxes. Such lease is said to expire on February 28th, 1927, subject to the privilege of renewal for a period of ten years at a rental to be fixed, as provided by the said lease.

PARCEL 14:

Monarch Theatre, Edmonton, Alberta—

One hundred shares of a par value of $100. each, being the whole of the capital stock of the Theatre Amusement Company Limited, which controls and operates the Monarch Theatre, Edmonton. Said theatre is situate upon the leasehold premises, being Lot 3 in River Lot No. 6 in the City of Edmonton, in the Province of Alberta.

The rental payable under said lease is $6,000. payable monthly in advance—lessee to pay taxes. Said lease is said to expire on or about April 30th, 1924.

PARCEL 15:

Classic Theatre, Stratford, Ontario—

One thousand shares of a par value of $100. each, being the whole of the capital stock of the Stratford Theatre Company Limited, which controls and operates the Classic Theatre, Stratford. Said Theatre is situate upon the leasehold premises being the east half of Lot 44 and the westerly two and one-half feet of Lot 43, in the Canada Company's Survey of the City of Stratford, in the Province of Ontario.

The rental payable under the said lease is at the rate of $2,075. per annum up to September 30th, 1923, and thereafter at the rate of $4,000. per annum; said rentals are payable monthly in advance, and lessees are required to pay taxes. Said lease is said to expire on September 30th, 1929.

PARCEL 16:

Allen Theatre, Paris, Ontario—

Five hundred shares of a par value of $100. each, being the whole of the capital stock of Allens Paris Theatre, Limited, which controls and operates the Allen Theatre, Paris. Said Theatre is situate upon the leasehold premises being part of Lot 3 on the south side of Mechanic Street, in the Town of Paris, in the Province of Ontario.

The rental payable under the said lease is at the rate of $275. per month up to February 1st, 1924, and thereafter at the rate of $300. per month for the remainder of the term of the lease, which is said to expire on or about February 1st, 1930.

PARCEL 17:

Preferred shares of Allens Kingston Theatre, Limited—

Twenty-two thousand five hundred dollars par value (225 shares) of 7% Preferred stock of Allens Kingston Theatre, Limited.

The total Preferred stock issue outstanding is $175,000. (1,750 shares) and unpaid dividends thereupon.

PARCEL 18:

Common shares of Allens Kingston Theatre, Limited—

Two hundred and seventy-six thousand three hundred dollars par value (2,763 shares) of the Common capital stock of Allens Kingston Theatre, Limited.

The total Common stock issue outstanding is $400,000. (4,000 shares).

PARCEL 19:

Common shares of Allens London Theatre, Limited—

Two hundred and seven thousand five hundred dollars par value (2,075 shares) of the Common capital stock of Allens London Theatre, Limited.

The total Common stock issue outstanding is $300,000. (3,000 shares).

PARCEL 20:

Common shares of Allens Montreal Theatre, Limited—

Eight hundred and forty-eight thousand seven hundred dollars par value (8,487 shares) of the Common capital stock of Allens Montreal Theatre, Limited.

The total Common stock issue outstanding is $1,250,000. (12,500 shares).

PARCEL 21:

Shares of Allen Theatre Company, Limited, (Calgary, Alta.)—

One hundred and twenty-three thousand three hundred and thirty dollars par value (12,333 shares) of the capital stock of Allen Theatre Company, Limited, which controls and operates the Allen Theatre, Calgary (on leasehold property) and the Allen Theatre, Moosejaw.

The issued capital stock of Allen Theatre Company, Limited, is $225,000. par value (22,500 shares of a par value of $10.00 each).

PARCEL 22:

Common shares of Allens Edmonton Theatre, Limited—

One hundred and seventy-five thousand dollars par value (1,750 shares) of the Common capital stock issue of Allens Edmonton Theatre, Limited. The Allen Theatre, owned by the Company, is situate on leasehold land.

The outstanding Common stock issue of Allens Edmonton Theatre, Limited, is $250,000 (2,500 shares).

(Continued on following pages)

PARCEL 23:

Shares of Allens Cobourg Theatre, Limited—

One hundred thousand dollars par value (1,000 shares), being the whole of the capital stock issue of Allens Cobourg Theatre, Limited. The theatre premises operated by the Company are held under lease.

PARCEL 24:

Shares of Allens Windsor Theatre, Limited—

Three hundred and fifty thousand dollars par value (3,500 shares) being the whole of the capital stock issue of Allens Windsor Theatre, Limited. The Theatre premises operated by the company are held under lease.

PARCEL 25:

Shares of Beaver Theatre Company, Limited—

Forty thousand dollars par value (400 shares) being the whole of the capital stock issue of the Beaver Theatre Company, Limited. The Theatre premises operated by this Company are held under lease.

PARCEL 26:

Preferred shares of Allens Danforth Theatre, Limited—

Five hundred dollars par value (5 shares) of 7% Cumulative Preferred stock of Allens Danforth Theatre, Limited.

PARCEL 27:

Common shares of Allens Danforth Theatre, Limited—

One hundred and ninety-five thousand dollars par value (1,950 shares) of the Common capital stock of Allens Danforth Theatre, Limited.

The outstanding Common stock issue is $250,000. (2,500 shares).

PARCEL 28:

Common shares of Allens Beach Theatre, Limited—

Two hundred and thirty-four thousand four hundred dollars par value (2,344 shares) of the Common capital stock of Allens Beach Theatre, Limited.

The Common stock issue outstanding is $350,000. (3,500 shares).

PARCEL 29:

Common shares of Allens St. Clair Theatre, Limited—

One hundred and ninety thousand dollars par value (1,900 shares) of the Common capital stock of Allens St. Clair Theatre, Limited.

The Common stock issue outstanding is $250,000. (2,500 shares).

PARCEL 30:

Common shares of Allens Parkdale Theatre, Limited—

Two hundred and forty thousand dollars par value (2,400 shares) of the Common capital stock of Allens Parkdale Theatre, Limited.

The outstanding Common stock issue of the Company is $325,000. (3,250 shares).

PARCEL 31:

Common shares of Allens College Theatre, Limited—

Two hundred and forty-two thousand five hundred dollars par value (2,425 shares) of the Common capital stock of Allens College Theatre, Limited.

The outstanding Common capital stock issue of the Company is $325,000. (3,250 shares).

PARCEL 32:

Preferred shares of the Temple Theatre Corporation, Limited, Toronto—

Three thousand five hundred dollars par value (35 shares) of 7% Cumulative Preferred stock of the Temple Theatre Corporation, Limited, Toronto, with accumulated dividends thereon.

The amount of 7% Cumulative Preferred stock of the Company outstanding is $110,000. (1,100 shares and accumulated dividends thereon).

PARCEL 33:

Common shares of the Temple Theatre Corporation, Limited, Toronto—

Two hundred and fifteen thousand nine hundred dollars par value (2,159 shares) of the Common capital stock of the Temple Theatre Corporation, Limited, Toronto, which operates the Allen Theatre, situate on leasehold land at the corner of Richmond and Victoria Streets, Toronto.

The total Common capital stock issue of the Temple Theatre Corporation, Limited, is $375,000. (3,750 shares) of which $215,900. is offered as above, while $81,900. in addition is held by Allens Toronto Theatres, Limited.

PARCEL 34:

Common shares of Allens St. Catharines Theatre, Limited—

One hundred and eighty-one thousand three hundred dollars par value (1,813 shares) of the Common capital stock of Allens St. Catharines Theatre, Limited.

The Common capital stock issue of the Company outstanding is $250,000. (2,500 shares).

PARCEL 35:

Daylight Theatre, Saskatoon, Saskatchewan—

The interest of Allen Theatres, Limited, in a certain agreement for the purchase of Ten thousand dollars par value—being fifty per cent.—of the issued capital stock of the Daylight Theatre, Saskatoon, Saskatchewan.

PARCEL 36:

Famous Players Film Service, Limited—

Fifty thousand dollars par value (500 shares) being all the outstanding capital stock issue of the Famous Players Film Service, Limited, upon which the sum of Twenty-two thousand four hundred and seventy-five dollars remains unpaid.

The purchaser of these shares must agree to assume certain contracts made between the Famous Players Film Service, Limited, and the Goldwyn Distributing Corporation and other corporations, copies of which contracts may be seen upon application to the undersigned.

PARCEL 37:.

Common shares of Allens Vancouver Theatre, Limited—

Three hundred and twenty-one thousand nine hundred dollars par value (3,219 shares) of the Common capital stock of Allens Vancouver Theatre, Limited. The Allen Theatre owned by this Company is situate on leasehold land.

The outstanding Common capital stock issue of Allens Vancouver Theatre, Limited, is $700,000. (7,000 shares).

Tenders will be received either—

(a) For all parcels en bloc, in which case tenderers are required to state the amounts apportioned in their tenders for each of the parcels separately, or—

(b) For parcels Nos. 11 to 36 en bloc, in which case tenderers are required to state the amounts apportioned in their tenders for each of the parcels separately, or—

(c) For any parcel separately,

The conditions in (a) and (b) above mentioned must be strictly observed and complied with.

Where any parcel tendered for consists of shares, the tenderer must state the amount tendered by him for the parcel as a whole, and also the rate per share which is tendered for the shares comprising the parcel. Tenders for such parcels must be made by each tenderer subject to the conditions that the delivery to him of shares to the number of 10% more or less than the amounts mentioned in respect of any parcel or parcels tendered for will be accepted and paid for by the tenderer—should his tender be accepted—at the rate per share mentioned in his tender. Where a tenderer is unwilling to agree to this condition in respect of any specific parcel or parcels tendered for, he must so state in his tender. In all cases the purchaser will pay transfer taxes.

If any tender for the purchase of all parcels en bloc or for the purchase en bloc of parcels Nos. 11 to 36 shall be accepted, then with such acceptance the purchaser must agree that failure or unwillingness on the part of the Vendor to deliver one-fifth in number or less of the parcels tendered for shall not relieve the tenderer from obligation to complete the purchase of the remaining parcels covered by the tender at the amounts apportioned therefor by the tenderer and stated in his tender, but the tenderer must bind himself to complete such purchase and pay the amounts apportioned in the tender for the parcels of which delivery shall be made. In respect of this condition a tenderer shall be at liberty, when making his tender, to state the specific parcel or parcels in respect of which he requires that delivery must be made if his tender is to be open to acceptance.

Contracts for the rental of films have been made by the Estate of Allen Theatres, Limited, on behalf of theatres which are owned outright or controlled under lease by Allen Theatres, Limited, and also by subsidiary companies, control of the operations of which has rested in the hands of Allen Theatres, Limited, by reason of its holdings of the capital stock of such theatres. The successful tenderers, if any, for such theatres and/or shares must agree to assume and carry out such contracts.

Information as to the assets and liabilities of subsidiary companies whose shares are offered in the above parcels, and as to the income and expenditures of such companies and of the theatres which are offered in the above parcels, will be furnished on application to the undersigned. The information so to be furnished will be that which has been made available to the Vendor. The Vendor will not be responsible for the correctness of such information but tenderers are required to satisfy themselves as to such assets and liabilities and income and expenditures.

As to parcels Nos. 1, 2, 3, 4, 5, 12 and 13, the purchaser shall search the title at his own expense. The Trustee or Vendor shall not be required to furnish any abstracts or produce any deeds, declarations or any evidence of title except those in his possession. The purchaser shall have thirty days in which to make objection or requisition in respect of the title, and in case the purchaser shall within such time make any objection or requisition which the Trustee or Vendor shall from any cause be unable or unwilling to remove or answer, the Trustee or Vendor may rescind the sale, in which case the purchaser shall be entitled only to a return of the deposit money, without interest, costs or compensation. In the case of the sale of any of the leasehold properties above mentioned the Trustee or Vendor shall not be required to obtain the consent of the Lessor to the assignment of the lease.

TERMS OF SALE—

As to Parcel No. 1:—Marked cheque for $5,000.00 must accompany tender; $10,000.00 to be paid within thirty days after the acceptance of the tender, and the balance in ten equal semi-annual instalments. Interest on deferred payments to be at the rate of 7% per annum. Deferred payments shall be secured by a mortgage upon the property in form satisfactory to the Trustee or Vendor.

As to Parcel No. 2:—Marked cheque for $1,000.00 must accompany tender; $4,000.00 additional to be paid within thirty days, and the balance at the rate of $2,000.00 per annum, with interest at 7%. Deferred payments shall be secured by mortgage upon the property in form satisfactory to the Trustee or Vendor.

As to Parcel No. 3:—Marked cheque for $1,000.00 must accompany tender; a further $1,500.00 to be paid within thirty days, and the balance at the rate of $2,000.00 per annum, with interest at 7%, secured by mortgage upon the property, in form satisfactory to the Trustee or Vendor.

As to the Remainder of Parcels:—Marked cheque for 10% of the amount of tender must accompany each tender, and 15% additional of the amount of tender shall be paid in cash upon its acceptance. Where the purchase price of any parcel shall be $10,000. or less, the balance of such purchase price shall be paid in three, six and nine months with interest at the rate of 7% per annum, secured to the satisfaction of the Trustee. Where the purchase price shall exceed $10,000., the balance of such purchase price shall be paid in three, six, nine and twelve months, with interest at 7% per annum, secured to the satisfaction of the Trustee.

Where tenders are made for the whole of the parcels en bloc or for parcels Nos. 11 to 36 en bloc, marked cheque for 10% of the amount of tender must accompany the tender and a further 15% of the amount of tender be paid upon its acceptance, and the balance of the purchase price shall be paid in six, twelve and eighteen months, or as may be otherwise arranged, with interest at the rate of 7% per annum and such balance shall be secured to the satisfaction of the Trustee.

All taxes, insurance, water rates and similar items will be adjusted to the date of acceptance of tender, in respect of Parcels Nos. 1, 2, 3, 12 and 13.

The sale of Parcels Nos. 1, 2, 3, 4, 5, 12 and 13 shall be completed not later than forty days after the acceptance of the tender by the purchasers. In respect of all other parcels above mentioned the purchase and sale shall be completed within ten days from the date of the acceptance of tender.

In respect of Parcels Nos. 1, 2, 3, 12, 13, 14, 15, 16, 23, 24, 25 and 26 the respective purchasers must pay the costs of operating the theatre comprised in the parcel purchased and be entitled to the revenue from the date of acceptance of tender. Where the parcel sold shall consist of leasehold, the purchaser must take an assignment of the lease and indemnify Allen Theatres, Limited, and the Trustee from all liability thereunder from the date of acceptance of tender.

Particulars and information relative to the interests of Allen Theatres, Limited, in Parcels Nos. 4, 5, 6, 7, 10, 11 and 36 will be given upon application to the Trustee, but the Trustee will not be responsible for the correctness of such information.

A marked cheque, payable to the order of G. T. Clarkson, Trustee, for ten per cent of the amount of such tender, or for the amount as above otherwise specified, must accompany each tender, which cheque will be returned if the tender is not accepted and forfeited if the tender is accepted and not completed by the purchaser.

The highest or any tender not necessarily accepted.

Tenders will be opened at the office of the Trustee, 15 Wellington Street West, Toronto, at two o'clock p. m., of Wednesday, April 25th, 1923, at which time all tenders will be considered. The Trustee reserves the right, however, to withhold acceptance or rejection of the tenders, or any of them, until four o'clock in the afternoon of Thursday, April 26th, 1923, in order to allow time for consideration of the tenders. Tenderers may at their option be present at such times.

Further particulars may be had upon application to the Trustee.

DATED at Toronto, this 12th day of March, 1923.

G. T. Clarkson, Trustee,
of E. R. C. Clarkson & Sons,
15 Wellington Street West, Toronto.

Starr, Spence & Fraser,
302 Bay Street, Toronto.
Solicitors for the Trustee.

A Trade Paper in the Motion Picture Field is Known by the Paid Exhibitor Subscribers It *Keeps*

Motion Picture News paid exhibitor circulation for three years is as follows: (A. B. C. Audit)

1920	1921	1922
8012	8374	8132

Not only is this super-circulation, very nearly the "saturation point" but it is sustained super-circulation which means still more.

It means *satisfied* subscribers and that is the goal of every publisher in any field.

The
FINEST THEATRES
in America
are announcing

ETHEL CLAYTON
in
"CAN A WOMAN LOVE TWICE"

NO more beautiful picture will be offered this season to discriminating theatres than "CAN A WOMAN LOVE TWICE."

It is a thing apart,—a picture of higher quality—done with more finesse—a production that stands out as unusual—a picture for those who love the finer things of life. First run theatres everywhere have been asking for 'finer pictures'. "CAN A WOMAN LOVE TWICE" is one of F.B.O.'s first answers to that nation-wide request for 1923. There will be more during the season.

Ask your nearest F.B.O. exchange to screen this splendid offering for you. To see it means to book it.

Story by Wyndham Gittens Directed by James W. Horne
Presented by P. A. Powers

FILM BOOKING OFFICES
OF AMERICA, Inc.
723 7th Avenue, New York City
Exchanges Everywhere

Sales Office, United Kingdom
R-C PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St.
London, W. 1., England

SHE was the most beautiful woman in New York's richest and most exclusive society set. She became the most brilliant hostess in the gayest and most fashionable court of all Europe. Young bloods, men of affairs, great statesmen sought her, rivals for her favor. She chose her loves from thousands. Vital, magnetic, erotic, she drained the cup of life —and love—to the lees.

Time passed. Beauty faded. Lovers deserted. She was old.

A Viennese biologist made a wonderful discovery, a scientific revitalization of the glands of life.

She was rejuvenated—young again, as young as the flapper granddaughters of her old time friends. She returned to New York—a sophisticated brain in a young body. Her adventures astounded the world. You will marvel at her experiences. They will astonish you. Have YOU read this remarkable book by Gertrude Atherton?

All the *women* are reading

"BLACK OXEN"

Free Rotogravure One Sheet

Jackie Coogan, Film Star, Millionaire at 8, Is a "Regular Boy"
JACKIE COOGAN UNDER THE BIG TOP
WHY JACKIE COOGAN IS WORTH $1,500,000 A YEAR
JACKIE COOGAN OFFERED $500,000
JACKIE
COOGAN
The MILLION DOLLAR STAR
in
"PECKS BAD BOY" - "TROUBLE"
"MY BOY" - "OLIVER TWIST"
"DADDY" - "TOBY TYLER"
First National Pictures

This one-sheet, with news clippings, shows how popular Jackie is. Take advantage of this popularity.

Get them from your First National Exchange

"Jackie's New One Sure

Earning his crust of bread.

"I don't want to go to the poorhouse."

"I got soap in my eye."

"I can't play music now."

This is Jackie's Best Audience Picture!

This is Jackie's best picture. That's the consensus of opinion of all who have seen it.

You know how the public loves Jackie now. They'll idolize him after this one.

The appeal of "Daddy" is universal. It will delight every audience—and every man, woman and child.

Heart interest—that's the one element that puts a picture over Big. "Daddy" has it in a degree few pictures have attained.

There's pathos that will tug at the heartstrings; there's plenty of joyous laughter; there's a beauty of sentiment that will make them all happy.

They'll laugh; they'll cry; they'll go away happy. A rare combination. And added to this is Jackie's own pulling power as a star.

Here's the stuff that makes sure-fire audience appeal. And that's what brings the money into the box office.

Photographed by Frank Good and Robert Martin; Continuity by Julian Josephson; Edited by Irene Morra; Produced under the personal supervision of Jack Coogan, Sr.

Directed by

E. MASON HOPPER

Sol. Lesser presents

JACKIE COOGAN

Fire Box Office Stuff"

Critics All Say It'll Pack Every House!

"Jackie adds to his laurels. His admirers will be more than delighted. From the beginning, Jackie holds his audience with a firm hand. Pathos with a wallop. Hearty and spontaneous laughs. The story brings out all Jackie's talents. The box-office receipts will in all probability be big. It is sure-fire audience stuff and you can count on Jackie to help you hang out the S. R. O. sign."—*The Film Daily.*

His Best Picture

"Never has Jackie done better work. This little chap, who has endeared himself to millions, will win new laurels. Never was his personality and wonderful magnetism so overwhelming. He gives striking new evidence of his ability in distinctly high-class emotional work. They will reach for their handkerchiefs. Filled with heart interest and comedy."—*Moving Picture World.*

Will Pack Theatre

"Jackie is one of the few who can get the crowds. A heart interest story. Play up Jackie. He will pack your house. Will get over anywhere on account of the star's talent and personality."—*Motion Picture News.*

THE Film DAILY

"Good night, daddy."

Mildred gets her breakfast.

The new cook.

"Look, Grandpa! I got new pants!"

in "DADDY"

A First National Picture

FIRST NATIONAL PICTURES

Money Makers- Every One!

The whole country is talking of Jackie Coogan. If you haven't played all his pictures get them now! And they're worth a repeat!

"My Boy" "Peck's Bad Boy" "Trouble" "Oliver Twist"

"A knockout. Patrons well pleased. Attendance good."—*P. S. Nielsen, Rex Theatre, La Moure, North Dakota.*

* * *

"Jackie is a genius — nothing less. One of the best money-making films ever put out."—*Atlanta Constitution.*

* * *

"Will make you money and please."—*H. A. Larson, Majestic Theatre, Oakland, Neb.*

* * *

"Attendance and box-office records were broken here at the National Theatre by 'My Boy.'"—*Louisville Times.*

* * *

"Jackie keeps you glued to every move. The picture will sit in the seats of the mighty."—*Chicago Herald-Examiner.*

* * *

"Jackie leads where others follow. A picture filled with smiles and tears." — *Syracuse Post Standard.*

* * *

"A vibrant heart story with the adorable Jackie."—*Los Angeles Herald.*

* * *

"Little Jackie is an unqualified success. 'My Boy' carries a wealth of interest." — *Detroit News.*

* * *

"Excellent."—*Indianapolis Star.*

"Pulled the largest Friday night attendance we have had in months. Pleased 100 per cent."—*A. J. Berube, Family Theatre, East Tawas, Mich. Report to Exhibitor's Herald.*

* * *

"One of the most likeable, whimsically delightful films the screen has seen. You just can't laugh any more."—*New York Mail.*

* * *

"It will delight young and old. Clever, wholesome, delightful."—*New York Morning Telegraph.*

* * *

"Jackie draws like a mustard plaster for us."—*F. H. Baker, Home Theatre, Fox Lake, Wis. Report to Exhibitor's Herald.*

* * *

"Jackie arouses concussions of laughter. He shows remarkable spontaneity."—*New York Herald.*

* * *

"Excellent."—*Clarence W. Langacher, Opera House, New Glarus, Wis.*

* * *

"Jackie is an artist, positively Chaplinesque in the amount of humor he is able to inject into a scene."—*New York Tribune.*

* * *

"Everybody pleased and still talking about it."—*Report to Exhibitor's Herald by Clifford L. Niles, Grand Theatre, Anamosa, Wis.*

* * *

"Sends the audience into delighted hysterics and squeals of delight."—*New York Telegram.*

"Best feature put out up to date starring Jackie. Went across big."—*Fred S. Widenor, Opera House, Belvidere, N. J. Report in Moving Picture World.*

* * *

"A wonderful feature. One of the best comedy dramas the screen has seen. You never saw any better acting." — *Buffalo Times.*

* * *

"Gives Jackie plenty of opportunity to display his histrionic talents. His drawing power is remarkable."—*Detroit Evening Times.*

* * *

"Jackie is splendid and his grin sublime."—*San Francisco Examiner.*

* * *

"Jackie again covers himself with glory. He plays on the heartstrings to perfection."—*St. Louis Star.*

* * *

"An hour of cheering and applause marked 'Trouble.' Jackie won the hearts of everyone."—*Dallas Morning News.*

* * *

"There is not a dull moment. Brimful of human interest touches."—*Indianapolis News.*

* * *

"Seldom have we seen an audience show such enthusiasm. Throughout the five reels Jackie keeps the audience chuckling or brushing away the tears."—*Detroit Free Press.*

* * *

"'Trouble' has that indefinable something all exhibitors are looking for—universal appeal."—*New York Morning Telegraph.*

"'Oliver Twist' one of the greatest box office attractions of the year. Broke house records here with 'Robin Hood' and 'Pride of Palomar' as opposition."—*Sid Lawrence, Manager Isis Theatre, Grand Rapids, Mich.*

* * *

"Long lines waited from the lobby of the Kinema Theatre way down Grand Avenue to see this truly amazing production. Jackie plays with uncanny intuition." — *Los Angeles Record.*

* * *

"This lifts Jackie to the ranks of the screen's greatest. His interpretation is superb." — *Milwaukee Sentinel.*

* * *

"If Charles Dickens could see what Jackie has done with his immortal he would rejoice as did the large throngs who saw the picture at the Stanley."—*Philadelphia Record.*

* * *

"We have never seen so lovable a figure in pictures as Jackie Coogan in 'Oliver Twist.'"—*New York World.*

* * *

"Jackie is incredible. He is an artist, for he can feel the character from an inbred sense."—*Life.*

* * *

"A sheer delight. If ever a character was faithfully brought to life it is this one."—*Cincinnati Post.*

* * *

"Jackie is one of the best pantomimists in the screen world. No characters could fill their parts better than do those in this cast."—*Omaha Daily Bee.*

Jackie Coogan's Big 4 Pictures

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Motion Picture News

The Producer

EXHIBITORS, in general, view the producer through a long-distance lens. Perhaps a close-up—such as we experienced with one at lunch last week—will be instructive.

About a producer's responsibility, for instance—the burden he carries.

* * *

Suppose you—an exhibitor—had the responsibility of planning five, ten, twenty, forty—or more pictures for next season.

And the distributor was sitting astride your shoulders with the heavy mandate—"make 'em to *sell*—make 'em to *sell*—make 'em to *sell!*"

It's perfectly natural for the distributor to shout this way, you know.

He's got to sell these pictures to you.

* * *

And, certainly, it is logical to assume that the distributor gets his selling cue from you.

When he shouts—*demands,* is the word—"make 'em to sell," he means: "make them the way the exhibitors want them made."

You are the man on the firing line. You want what the public wants—and what you want the distributor wants—and so on back to the producer. That's the way the pressure goes.

So in reality the responsibility is yours—as to what the public gets.

* * *

Now, the producer has a very uneasy feeling that the public isn't getting altogether what it wants.

He knows pretty well that the run of pictures today are in a rut. Their crying weakness is sameness. And the public is fed up on this sameness—sameness of themes, faces, situations and treatment. Pretty nearly everyone—public, newspapers and picture people—knows that.

The producer feels the urge to try something different. But—the distributor says: "*Don't;* I've got to sell the different picture to the exhibitor and it's tough sledding. I don't want the job."

So, we reiterate, the producing problem goes back to you.

You determine it. If you want stars and the high cost of them, names and the high cost of them, stock stories and situations—you are going to get them.

Some pretty wise people have said that the public doesn't know what it wants.

Which is largely true.

So the probability is that you don't know. At any rate, it's not wise to be cock-sure that you do know.

And it's possible that when you think of your public you are thinking of those who come readily to your theatre.

How about that larger portion of your community who don't come often or at all? Do you know what *they* want?

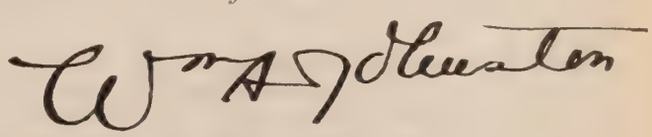
* * *

We hold pretty firmly to the belief that the finer picture—which is generally the different picture—will go strong if you get the word of it to the public you don't know about.

We published an article last week showing conclusively that this type of picture went well over the box office profit mark when the women of the community got back of it, which simply means good advertising effort. There's a big, practical message in that article. Turn back to the March 17th issue of MOTION PICTURE NEWS and read it, if you haven't already.

* * *

If we are to have more of these different pictures—pictures of fresh and finer creative work—*you have got to sell them to the public if you expect the producer to make them for the distributor to sell to you.*



PICTURES AND PEOPLE

THERE comes to our desk an envelope which brings back memories with a rush. We used to get just such an envelope ten years ago with the address printed on the flap and the entire front of it occupied with a cut of what was then about the finest and largest studio and laboratory plant in the business. The envelope generally contained a polite declination to advertise coupled always however with a cordial invitation to come over to Flatbush, Brooklyn and lunch with J. Stuart Blackton, Albert E. Smith and William ("Pop") Rock.

J. Stuart Blackton has chosen, happily, this old style envelope to announce his return to this country, to Vitagraph and to his old job as Vice President, along with Albert E. Smith and—now it is John, not William Rock. And, somehow or other, the envelope and letter got a lot of sentiment out of us.

There's a large "welcome" sign for J. Stuart Blackton and the whole industry is back of it. Not a man knows him but likes him and respects him. He has held positions of prominence and responsibility, always ably and fairly and with credit to this industry.

His letter concludes with:

"Throughout all the years since 1896, I have been actively engaged in producing motion pictures. I have always retained my one-third interest in The Vitagraph Company, and now, after five years of independent producing in the East, in California and for two years in England, I have returned to my old office of Vice President of The Vitgraph Company.

"This reviewing of old ties and associations means to me much more than a mere business deal. Vitagraph is my old home. With Albert E. Smith and 'Pop' Rock, I helped to build its foundations. I was with it through its years of astounding success. It is the only one of the old line pioneer companies still actively and successfully working.

"It's a grand old name, is 'Vitagraph.' The training school, the Alma Mater of hundreds of famous people in all walks of motion picture life.

"Vitagraph has a great and an honorable past. I believe it has a still greater and more successful future in store for it, and I am very happy and proud to be able to write and tell you that I am 'back home' again."

* * *

THOMAS SAXE'S Theatorium, the monument of a pioneer in the motion picture field, has executed a fade-out. This tiny theatre, hedged in by cigar stores, haberdasheries, restaurants and refreshment parlors, was the pioneer of Milwaukee's motion picture palaces.

Mr. Saxe opened the theatre as a "Hales' Tours" car in 1906. It was fitted up as a railroad Pullman, the entrance modeled after the observation end of a train. The pictures were chiefly scenic. All the accompaniments of a train journey were observed; the whistles, crossing bells, and puffing of the engine. There was even a device which gently rocked the floor, enhancing the idea of a train trip. The crude projecting machine was placed behind the screen, which was a sheet, and had to be dampened with a hose from time to time so that the pictures would show through. There were but forty seats in the theatre.

The hey-day of the Theatorium was the day of John Bunny, Florence Turner, Maurice Costello and Broncho Billy. A four story bank building costing $500,000 will replace the tiny theatre, which has taken its place in history along with other buildings which are first in something but must make way in the name of progress.

NO wedding bells will ring out their glad tidings for Pola Negri and Charlie Chaplin April 1. A rumor that the "Queen of Tragedy" and the "King of Comedy" were to unite their royal fortunes on All Fools' was dispelled this week by Pola herself. Six months, at least, must intervene, she says before she tosses the bride's bouquet. Reason? Production activities.

* * *

R. B. MURRAY, director, U. S. Army Motion Picture Service, thinks it is a good idea to bring to your attention what he considers some very interesting statistics—interesting in that they indicate the high entertainment value of the pictures that are now being produced and the efficiency of the distributing organizations. From July 1 to December 31, 1922, the U. S. Army Motion Picture Service had 9,814 programs scheduled for exhibition in the 110 War Department Theatres in this country and the Canal Zone.

Here are the reactions: there were 93 pictures substituted for pictures that had been advertised for showing; 93 cases where the audience did not like the feature; 341 cases where the film was received in poor condition; 39 cases where the films did not arrive or arrived too late to be shown on the scheduled date. Thus there were but 473 complaints against the distributors or five per cent. There were but 93 cases where the audience did not like the feature or one per cent.

Mr. Murray considers the operation of the service on a 94 per cent. basis is not only satisfactory, but that it is a remarkable tribute to the product of the producers and the efficiency of the distributors. The director's argument softens the hard knocks which the producer and distributor are receiving these days.

* * *

THE Authors' Breakfast will take place at high noon, April 21st, at the Willard Hotel, Washington, D. C. Mrs. Harriet Hawley Locher, whose professional work brings her in touch with the leaders in the photoplay world, both producers and actors, has been appointed by Mrs. Louis N. Geldert, national president of the League of American Pen Women, as chairman of the Motion Picture Committee, and through her the interesting characters in this field will attend the Authors' Breakfast. Mrs. Locher is director of the public service and educational department for the Crandall Theatres in Washington.

* * *

A COLORFUL postcard pamphlet of Heliopolis, Egypt, has been received from E. V. Richards, who with J. S. Saenger and their wives are touring the Orient.

* * *

OF all the unique sets ever built in Hollywood, none, say the wise ones, has ever equalled the quaint old Spanish city now growing out of the roof of the Pickford stage for use in Miss Pickford's new picture as yet unnamed.

The roof is fifty feet high and for the sake of the film represents the summit of a hill in an old Spanish city. Surmounting the hill are a church, several dwellings and a number of trees. A burro path leads from the ground to the roof of the stage, and during the taking of the scenes much of the action will show not only the mules, but many people on the trail and on the roof. Intervening buildings which constitute a replica of one of the streets of the Spanish city rise between the cameras and the top of the stage, thus completing the illusion of the distant hill. A portion of the town which crowns the hill-top will overlap the roof of the stage, and supporting scaffolding will make it virtually a "city on stilts."

A HUNDRED or more of Ben Schulberg's many friends waxed merry and complimentary at a dinner held in his honor at the Ritz, New York, last Monday evening. B. P.'s interesting career from office boy to a position today as a big operator in productions was reviewed wittily and otherwise by Rube Goldberg, Roy L. McCardell, Joseph L. Friedman, George Blaisdell, Robert E. Welsh, Morris Ryskind, Jack Bachnar, Dr. Giannini and others. Harry Reichenbach was toastmaster. A vaudeville entertainment followed.

* * *

POLA NEGRI has cancelled an insurance policy for one million marks which if collected at this time would pay to the beneficiary the sum of fifty dollars at the present rate of exchange. The star took out this policy several years ago when she was at work in Berlin studios. When she began activities in "Bella Donna," her first American feature, she took out a similar policy with an American company for the sum of $250,000 which, by pre-war standards, approximates in value the million marks which the star recently renounced forever.

* * *

THE talking pictures again! Elias E. Ries, electrical engineer of New York, has received a grant of important patents on the talking motion picture, according to an announcement made Tuesday. The claim is advanced for him that this gives priority for his invention, called by him the "audioscope," in devices which depend upon the recording of sound on a strip of film. Mr. Ries holds patents on several devices and invented a submarine detector, for which patents were turned over by him to the United States Government during the war.

* * *

A LOUD protest against a continued demoralized street car service is being made by the picture theatre owners and managers in Schenectady, New York. The assertion is made that the service has cost the theatres thousands of dollars during the winter months. The trouble is said to have started last fall when the company introduced one-man cars and later are said to have cut the wages of the men.

The condition has become so bad according to Edwin O. Wienberg, manager of the State theatre, a house which cost $500,000, or more, that many persons have declared to him that it takes anywhere from an hour to ninety minutes to reach their homes, and for that reason they are not attending the theatres. Bus service has lately been started and this is affording some relief.

* * *

HERE'S service for you! Sound proof glass cages have been installed in the picture theatre at Bandon, Oregon, for the pleasure of mothers whose children accompany them to the show. Why not install a few of these cages in every theatre for the benefit of those pestiferous patrons who read the captions out loud?

* * *

M. C. LEVEE, president of the United Studios, has just purchased from the Government, five 125 H.P. aeroplanes for use in the production of films at this plant. When the planes arrive at the studio they will be partly dismantled and used as wind machines for the picturization of storm effects.

Incidentally, Mr. Levee, should feel proud over the Maurice Tourneur production, "The Isle of Lost Ships," which comes to the screen as one of the most distinct novelties ever recorded. See it and be carried away on a fantastic cruise. It is rich and romantic, quaint and colorful, and deserves a place among the better things.

TOM GIBSON of Hollywood is playing Harry Lauder's song, "A Wee Deoch an' Doris," upon his Vic these days. The 'Stork Special' whistled into the studio city last week and deposited another daughter on Gibson's doorstep. She weighed nine and a half pounds and while her name was 'David' before her arrival, it only took the fraction of a second to make it Doris. Mrs. Tom is doing nicely while Tom himself may be expected to continue with his present picture without the aid of a wheel-chair.

* * *

WOULD you know what has become of Edwin Thanhouser, whose company in the old days of the business was noted as among the foremost? We will advise you that he is in retirement at a handsome home in Oyster Bay, Long Island. Mr. and Mrs. Thanhouser are at present on their yearly pleasure trip to California.

* * *

THE Follies will not take to the road this season after the New York engagement, but that doesn't mean that theatregoers west of the Hudson will be denied a close-up of the show which glorifies the American girl. Flo Ziegfeld plans to make a permanent motion picture record of this year's Follies. Words and music, of course, will be silenced, but the girls should screen wonderfully well. And the professor of pulchritude can enlist the services of Will Rogers to write the captions.

We predict some agitation around the hearts of the bald heads when they get the close-ups of Gilda, Jessie, Shirley, Blanche, Avonne, Phoebe, Helen, Hazel, Anastasia, Dorothy, Margie, Marcel, Jessica, Betty and fifty others. It is estimated that twelve reels will be required to record the performance.

* * *

KENNETH HODKINSON, general manager of United Artists, has left on a swing around the circle which will include many of the U. A. exchanges. His first stop will take him to Cuba.

* * *

IT looks as if Rupert Hughes had made a raid on every motion picture lot in Hollywood to collect the players for his "Souls for Sale." In this stupendous cast are Eleanor Boardman, Mae Busch, Barbara La Marr, Richard Dix, Frank Mayo, Lew Cody, Arthur Hoyt, David Imboden, Roy Atwell, Wm. Orlamond, Forrest Robinson, Edith Yorke, William Haines, George Morgan, Dale Fuller, Snitz Edwards, Auld Thomas, Leo Willis, Yale Boss, Walter Perry, Sam Damen, R. H. Johnson, Jack Richardson, Rush Hughes, Aileen Pringle, Eve Southern, May Milloy, Sylvia Ashton, Fred Kelsey, L. J. O'Connor, Jed Prouty, Charlie Murphy, Margaret Bourne and the directors, Marshall Neilan, Eric von Stroheim, Fred Niblo and Charlie Chaplin. Oh yes, the King of Comedy is there with the megaphone for a brief moment. Major Hughes' story is much more serious than his picture, which, while it has its dramatic moments, is mostly pointed with satire.

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Greater New York Joins M.P.T.O.A.

Division Organization Perfected with Large Membership of Independents

THE Greater New York division of the Motion Picture Theatre Owners of America was perfected within the past few days.

For several months the theatre owners in the Metropolitan territory have been meeting with National President Sydney S. Cohen of the Motion Picture Theatre Owners of America, with this purpose in view. They signed individual applications of membership at first and were then officially and duly constituted the Greater New York division of the Motion Picture Theatre Owners of America.

A large number of the members of the New York division of the National Organization are also members of the Theatre Owners Chamber of Commerce of New York City. They desired the advantage of national organization and have been assisting and cooperating with the National Officers for some time past. They have completed plans to join with the other New York State divisions of the Motion Picture Theatre Owners of America.

Some of the Organization Committee active in the work of forming the Greater New York division are Morris Needles, David Weinstock, John Manheimer, A. H. Eisenstadt, Louis Geller, Sam Bock, Philip Rosenson and John Wittman.

The Western New York Motion Picture Theatre Owners, Inc., is affiliated with the Motion Picture Theatre Owners of America, and acts for and in behalf of the theatre owners in the Buffalo territory, comprising the counties of Erie, Niagara, Orleans, Genessee, Wyoming, Chautauqua, Alleghany and Cattaraugus.

The Rochester Motion Picture Exhibitors' League, Inc., is also affiliated with the National Organization and includes theatre owners in the counties of Monroe, Wayne Livingston, Ontario, Yates, Seneca, Schuyler and Steuben.

The Bronx Motion Picture Theatre Owners' Association, which unanimously adopted a resolution applying for a charter in the Motion Picture Theatre Owners of America, as the Bronx unit of the Greater New York division of that body, is an active organization in existence for about 11 years and has in its membership every independent theatre owner in the Bronx. These members have also signed individual applications affiliating themselves with the Motion Picture Theatre Owners of America.

Knickerbocker Suit Lost by Insurance Company

JUSTICE HITZ in District Supreme Court at Washington, Friday last, held invalid the demurrer filed by the Equitable Life Assurance Society of America to the suit of Dr. Clyde M. Gearhart, war veteran and army surgeon, who was a survivor of the Knickerbocker theatre disaster and is a claimant to $2,250, under a total disability benefit clause in an Equitable policy.

The insurance company declared that it should not be held liable until eight months after the accident. Counsel for Dr. Gearhart claimed he was totally disabled the night of the accident and should be paid from that date. Joseph W. Cox and T. Hardy Todd appeared for Equitable, while Dr. Gearhart's counsel included Attorneys Darr, Whiteford & Darr.

Screen Writers Prepare for Annual Revue

Frank Condon and Tom Geraghty will write the book of the 1923 Screen Writers' Revue which will be held in Los Angeles, California, on the nights of April 27-28, it was announced this week by Frank E. Woods, president of the Writers' Club of Hollywood.

Working under the guidance of Chairman Milton Schwartz, the entertainment committee is well under way with the plans for the second annual show to be given by the screen writers.

Aubrey Stauffer, who wrote the music for the Revue of 1922, will undertake a similar task with the new show. Alfred Hustwick has already begun work on the writing of the lyrics to suit the musical compositions.

The actual working staff will constitute an informal production committee, which will have immediate charge of all the rehearsals and the final performances. This committee is made up as follows: Milton Schwartz, chairman; Aubrey Stauffer, stage director; Eddie Sutherland, Jefferson Moffett, Edward Rowland and Frank R. Adams, stage managers.

Studio Land Suit Against City Gets Hearing

The land suit of the Mastercraft Photoplay Corporation against the City of Medford, Mass., came up again last week, when Mayor Coolidge held a conference lasting many hours with the members of the Water and Sewer Commission, Park Commission, Chairman Edward S. Randall of the Board of Assessors, City Solicitor Guy E. Healey and City Engineer Fred R. Charnock on the status of the Wright's Pond land suit, the location of the Mastercraft studios.

The producing company claims that the lease made in 1917 by the Mayor and Aldermen of the Wright's Pond land for a period of 20 years, at the rate of $1,500 a year rental, with the right to purchase at the end of five-year intervals during the term of the lease, is a valid agreement despite the failure of the Medford Water and Sewerage Commission, which has control of the land and pond, to ratify the lease and the agreement of sale. The proposition to sell the portion of the land on which the motion picture studio stands for the sum of $25,000, retaining the rest of the land and the water itself for the city, was fully explained.

Warners Sign Irene Rich and Baby Bruce Guerin

Irene Rich and Baby Bruce Guerin have been placed under long-term contracts by the Warner Brothers, according to an announcement by Harry M. Warner.

Portland Fire Damages Studio $25,000

A SPECTACULAR fire that is thought to have started in the developing room damaged the American Lifeograph Company studio, Portland, Ore., to the extent of $25,000 March 19th. Valuable prints and negatives were saved from the flames.

Construction of a new studio building, larger and more useful, will be started within the next few weeks, according to a decision reached by the board of directors the following day. The same site undoubtedly will be used. The staff of the company is now in Alaska making a picture for Alaskan interests.

All studio equipment, including wardrobe, lights and machinery, as well as the cutting, titling and developing rooms, was destroyed.

First National Invades Western Canada

Indication that Associated First National Exhibitors had made arrangements for direct representation in Western Canada is provided in the announcement of the establishment of a registered company, Associated First National Pictures of Western Canada, Limited. This company has been granted a license to do business in the Province of Manitoba by the Government of that province, according to announcement a few days ago.

The Allens of Toronto have been directing the distribution of First National attractions in Western Canada, the many Allen theatres, among others, holding First National theatre franchises throughout the West. In Eastern Canada First National has had its own direct distributing company, the latter operating in the Provinces of Ontario, Quebec, Nova Scotia and New Brunswick. The Allens have held First National franchises for all but one of their Eastern theatres, but they did not control the exchange in the East.

Associated First National has been one of the principal creditors of Allen Theatres, Limited, the assets of which, affecting 36 theatres, are being offered for sale. The fact that First National now has its own exchange in the Canadian West indicates direct control of distribution throughout the whole Dominion.

O'Reilly Named President of T. O. C. C.

Charles L. O'Reilly was elected president of the Greater New York and Northern New York T. O. C. C. at the annual election held last Tuesday. The office was uncontested. Charles Steiner won by a substantial majority over Harmon Yaffa for the vice-presidency.

Other officers elected were as follows:

Joseph Jame and Max Miller, second vice-presidents; S. A. Moross, secretary; Hyman Rachmil, treasurer; Al Friedlander, sergeant-at-arms.

The executive committee is composed of William Landau and Leo Brecher, New York; Rudy Saunders and Billy Brandt, Brooklyn; Bernard Edelhertz, the Bronx; Hy Gainsboro, Queens; Charles Moses, Richmond; Leon Rosenblatt, Joseph Stern and Louis Rosenthal, Northern New Jersey.

The finance committee is made up of Saul Raives, Harry Brandt and E. H. Behrend.

Fox to Build $2,000,000 Studio on Coast

To Produce Only Specials; New Directors and Players Being Signed; B'way Plays Bought

FOX FILM CORPORATION, in a statement issued late last week, announces plans for the construction of a two-million-dollar studio in Los Angeles to be started during the coming summer. A number of sites comprising upward of 200 acres are being considered by Bauer, Wright and MacDonald, Fox's Los Angeles attorneys, as prospective locations for the picture producing plant.

Winfield R. Sheehan, vice-president and general manager, also announces during the course of the statement that Fox is about to launch an extensive schedule of production at its West Coast studios. Fox will make no more program pictures, according to Mr. Sheehan, but will confine its efforts to special productions. In this connection, Mr. Sheehan let it be known that a number of important players and directors are being added to the studio forces both in New York and Los Angeles. Jean Arthur, Ruth Dwyer and Peggy Shaw (the last named a former Ziegfeld Follies girl, already seen in a number of Fox pictures) are among the feminine beauties that will be seen in forthcoming Fox productions as leading women. These players have already been sent to the Coast from New York.

The Fox production schedule set for the coming season includes the filming of John Galsworthy's play, "Loyalties," which has been one of the successes of the present dramatic season in New York and William Anthony McGuire's comedy, "Six Cylinder Love." "The Governor's Lady" will also be shortly started for the screen. "Hoodman Blind" is another stage production, the work of Wilson Barrett and Henry Arthur Jones, that will be launched in the near future at the Fox studios for the silver sheet. J. Gordon Edwards is now working in Panama on a melodrama of American naval and official life. Jack Fox is shortly to begin work on "Cameo Kirby," Booth Tarkington's and Harry Leon Wilson's stage play. Tom Mix's special production schedule includess two of Zane Grey's novels.

Other literary properties to be shortly produced for the screen by Fox will include Booth Tarkington's "Gentle Julia" and E. M. Hull's "The Shadow of the East." The production of "The Fool," Channing Pollock's play, will not be started until late in the fall.

Another feature of the statement from the Fox home office is the announcement of additions to the Fox chain of motion picture theatres. The new Oakland theatre, which will seat about three thousand, is expected to open about May 1st, while the Fox Philadelphia theatre, having a capacity of 3,700 seats, is expected to open September 1st. These two houses will bring the total of the Fox circuit up to fifty theatres.

New distribution offices are being opened this month in Cuba, Mexico, Holland, Czecho-Slovakia and Japan.

The Fox statement has the following to say concerning plans for the huge producing plant on the West Coast:

Spanish architecture will prevail in the new building, which will be of ornamental beauty, as well as superbly adapted to the purpose of producing perfect motion pictures under the most modern methods. Construction engineers and architects are now drawing up plans for the new plant, which will have the benefit of all present improvements in studio construction and will embody, as well, many features not existing in any studios now built. Prominent among these will be a wonderful system by which fire hazard will be reduced to a minimum. The building will be equipped throughout with a sprinkler system of the latest approved type; every fire prevention and safety device known to modern construction will be included.

"The establishment will include a complete laboratory equipped with up-to-date machinery for the development and handling of negative and for the production of positive prints in great quantity. It will include an experimental department in which research work will be conducted for the improvement of photography, printing, toning and perfection of machines used in the various processes.

"Under the care of dress and style experts, there will be an elaborate costume department, plentifully supplied with costumes and production accessories, which will be gathered from domestic and European markets. A millinery department is one of the novelties planned. A complete suite of baths, dressing rooms, ladies' hairdressing parlors, and an emergency hospital are included.

"There will be a research department, embracing a large reference library. A spacious restaurant which will be served by a sanitary kitchen, equipped with modern utensils and appliances similar to those in use in the best hotels, will be installed for the convenience and comfort of workers at the studio."

Asked regarding the disposition of the present William Fox studios of 14 acres on Western avenue and Sunset Boulevard, Mr. Sheehan replied that, owing to the increase in the value of this property, this tract of land would be turned to other purposes or sold. It was contemplated that stores, apartment houses and dwelling sites would soon replace the present studio.

John C. Eisele, prominent New Jersey banker, and treasurer of Fox Film Corporation, has been spending several weeks in Los Angeles in connection with the projected new studio and investigating the possibilities presented in the utilization of the present Fox studio tract for commercial purposes.

In addition to those productions already mentioned, the Fox statement announces as follows:

"Other big pictures to be released next year, production of which has been completed, include "St. Elmo," a picture version of the popular stage success, presenting John Gilbert and Barbara La Marr; "The Shepherd King," Wright Lorimer's great dramatic classic, the motion picture verson of which was staged in Egypt and Palestine by J. Gordon Edwards, director of "The Queen of Sheba"; "Monna Vanna," a beautiful photoplay made from Gabriel D'Annunzio's poetic drama and said to be the most beautiful picture ever produced in Germany; "The Eleventh Hour," a smashing melodrama of thrills and rapid-fire action, directed by Bernard J. Durning, featuring Charles Jones and Shirley Mason; and "Hell's Hole," a Western mountaineer story by George Scarborough."

Sunday Closing Big Issue in N. Y. Town Elections

CITY and village elections held in New York State the past week were characterized by the Sunday motion picture situation as one of the main issues. At Beacon, the proposition for Sunday shows received a big majority. At Ballston Spa, with a vote of over 2,000, the present officials who passed the Sunday movie ordinance, were re-elected with large majorities.

Public Censorship Report Waited in Springfield

First reports on public censorship of the motion picture theatres in Springfield, Mass., will be given Friday at a meeting of a censorship committee appointed some time ago by the Springfield Federation of Women's Clubs. These women have been working for several weeks now, with the collaboration of the theatre owners and managers, visiting the theatres and seeing that every change of program is "covered."

Each woman has made her individual report on the films she has viewed and these will be turned in to the meeting of the general committee next week. Mrs. Guy M. Peterson is chairman of the committee.

Just what action the committee will take in continuing this censorship effort and in including other organizations and individuals in the work will depend somewhat on the reports. The committee of club women will continue to attend shows until April 1, when the annual report on the experiment will be written up and presented at the annual meeting of the Springfield Federation of Women's Clubs on May 3.

Kansas Legislature Ends Without Adverse Laws

The adjournment of the Kansas legislature Wednesday marked a most striking tribute to the M. P. T. O. Kansas, and Mr. Cook in particular. Not a single adverse measure was passed during the session, despite the fact that several were introduced.

Mr. Cook, who maintained headquarters at the state capitol, Topeka, during the entire session of the legislature, accomplished more, in the words of R. G. Liggett, president of the Kansas body, than exhibitors have been able to succeed in doing in many years. A special show for members of the legislature was staged at the Orpheum theatre, Topeka, last Thursday night, and virtually every representative returned home with a warm spot in his heart for the exhibitors.

Industry Mourns Sarah Bernhardt

Her Appearance in "Queen Elizabeth" Marked Beginning of Feature Picture

THE death of Sarah Bernhardt in Paris Monday is an occasion of sorrow for the motion picture industry. It was her appearance in "Queen Elizabeth" nearly eleven years ago that marked the beginning of the feature picture and laid the foundation for the success of Famous Players, Adolph Zukor and the Famous Players-Lasky Corporation.

At the time that "Queen Elizabeth" was produced, not only was the multiple reel picture unknown, except for a few hand-colored French-made subjects, but artists of talent or reputation refused to lend their presence to the silver sheet.

Adolph Zukor, after many attempts, finally succeeded in inducing Madame Bernhardt to appear in the historical story, "Queen Elizabeth," by convincing her that her art would thus be preserved for future generations.

The picture was produced, the Divine Sarah making a very creditable showing, in spite of the limited technical equipment of the day.

Bernhardt, however, did not do any further screen work until 1917, when, under the auspices of the French Government, she starred in a war picture released in America under the title of "Mothers of France." She made the principal role, a French mother, a character not soon to be forgotten.

All the dramatic art for which she was famous on the speaking stage was brought to the picture, in spite of the fact that owing to the amputation of one of her limbs, making walking difficult, she enacted nearly all of her scenes while seated in a chair.

At the time of her death, Madame Bernhardt was planning a third film production. Actual shooting of scenes was never begun, however.

The negatives of both "Queen Elizabeth" and "Mothers of France" are still in existence, but it is assumed that the latter, handled in America by World Film Corporation, is not available for new prints, inasmuch as it was filmed by the French government.

Late News Brevities from West Coast by Wire

EDWIN BIBBY has been appointed studio manager for the Jackie Coogan Productions Company. Mr. Bibby was formerly casting director for Mack Sennett and studio manager for Charlie Chaplin.

C. Gardner Sullivan, who is at present under contract with Joseph Schenck, has been loaned to the Jackie Coogan Productions for the purpose of preparing the screen version of Mary Roberts Rinehart's story, "Long Live the King."

Jesse Lasky arrived in Los Angeles on Thursday.

M. H. Hoffman is spending a few days with the Truart Production Company, which is working at the Goldwyn studios.

While taking a scene at the Vitagraph studio William Duncan was shot in the hand when his horse suddenly jumped sideways. The wound is not a serious one.

Tom Gray, song writer, former gagman for Buster Keaton and now supervising comedy units at Universal City, is writing songs and music and staging the program for the Wampas Frolic, which will be held on April 21st.

Billie Dove has been selected to play opposite Tom Mix in "Tempered Steel," which will be directed by Jack Blystone for William Fox.

New Corporations File for N. Y. Business

The past week brought the incorporation of the following motion picture companies, according to the papers filed with the secretary of state at Albany; Ogden Operating Corporation, $20,000; Emanuel Glick, E. J. Glick, Max Berger, New York. Alfred E. Aarons, Inc., $100,000; A. E. Aarons, L. E. Dresser, A. M. Wattenberg, New York. Howler, Incorporated, $20,000; F. H. Schnebbe, George and John Leffler, New York. Biltmore Society Orchestra, Inc., $5,000; Edward Sherman, M. H. Cousins, G. Lilenfeld, New York. Wollen & Oberstein, Inc., $15,000; F. S. Wollen, H. Vogel, New York. S. Oberstein, Brooklyn. Boston Theatrical Specialties, Inc., $125,000; Peter Minakaki, A. P. Minakaki, Brooklyn. J. S. List, Brooklyn. Guild Theatre Co., Inc., $500; Leonard Wood, Jr., Herbert A. Huff, Harry A. Brown, New York. Gramercy Park Photo-Play Corporation, $50,000; Abraham Maselow, J. Stern, New York. Edward Massoni, Brooklyn. Scott Lecture Bureau, Inc., $10,000; S. E. Grey, V. E. Scott, Elmore Leffingwell, New York; H. B. Productions, Inc., $10,000; G. DeWolf, C. DeWolf, Yonkers, D. Kalafa, New York.

Australia's Censorship Ruling Rigid

Millard Johnson, American representative of Australasian Films, Ltd., has forwarded information received from the Sydney office of the concern regarding the importation of once censored pictures that should be of interest to the industry.

It reads as follows:

"I have to inform you that the censorship will not accept applications for registration of any films which, having been once imported into the Commonwealth and refused registration, are reintroduced at a subsequent date.

"Films refused registration are prohibited imports and as such liable to seizure under the Customs Act.

"In the event of an application being made for the registration of a film of the above class on the score of its having been altered since its original importation, the onus will be placed on the importer of *first* proving that the film is not being imported in its original state.

"If it is proved to the satisfaction of the censorship that the film is altered, an application for its registration will be accepted and the usual censorship procedure followed."

Jack Alicoate in Ranks of Benedicts

Jack Alicoate, treasurer, business manager and part owner of the Film Daily, has joined the ranks of the benedicts. He was married to Mrs. Gertrude Neilan in New York City, Tuesday. The couple sailed for Paris on the steamship *Paris*, Wednesday.

Exhibitors File Answers in Music Suits

ANSWERS have been filed in all complaints brought by the American Society of Composers, Authors and Publishers against fifty-odd North Carolina motion picture theatre owners who have defied the "music trust" by refusing to pay the tribute levied by that organization for the use of copyrighted music. A portion of the suits have been entered in the Federal Court at Greensboro, the balance at Raleigh.

Penn. Gross Receipts Tax Bill Deferred

The bill before the Pennsylvania Legislature in Harrisburg proposing a tax of one per cent on the gross receipts of theatres and other places of amusement has been held up temporarily by the House Ways and Means Committee, pending determination by the fiscal officers of the state as to just what the state's financial requirements will be for the next two years.

In event of the passage of the proposed manufacturers' tax, which, it is estimated, would yield $24,000,000 a year additional revenue, it may not be necessary to impose any other new forms of taxation and in this event the tax on theatre gross receipts may not be enacted.

At a hearing on March 20 before the same committee the bill proposing a tax of 5 cents a square foot on all space used for theatrical and other kinds of billboard advertising was withdrawn by its sponsor, Representative Edmonds, of Philadelphia. The Baldi Bill, however, proposing a similar tax of three cents a square foot, is still before committee and may be reported favorably if the big manufacturers' tax measure is not enacted.

Popular First National Branch Chief Dead

W. E. Lusk, Branch Manager for First National located in Washington, D. C., died Tuesday morning, March 27th, in Washington. Mr. Lusk has long been one of the most popular men in the distribution branch of the motion picture business. Prior to locating in Washington he had charge of the First National branch in Cleveland.

In earlier years he was connected with other motion picture companies, dating as far back as his association with the Mutual Film Corp. in 1915. He had been a newspaper and advertising man, at one time holding the post of advertising manager for the Cole Motor Company, St. Louis, Mo. , and at another that of Aviation Editor for the St. Louis *Globe-Democrat*, for which publication he also managed the Automobile Department.

Mr. Lusk had been in poor health for some weeks, his death being directly due to cancer.

Goldwyn Transfers Arthur Lucas to Boston Office

Goldwyn announces that Arthur Lucas, formerly District Manager covering the Atlanta and New Orleans offices, has been transferred in a similar capacity and will in the future supervise the Boston and the Buffalo offices. He will make his headquarters in Boston.

Commodore Blackton Returns to Vitagraph

J. STUART BLACKTON has been re-elected to his former office as Vice-President of Vitagraph, Inc. Blackton returned to America recently from London, where he has been engaged in production work. He will leave New York for the Coast within the next few weeks, and will very likely head one of the two new producing companies which Albert E. Smith, president of Vitagraph, is planning to organize. Mr. Smith left for Hollywood last week for this purpose.

J. Stuart Blackton

Commodore Blackton resumes the vice-presidency of Vitagraph after an absence of two years. His resumption of activities for that organization, Vitagraph officials believe, will prove unusually advantageous because of his foreign contact and his knowledge of the domestic field. It is stated that he has brought back some promising story material for picturization.

New Delaware Corporations Show Industry Boom

A recent dispatch from Dover, Delaware, indicates a new boom in the corporate activities of amusement enterprises. The following concerns receiving Delaware charters during the first fifteen days of March are engaged in all phases of the motion picture industry from production and manufacture of equipment to the construction and operation of theatres, etc.:

The Rising Sun Production Company of Wilmington, Del., capitalized at $1,800,000; Cavalier Motion Pictures Corporation of New York City, capitalization $1,000,000; Notes Amusement Corporation, capital stock fixed at $700,000; The Stevens Pictures Corporation of New York City, capitalized at $650,000; The Super-Chemical Company of Wilmington, Delaware, capitalized at $500,000; The Photoplay Finance Corporation of New York City, $100,000; The Maryland Theatre of Wilmington, Del., $50,000.

Five-Year Sunday Opening Fight Won in Ohio

A five-year fight to exhibit films on Sunday was apparently won by exhibitors of Findlay, Ohio, when, after a long conference with Mayor Rodabaugh, on March 21, exhibitors announced that picture theatres would be opened for Sunday performances March 25 and thereafter.

The city will adopt a hands-off policy in relationship with the announced policy of the mayor, but when the administration changes this fight will undoubtedly be renewed on the part of exhibitors.

Mayor Rodabaugh, supported strongly by the Findlay Ministerial Association, has been endeavoring to enforce to the limit a "blue law" relative to film performances on Sunday. At the conclusion of the conference he was quoted as saying if the Ministerial Association wished to further conduct their campaign against Sunday film performances it would have to be a direct issue between them and the exhibitors.

First National Closes for More Tourneur Productions

IT is announced that First National has exercised its option on future Maurice Tourneur productions thereby assuring four or six pictures from this director next season. Negotiations were concluded a few days ago with M. C. Levee who controls the Tourneur product made at the United studios in Los Angeles.

This news closely follows the completion of "The Isle of Dead Ships," secured by First National through a deal with Mr. Levee, which included an option on subsequent Tourneur pictures.

As stated last week, First National is assured of at least sixty productions next season, including these made by its own individual units and the pictures supplied by affiliated organizations.

Employees of Loew, Inc., to Form Benefit Club

Fostered by Marcus Loew, a plan is under way to form a club among the employees of Loew's, Inc., for the purpose of promoting a closer co-operative spirit among the various departments. With the complete formation of the plan, expected within the next week, benefits will be derived by the sick; all individual collections will be abolished and placed before the club for consideration; an arbitration committee will hear all complaints; and the employees will meet frequently in social gatherings.

At a meeting planned for Saturday, the name of the club will be decided; officers appointed, and their duties outlined. In recent years the Loew interests have assumed huge proportions.

M.P.T.O. Kansas to Adopt New Constitution

Of major importance will be the adoption of a new constitution at the semi-annual convention of the M. P. T. O. Kansas at Wichita, the date of which has been changed to April 16 and 17.

The present constitution of the Kansas organization dates back to the formation of the association about ten years ago. The new constitution will be similar to that of the national organization, according to C. E. Cook, business manager. By-laws also will be adopted, although they may vary slightly from those now in force.

C. M. Smith, of Kansas City, Kan., chairman of the entertainment committee, is busy outlining a program. He will be assisted two weeks prior to the convention by Stanley Chambers and Howard Jameyson, of Wichita.

Uncle Sam Shakes Wicked Wallop When He Lands

A tax lien was filed in the United States district court in Kansas City Wednesday against the Dubinsky Brothers, who operate the Tootle theatre in St. Joseph, Mo., the lien being for the collection of admission taxes at the theatre from March, 1920, to June, 1921.

The tax	$ 7,910.95
Penalty	7,651.53
Total	$15,562.48

New Orleans to Develop Suburban Houses

Plans involving nearly a quarter of a million dollars in the extension and development of suburban motion picture theatre properties were announced by the Central Enterprises, Incorporated, composed of a group of prominent New Orleanians, who will give the neighborhoods at present without a modern photoplay theatre a chain of houses second to none in the South.

"With the gradual growth of the city," says the announcement, "and the building of hitherto sparsely settled sections has come the community development of each neighborhood or district. Branch banks, cash-and-carry grocery store chains, modern drug stores, have all followed in the group evolutions. So new, modern photoplay theatres will keep pace with contemporary progress."

The Central Enterprises are composed of men who have materially contributed to the advancement of New Orleans amusements. Its officers are E. V. Richards, president; N. I. Erlich, secretary, and M. H. Jacobs, treasurer and general manager.

Toronto Exhibitors Lose Daylight Saving Fight

The moving picture exhibitors of Toronto, Ontario, lost out in their battle against daylight saving, although they had the satisfaction of knowing that they made a red-hot political issue of the question before it was finally settled in a vote at the City Council meeting on March 22.

Many women's organizations lined up with the theatre men in opposition to the adoption of daylight saving and theatres throughout the city were used for the signing of petitions and for the presentation of views in short talks and on slides. A petition containing 16,515 names was presented at the City Hall against changing the clock, while representatives of sport organizations came forward to support prolonged daytime. Daylight saving starts May 13 in Toronto and will be concluded for the season on September 9.

Montreal, the largest city in the Dominion, on the other hand, has definitely decided to abolish summer time. Ottawa and Kingston, Ontario, as well as Toronto, are the three large cities of Eastern Canada which will have advanced clocks during the coming summer, principally because local sport organizations want the special time arrangements.

Coast to Greet Tourists at Picture Fete

Assurance that California is to have a greater number of tourists next summer than ever before is given in reports received by Frank B. Davison, director general of the American Historical Revue and Motion Picture Exposition.

Acceptance of an invitation to the premiere by the President of the United States naturally focuses interest on the first week of the Monroe Doctrine Centennial, but indications point to a steady influx of tourists all through the five weeks of the big fair, from July 2 to August 4. The exposition, because of its diplomatic aspects in celebrating the century anniversary, is assuring co-operation from foreign countries and every state in the Union is taking an interest in providing exhibits for what is the most unique fair ever projected.

First National Adopts New Policy

Increased Service Contemplated in New Exploitation and Advertising

H. O. SCHWALBE, secretary-treasurer of Associated First National Pictures, Inc., in an interview this week, announces a new policy in advertising and exploitation that has been adopted by the executive committee of the company, the outstanding feature of which is the curtailment of the force of traveling exploitation men, and the material increase of service to exhibitors through national advertising and publicity of the type represented in Saturday Evening Post campaigns. To this end the advertising and publicity staffs at the home office have been augmented.

Mr. Schwalbe's statement to the trade press follows:

"Field exploitation has not been abandoned by First National. It will be continued wherever justified by results, but a close study of conditions over a period of months led to the conviction that much of the money expended on exploitation could be spent in other ways to better advantage. It has been found that most of the large First National theatres were little benefited by exploitation men, and that a more satisfactory service can be furnished small exhibitors through other channels.

"An exploitation man can be in only one place at a time. First National plans to serve all its exhibitors all the time. Saturday Evening Post advertisements are to appear every other week and are to be directly tied up with local theatres. First National will have what is virtually an illustrated news page in the greatest advertising medium in the country."

"Advertising dealing with but one picture and single pages of display are not to be used because the greatest benefit from an advertisement could be reaped only by the exhibitors who happened to be playing that particular production near the date of the advertisement's appearance.

"The style of copy to be used by First National is aimed to go further in creating personal interest in a number of productions that are current and will not permit a picture to be forgotten until the local exhibitor has played it. In explanation of how First National has planned to obtain this result, Mr. Schwalbe states:

"It has been decided to publish a fortnightly illustrated news page, brightly written in fan style, so that it would be read because of its news and human interest, as are the pages of the fan magazines. A picture is to be heralded in advance, kept before the public as production progresses, emphasized on national release date and carried on for as many weeks after as conditions warrant.

"Richard Walton Tully's production of 'Trilby,' James Young's first independent production, 'Wandering Daughters'; Frank Borzage's 'Sands of Time,' Gertrude Atherton's 'Black Oxen' and Booth Tarkington's 'The Adventures of Penrod' are a few of the subjects included in text and illustration on the initial page. By the time these pictures are released the curiosity of millions will have been aroused, their interest attracted and a large patronage assured.

"The work does not end with the Post, however. Each page will be reproduced as a one-sheet for display in the theatre lobby, so that patrons will definitely associate the house with the Post advertising. These one-sheets will be supplied free to exhibitors.

"This unique campaign will be augmented from time to time by display advertisements on individual pictures. But the news advertising will be continuous—a feature of the Saturday Evening Post, a bulletin in the theatre lobby, a consistent business-builder for every house that runs First National pictures."

Mary Pickford Loses in Music Suit

The Court of Appeals in this city last Friday handed down a decision holding that Mary Pickford could not recover the sum of $2,803.82 from the Waterson, Berlin & Snyder Company, music publishers of New York City. This sum was claimed by Miss Pickford as royalties on the song "Daddy Long Legs" for the use of her picture and signature on the cover.

Through the fact that another contract was signed by Miss Pickford covering the publication of the song "Dear Old Daddy Long Legs" by the Broadway Music Corporation, the Waterson company claimed violation of contract and the loss of sale on its publication.

Changes Made in Southern Enterprises Managers

A number of changes have been made by Southern Enterprises in theatre management. J. C. Duncan goes to the Strand, Asheville, from the Majestic, Asheville. Ray Beall goes to the Imperial, Asheville, from Spartanburg, where he is succeeded by Frank Strozier.

C. D. Cooley has resigned the management of the Tampa theatre. R. C. Frost, his assistant, will be in charge of the Victory, Strand, Grand, Bonita and Princess. De Sales Harrison has resigned as manager of the Howard, but will remain with Southern Enterprises in another capacity.

Gathering Data for Censorship Repeal in Ohio

Indicating the imminent opening of a campaign to repeal political film censorship in Ohio, was the recent visit made to Hollywood studios by Mrs. Elmer G. Derr, of Cleveland.

Mrs. Derr is a leader of anti-censorship forces in that state. She is chairman of the cinema section of the Ohio State Federation of Women's Clubs and president of the Cinema Club of Cleveland. Mrs. Derr's recent hurried trip to Hollywood was for the purpose of gathering data for a speaking tour through Ohio to unite isolated local anti-censorship bodies into a unified organization. A definite drive for the repeal of Ohio's censorship law is to be made at the next Ohio legislative session.

Louis Burston Killed as Train Hits Auto

Louis Burston, president of Burston Films, Inc., with offices in New York City, was instantly killed Sunday evening, according to advices received at the home office of the concern. The automobile in which Burston was riding was hit by a train east of Los Angeles.

Cleaner Houses Advocated by Portland Manager

C. M. HILL, branch manager of Famous Players-Lasky in Portland, Oregon, is responsible for an idea that would react for the general good of the industry if carried out in all parts of America. It advocates cleaner houses and was sent in the form of the following letter:

"The other day I stood across the street from a certain theatre. Here is what I saw.

"A dirty dilapidated house badly in need of paint. Dirty posters that had been used several times. Next to the theatre was a big sign with the word "THINK," and I thought—the picture shown by that house must be like the posters—old worn out prints in bad condition. If the outside of the house is dirty, the inside must be dirty. There is no desire on my part to spend my money to find out if this is true, when a gallon of white paint would have made a neat, attractive and inviting front. Nice clean posters would have created a desire on my part to see the show. I lost an evening's entertainment. The exhibitor lost the price of admission. How many other admissions are lost by this neglect?"

Ghost Fails to Walk for Virginia Censors

Members of Virginia's State Board of Moving Picture Censors have not drawn their salaries, due to a lack of funds, for more than a month, it was recently learned. The present revenue coming into the hands of the board is entirely inadequate to take care of the running expenses of the department, according to Chairman Evan R. Chesterman.

The revenue received in Virginia is only half the amount collected in other states that maintain censor boards, and in some instances only one-third. The board now receives $1.00 for each film reviewed and the legislature will be asked to increase the revenue to $2.00 for each film. The bill will have the recommendation of Governor Trinkle and its passage in both houses of the Assembly is anticipated.

West Missouri Convention Date Is Set

The date of the semi-annual convention of the M. P. T. O. Western Missouri has been set for April 4 at Kansas City, according to Lawrence E. Goldman, counsel of the organization. President Sydney Cohen, William True, Michael O'Toole and other national and state officers will be present. Although the Missouri legislature will not adjourn for a week yet, virtually all legislation detrimental to the motion picture industry has been lost, despite last minute efforts of reformers to "railroad" a censorship bill through.

Secret Wedding of Star and Producer Told

Evelyn Brent, leading lady for Douglas Fairbanks, and B. P. Fineman, producer of pictures in Los Angeles, were married in New York City November 1, 1922, it has just been learned. The news comes as a surprise to the many friends of the couple. They had planned to keep the news secret until summer.

The Fineman studios adjoin those of Fairbanks.

Universal Announces Eight Super-Serials

Entire Year's Output Scheduled For Re-organized and Enlarged Department

THE Universal serial department has just undergone the biggest reorganization in its history, and, as a result, Universal now has in work its entire program of 1923-1924 chapter pictures. With the acquisition of a group of new serial stars, new serial writers and a greatly enlarged studio force, Universal now asserts it is prepared to make a series of chapter pictures far better than anything ever before attempted in the industry. Eight are scheduled during the coming year.

When Carl Laemmle, president of Universal Pictures Corporation, went to Los Angeles several months ago, his first efforts were directed towards the reorganization of the serial department. Fred McConnell, serial manager for Universal, had preceded his chief to the coast, and had laid the preliminary plans for bigger serials. Since Laemmle reached the coast, hardly a week passed without some striking improvement in serial production at Universal City.

Planned are two historical serials, two stunt articles, three western serials and one South Sea Island serial of novel treatment.

Universal's new serial stars are outstanding in their reputation and popularity.

They are William Duncan and Edith Johnson, his wife, who is his leading woman; Fred Thomson, the "Fighting Parson," who also is famous for his record as a world's champion all-around athlete; Ann Little, long a serial and feature favorite; Jack Mower, leading man and circus stuntster; Eileen Sedgwick, the heroine of a score of popular Universal serials; Al Wilson, the aeroplane stuntster in the United States.

Four of the forthcoming serials will be in fifteen chapters of two reels each, and the other four will be in twelve chapters each. Universal has found by long experiment that both the exhibitor and the public like medium length serials better than the longer or 18-episode types.

The Universal Serial Department has been greatly increased. There now are ten scenario experts busy. The directorial and technical staffs have been vastly augmented, and McConnell has received free rein in assembling the strongest possible casts for the forthcoming chapter pictures.

The first chapter picture to be ready under the new plan is called "The Eagle's Talons," and is an adventure and stunt serial. The picture is scheduled for release April 30th. Fred Thomson and Ann Little are the co-stars, supported by a strong cast, the most important of which is Al. Wilson, champion stunt flyer. It is being directed by Duke Worne.

The cast includes such popular players as Joseph Girard, Edward Cecil, Edith Stayart, Al J. Smith, George Magrill and Joe Bonomo.

The second on the schedule is a historical serial based on the romantic and adventursome life of Daniel Boone. The working title of this picture is "Daniel Boone." Jack Mower and Eileen Sedgwick will co-star in it. The role of Daniel Boone has not yet been filled. Mower plays that of one of Boone's proteges. Miss Sedgwick has the role of Boone's daughter.

Among others in the cast of this serial will be Duke Lee.

"Daniel Boone" will be in 15 chapters and will be released June 4th.

Scenes from "Grumpy" starring Theodore Roberts—Famous Players-Lasky production.

Jay Marchant and Frank Messenger will direct this serial together.

William Duncan, who is now completing his contract with Vitagraph, will be ready to start on his first Universal chapter picture in a few weeks. His first will be "The Steel Rail," based on the construction of a railroad in the west. Duncan will direct his own picture.

This serial will be in twelve chapters. It is to be released August 6th.

The fourth serial release will be "The Last Submarine," a twelve-chapter serial co-starring Fred Thomson and Ann Little. It will be placed in the hands of exhibitors September 10th. It is a thrill story from the pen of Edward Moffat, and concerns the struggle to outwit a master criminal who possesses a marvelous submarine—the last of its kind in existence, after this type of craft has supposedly been banned by the nations of the world.

The fifth chapter picture scheduled for production which now is being adapted for the screen is "By Right of Conquest," from G. A. Henty's novel of the conquest of Central America. It tells an exciting story of the early Spanish conquests and their effect upon civilization of the United States.

Jack Mower and Eileen Sedgwick will be co-starred in this picture, which probably will be directed by Eddie Laemmle.

Next on Universal's serial schedule will be "The Fast Express," a second vehicle for William Duncan. It is scheduled for release November 26th. This serial will be in fifteen chapters.

A third Fred Thomson-Ann Little serial is next on the Universal schedule. It is called "Beasts of Paradise," and will be laid in the South Seas. It was written by Ewart Adamson.

This serial will be in twelve chapters and will be released January 28th, 1924.

The eighth serial scheduled is a western type of hard-riding, thrill-a-minute action, in which Jack Mower will be starred, probably with Miss Sedgwick. The working title is "Hidden Gold." It is said to be an adventure story of the mine fields of the west. It will be released March 3rd, 1924.

Goldwyn Opens Up Five New Exchange Offices

Goldwyn Distributing Corporation has added five new branch exchanges to its list so that now it has offices in twenty-seven cities instead of twenty-two as in past years. In connection with this expansion there has been a good deal of changing in the management personnel, a number of men having been transferred to other branches and several head salesmen having been promoted to the management of other exchanges.

Harry W. Starrett is now resident manager of the Atlanta office to which he was promoted from the Cleveland exchange. Managers of the five newly created exchanges are: W. W. Willman, Indianapolis; Samuel Shurman, Milwaukee; Walter Etris, Portland, Ore.; A. Interrante, New Haven, Conn.; and Charles Walder, Albany, N. Y.

J. R. Levee Special Representative for Arrow

J. R. Levee, former exchange manager, has been appointed special representative for Arrow Film Corporation, by President W. E. Shallenberger.

Mr. Levee's experience as an executive in the motion-picture business dates back for a period of nearly six years. He was initiated into the business as branch manager for World and held important positions with Triangle and as division manager for United Pictures. Mr. Levee was also a home office executive for Famous Players over an extended period. Mr. Levee's duties with Arrow will necessitate his continual traveling, as he will cover practically all the key centres in the Eastern and Southern states. He left for an extended trip last week.

"Divorce" Is Completed by Jane Novak

Jane Novak has finished "Divorce" for Film Booking Offices of America.

It reveals Miss Novak in a role totally unlike any she has offered in the past. It is a society drama, said to be of lavish setting and powerful plot.

"Divorce" was directed by Chester Bennett.

Miss Novak's leading man in this new production is John Bowers.

Zukor, Lasky Deny Trust Charge

Acquisition of Theatres Admitted, But Competition Not Lessened, Is Claim

IN their reply to the amended complaint of the Federal Trade Commission in its drive against alleged monopolistic tendencies and conspiracies in the moving picture industry Adolph Zukor and Jesse L. Lasky maintain that they were forced to acquire theatres in self defense against "a group of producers and exhibitors controlling a large number of theatres and claiming to control over 3,000 theatres throughout the United States."

The corporation admits that it did acquire theatres throughout the United States but "solely for investment and for reasonably forwarding its business," with the result that "competition has not been thereby lessened, but has been increased, and that a monopoly has not been created but has been prevented."

The answer takes the same line throughout, viz, that whatever has been done by the defendants in the way of consolidations or absorptions of producing and distributing companies has not been for the purpose of restraining trade and has not in fact been promotive of monopoly. Famous Players-Lasky Corporation answers in identical language with that used by Zukor & Lasky. The Southern Enterprises, Inc., and Stephen A. Lynch deny everything improper alleged against them and emphatically question the authority of the Federal Trade Commission in the premises. Both the other answers also question the constitutional right of the Commission to proceed against them.

It is understood that the action of the defendants going so far as to raise a question not only as to the constitutionality of the Commission's proceedings in this instance, but of the constitutionality of the Commission itself, is likely to result in extraordinary interest being attached to the case.

Amer. Releasing Acquires "Toilers of the Sea"

"Toilers of the Sea," Victor Hugo's picturesque romance, has been filmed in Italy by R. William Neill with a cast in which American players predominate and has been obtained for distribution by American Releasing.

Last October Mr. Neill, his technical staff, and a group of players including Lucy Fox, Holmes E. Herbert and Lucius Henderson sailed for Italy under the auspices of the Community International Corporation. The arrival of the completed film is the first news of the success of the enterprise to reach the motion picture industry. Mr. Neill and his staff and players remain in Naples to undertake three more pictures of the series outlined prior to their departure.

Arrow Representative on Tour of Middle West

Thomas A. Curran, special representative of the Arrow Film Corporation, who has been in New York for the last few days, conferring with W. E. Shallenberger, president of the Arrow Film Corporation, left for an extended trip on which he will visit the leading exchange centres in the interests of the new Arrow product. Mr. Curran's first stopping point will be Louisville, Ky., from whence he will go to St. Louis, Mo.

Scenes from the William Fox production starring John Gilbert in "The Madness of Youth," directed by Jerome Storm.

Paramount Appoints Exploiteers for the South

Paramount exploiteers have been assigned to all of the five Southern exchanges of Famous Players-Lasky Corporation including the Southern Enterprise office at Oklahoma City.

Harry C. Swift, one of the veterans of Claud Saunders' staff has been transferred from Cincinnati to New Orleans. Alex W. Hicks has been sent to Charlotte, Jack Hays, for two years manager of one of the "Lightnin'" companies, to Dallas; and George W. Gambrill to Oklahoma City. Oscar A. Kantner has been conducting the exploitation activities of the Atlanta office for several months.

The vacancy in Cincinnati caused by the transfer of Swift to New Orleans, has been filled by Ralph (Buster) Thayer, formerly manager of the Century theatre, Baltimore, and the Cataract theatre, Niagara Falls.

The Paramount exploitation staff now numbers thirty-four men.

Scenes from the Edward Belasco production titled "Her Accidental Husband," which appears on the C. B. C. schedule

Three New Stories Bought by Goldwyn for Screen

Goldwyn announces the purchase of the screen rights to "The Day of Faith," Arthur Somers Roche's new novel; "Wild Oranges," written by Joseph Hergesheimer; and "The Rendezvous," by Madeleine Ruthven.

"The Day of Faith" will be directed by Tod Browning, recently signed by Goldwyn. The story is based upon the thesis that if mankind could be made to believe that everyone is perfect the world would be regenerated.

The direction of the other two subjects has not as yet been decided upon.

Planning of Sets in Miniature to Save Expenses

Wilfred Buckland has introduced a system of planning picture settings by means of quickly constructed models. Buckland is now engaged in laying out the setting for Richard Walton's film version of the du Maurier's classic, "Trilby," which will be released by First National. Experience has taught that production work has often been delayed and casts held idle while stage carpenters tore down and rebuilt sets that were found at the crucial moment to be inadequate to convey the idea or impression sought for. The plotting of sets in miniature is expected to eliminate such wasteful delay and make for greater economy and efficiency.

Schulberg Offers $10,000 Each Word for Title

Shortly after his arrival in New York last week, B. P. Schulberg, president of Preferred Pictures, after a conference with J. G. Bachmann, treasurer, announced that he was in the market for titles.

He has set a price of $10,000 a word for appropriate titles. If a two-word title is purchased, $20,000 will be paid. For a three-word title the rate per word will be given a cut to bring the total to $25,000. Schulberg explains that he is seeking alluring titles which when set forth in electric lights will create a desire for further information. He adds that this is not in any sense a contest but a bona fide market he is creating for the specific commodity.

Preferred Pictures now owns the rights to a dozen or more plays, books and stories which in many cases require a change to better picture titles.

Scenes from "The Tie That Binds," which is to be distributed by Jacob Wilk.

A group of views from Alice Brady's new starring production for Paramount titled "The Leopardess"

First Nat'l Dist. Managers Meet

Plans and Policies Outlined for the Coming Season at 5-Day Convention

DISTRICT managers of First National held a five-day convention at the Hotel Astor, starting Monday, March 26th, and concluding Friday. The primary purpose of the meeting was to lay the ground work of plans for next season, to consider the fall product and to discuss ways and means of improving First National's service to exhibitors in all its details. A new advertising and publicity policy about to be adopted was explained.

Floyd M. Brockell, distribution manager, who presided at the meeting, gave a detailed analysis of First National's sales policy and spoke of the conclusions reached as a result of the three months' tour of the country from which he recently returned. Mr. Brockell was most enthusiastic about the prospects for the new season in almost every section of the country.

In an address delivered on Wednesday, H. O. Schwalbe, secretary and treasurer, spoke of the pictures promised for the coming season. He considered the production plans of the company as formulated and stressed the need for real service to exhibitors.

Hawley Turner, representing the Saturday Evening Post, explained the exact purpose of First National's full page advertising that starts in the Post April 7 and continues every other week thereafter. He declared it to be directly beneficial to the exhibitor in as much as it sought to sell to the public the picture he is playing.

Among others who addressed the meeting were S. O. Spring, of First National's Legal Department; D. Farralla, of the Financial Department; Sol Shernow, of the Print Department, and Stanley Hatch and Jay Gove, of the Distribution Department.

The district managers who attended were: H. A. Bandy, Central District Cleveland O.; Roy C. Seery, Mid-Western District, Chicago, Ill.; W. E. Callaway, Southern District, New Orleans, La.; Louis Bache, Canadian District, Toronto; Joseph Skirboll, Western District, Los Angeles. Mr. Skirboll has been managing the Pittsburgh exchange, but will go direct from the convention to Los Angeles.

Shipman Outlines Policy of Distribution

In response to numerous inquiries received concerning his policy of distribution, Ernest Shipman announced this week that his deal with the W. W. Hodkinson Corporation in no way alters his original plan to reserve for himself the foreign and Canadian rights on his Canadian-made productions.

Hodkinson already has contracted for the distribution of three of these pictures, namely, "The Man from Glengarry" and "Winner Take All" (based on "Glengarry Schooldays"), both by Ralph Connor, and "The Rapids," by Alan Sullivan; but this distribution will be limited to the United States.

Shipman will negotiate independently for the foreign sales; while in Canada he is distributing through his own exchanges. He is represented in Quebec and the Maritime Provinces by the firm of Burpee & West, Montreal, and in Ontario and Western Canada by Canadian Educational Films, Ltd., with exchanges in Toronto, Winnipeg, Calgary and Vancouver.

Production Work on "The Fog" Well Under Way

Actual production work is now well under way on "The Fog," the newest Graf production for Metro, which is being made under the personal supervision of Max Graf. Players who will have principal roles are Mildred Harris, Cullen Landis, Louise Fazenda, David Butler, Ann May, Ralph Lewis, Marjorie Prevost, Edward Phillips, Ethel Wales and Frank Currier. Paul Powell is directing and John Arnold is the cameraman.

Distinctive Releases via Goldwyn

Twelve Features Scheduled for 1923; One Finished, Three Near Completion

FOLLOWING the merger of the distribution of Cosmopolitan Productions and Goldwyn Pictures comes the announcement that the Goldwyn Distributing Corporation will also handle the entire future motion picture output of Distinctive Pictures Corporation. An agreement to that effect was reached during the week between Arthur S. Friend, president of Distinctive Pictures, and F. J. Godsol, president of Goldwyn.

Twelve features are scheduled by Distinctive for 1923. The company now has one picture ready for release, "Backbone," a romantic story with a Northern Maine and a French setting, written by Clarence Budington Kelland. It was directed by Edward Sloman. The cast presents Alfred Lunt and Edith Roberts in the featured roles.

Three other pictures are now nearing completion. The first is "The Ragged Edge," a story with the action taking place in Canton, China, and in the South Seas, written by Harold MacGrath. Harmon Weight is the director, and the leading players are Mimi Palmeri and Alfred Lunt.

Another Clarence Budington Kelland picture, "Steadfast Heart," is in preparation at the Distinctive studios in New York. It is a story of life in a small Virginia town and the social barriers which are found there. Sheridan Hall is directing this. In the leading roles are cast Edith Roberts and Joseph Striker with little Joseph Depew as a featured player.

The third story now in the preparatory stage is called "Two Can Play," a Saturday Evening Post story by Gerald Mygatt which Harmon Weight will direct. Mimi Palmeri and Alfred Lunt will head the cast.

Among the story rights which Distinctive Pictures owns is "Salome of the Tenements," by Anzia Yezierska, author of "Hungry Hearts," which Goldwyn produced. "The Green Goddess," a melodrama by William Archer which ran for a year on Broadway, is also on Distinctive's program. Sir Gilbert Parker's Egyptian novel, "The Weavers," is another story which Distinctive will produce. Another Distinctive feature will be "The Adopted Father," by Edgar Franklin. This producing organization also controls the picture rights to I. A. R. Wylie's novel, "The Inheritors," and to Clarence Budington Kelland's "Hearts and Fists."

Distinctive Pictures Corporation was organized in its present form on October 5, 1922. Prior to that time it was known as Distinctive Production, Inc. Arthur S. Friend, formerly treasurer of the Famous Players-Lasky organization and one of the organizers of that company, is president. Henry M. Hobart, formerly with Cosmopolitan Productions, is vice-president. Charles S. Hervey is treasurer. On the board of directors are Mr. Friend, Mr. Hobart, Richard Whitney, Winthrop W. Aldrich and Mr. Hetrvey.

Miriam Cooper Cast for "Daughters of Rich"

Miriam Cooper, as a result of her work in "The Girl Who Came Back," has replaced Marjorie Daw in "Daughters of the Rich." Gasnier now has the picture well under way at the Schulberg studios for Preferred Pictures. It will be released next month in the first group of Al Lichtman attractions.

The complete cast includes Gaston Glass, Ruth Clifford, Ethel Shannon, Miriam Cooper, Joseph Swickford, Stuart Holmes and J. Gunnis Davis.

Some striking moments from Thomas Ince's new production titled "What a Wife Learned," for First National distribution, with Milton Sills and Marguerite De La Motte in the featured roles.

Scenes from "The Affairs of Lady Hamilton," which appears on the Hodkinson schedules

"Enemies of Women" in Special Showing

A distinguished audience is expected at the Central theatre, New York City, on Saturday night, March 31, when there will be a special invitation presentation of "Enemies of Women," Cosmopolitan's picturization of Vicente Blasco Ibanez's novel.

The photoplay will have its first public performance on Easter Sunday, April 1, when it will begin an indefinite run. The Cosmopolitan Corporation, which has leased the Central theatre for the showing of the film, took over the house this week.

Among those who are expected to attend the invitation performance are Mayor John F. Hylan, Will Hays, Eugene Zukor, Hugo Riesenfeld, S. L. Rothapel, Marcus Loew, Joseph Plunkett, Arthur Brisbane, Barney Baruch, James Montgomery Flagg, Charles B. Dillingham, Howard Chandler Christy, Nathan Burhan and a host of others.

Schulberg in East for Conference on Production

B. P. Schulberg, head of Preferred Pictures, is at present in New York for conference with the Lichtman executives on Preferred's schedule of forthcoming productions. It is announced that Schulberg has assembled a number of stories for picturization, including several from Europe acquired by Lichtman during his trip abroad. Mr. Lichtman is expected to return soon from Europe. The following stories will shortly be scenarized for production by the Basnier, Tom Forman and Victor Schertzinger companies:

"The Parasite," from the novel by Helen R. Martin; "Aristocracy," from the story written directly for the screen by Larry Evans; "My Lady's Lips," from the stage play by Edward Locke; "Exclusive Rights," author unnamed; "Appearance," from an original screen story; "Daughters of the Poor," a sequel to "Daughters of the Rich," for which several stories already have been submitted.

"Souls for Sale" Is Given Premiere at N. Y. Capitol

The world premiere of Goldwyn's new Rupert Hughes picture, "Souls For Sale," was held at the Capitol theatre, New York, on Tuesday morning of this week before an invited audience of between 3,000 and 4,000 enthusiastic persons. Many of these were important exhibitors from New York City and from the territory served by the branch exchanges here, in Boston, New Haven, Albany, Philadelphia and Buffalo. Representatives of the New York daily press, of the motion picture trade journals, of the fan magazines, and officials of various film producing organizations attended.

S. L. Rothafel of the Capitol theatre arranged the presentation.

"The film is going to do pictures a world of good," was the consensus of various exhibitors and producers. "It will show the public that motion picture players are hard-working, conscientious persons, who want to do their task well and earn the commendation of picture patrons. They have the same aspirations as well as the same weaknesses that do persons in ordinary walks of life. It's got great audience appeal."

Hodkinson Lists "Affairs of Lady Hamilton"

"The Affairs of Lady Hamilton," an eight-reel special production, is announced as the scheduled release of the W. W. Hodkinson Corporation for April 15.

"The Affairs of Lady Hamilton" taps the well of historical love stories surrounding the colorful career of Lord Nelson, popular English naval hero, and is said to be lavishly presented.

The production is the work of Richard Oswald for the Sterling Film Corporation, and features Liane Haid in the role of Lady Hamilton. Conrad Veidt plays the role of Lord Nelson. Randolph Bartlett edited the titles.

Scenes taken from "Modern Marriage," which co-stars Francis X. Bushman and Beverly Bayne. American Releasing Corporation the distributor.

Story that Charles Jones Is Leaving Fox Denied

FROM the headquarters of the Fox Film Corporation at New York comes the statement that there is no foundation to the rumor that Charles Jones is to sever connections with that company.

Jones has just completed playing the leading role in "The Eleventh Hour," a Lincoln J. Carter stage melodrama made into a photoplay.

Some highlights taken from Metro's release titled "Her Fatal Millions," starring Viola Dana.

F.B.O. Acquires Stories for New Season

"Alex the Great," a romantic adventure story with a baseball flavor, written by H. C. Witwer, has been purchased by F. B. O. from Small, Maynard and Company. Mr. Witwer's "Fighting Blood" stories have already been filmed by F. B. O., and a new series by him is now appearing in Cosmopolitan Magazine will reach the screen shortly through F. B. O. "Alex the Great" will be transferred to the screen as a feature picture.

Edison Marshall, noted writer of stories of the outdoors, will contribute "The Isle of Retribution" to the screen through F. B. O. This is a story of the Northwest. It has been highly popular as a novel.

"Life, Liberty and ——," by Wyndham Martin, which appeared recently in Everybody's Magazine, will serve as a vehicle for one of the F. B. O. male stars. It is a story moving against a background of sporting life. Martin is also the author of "The Man from the Desert," a forthcoming Harry Carey production.

Marvin Wilhite is the author of "Quemado," a western story, which will be picturized by F. B. O. It appeared as a novelette in Popular Magazine.

"The Flaming Soul," another recent purchase, is from the pen of Maravene Thompson, whose play, "The Net," enjoyed a highly successful run on Broadway recently.

$34,000 to Winners of Amer. Releasing Drive

Thirty-four thousand dollars in gold is the cash bonus to be awarded to managers, salesmen and bookers of the American Releasing Corporation who win first places in American Releasing's spring drive, which started March 19th and will last for a period of twelve weeks. This sum represents, according to the claim of American Releasing officials, the largest cash bonus ever offered in motion picture circles for a similar purpose.

Cast Named for New Metro Film "The Law-Bringers"

All the important roles in "The Law-Bringers," the next Reginald Barker production which Louis B. Mayer will present through Metro, have been cast, according to advices received from the coast studios of Mr. Mayer. Actual work on the production has already been begun, and it will follow "Hearts Aflame" as the second Barker photoplay to be released through Metro.

Barbara La Marr, who has been seen in recent Rex Ingram productions for Metro, will enact an important role. Earle Williams is likewise prominently cast. Others of the players selected are Wallace Beery, Joseph Swickard, Renee Adoree, Pat O'Malley, Pat Harmon, and George Kuwa.

The photoplay is based on G. B. Lancaster's novel, "The Law-Bringers," but this title is considered tentative.

Priscilla Dean Completes Work on "Drifting"

"Drifting," Priscilla Dean's new big Universal-Jewel production, has been completed at Universal City and soon will be shipped to New York. This is a screen adaptation of a Broadway stage success by John Colton. It was produced on the stage by William A. Brady a year ago with Alice Brady in the starring role.

Miss Dean plays the role of "Cissie," a drifter from America, who reigns as a striking figure of the underworld in a prominent Chinese seaport.

Among the players in the supporting cast are Wallace Beery, Matt Moore, Tully Marshall, William V. Mong, J. Farrell McDonald, Madame Rose Dione and Anna May Wong, a talented young Chinese screen actress. Two hundred Chinese were used in the picture. Tod Browning directed it.

Paramount Opens Second Office in Java

Arrangements have been completed for the opening of another Paramount exchange in the Far East, according to advices received by E. E. Shauer, manager of the Foreign department of the Famous Players-Lasky Corporation. This new exchange will be located at Sourabaya, Java, and will be the second Paramount distributing center for that island. Donald H. Rodriques has been appointed general manager of the Paramount interests in this territory and will have under his jurisdiction exchanges at Singapore, Batavia, and the new one at Sourabaya. All three exchanges will be operated under the direction of Managing Director John W. Hicks, Jr., of the Famous-Lasky Film Service, Ltd., of Sydney, Australia.

Melford Starts Work on "Salomy Jane"

On March 26, George Melford started his new Paramount production, "Salomy Jane," which, it will be remembered, was Paul Armstrong's play adapted from the Bret Harte story. Waldemar Young wrote the film version and Jacqueline Logan will be seen in the title role. Two other important players will be Maurice Flynn and William Davidson, the latter a well-known Eastern actor and the former already known for some excellent work in Paramount pictures.

In "Broadway Gold," the Truart Film Corporation's release, an Edward Dillon production; Elaine Hammerstein, Elliott Dexter and Kathlyn Williams appear in the leading roles.

Principal Pictures Adopts Franchise Plan

Principal Pictures Corporation announces a plan whereby its productions will be distributed on a franchise basis. Heretofore its pictures have been sold individually, but it has now been decided to distribute the productions to the exchanges collectively. Under the newly inaugurated plan the first group to be made available for local distributors will comprise a series of five productions. These pictures will be as follows:

"The Spider and the Rose," by Gerald Duffy; "Temporary Marriage"; "The Man from Ten Strike," a James Oliver Curwood story; "East Side, West Side," by Leighton Oemun and Henry Hull; and "Bright Lights of Broadway."

"Civilization" Print for Government Archives

Thomas H. Ince has sent a telegram to Senator David I. Walsh, of Massachusetts, praising his efforts to preserve motion pictures of great historical value and offering a special print of "Civilization" for the Government archives.

Senator Walsh is quoted as having said in Washington that the Government is criminally neglecting its duty to future generations by making no effort to preserve motion pictures of great historical value. Several patriotic societies have started a movement to have motion picture preservation archives installed by the Government in Washington, and Senator Walsh is backing this plan.

New Producing Company Is Launched at Stamford

John W. McKay and George Terwilliger are now prominently identified with a newly organized producing company with headquarters at Stamford, Conn. The holding company will operate under the name of Stamford Pictures, Inc.

A plot has been secured and within a month the building of a studio will be under way. According to plans, a three-story plant will be erected with room for three companies. One unit to be owned and operated by Stamford Pictures figures upon making about six pictures a year, some of which will be directed by Terwilliger.

Backers of the new project feel they have an ideal site, as many producing companies have been sending companies to Stamford for outdoor stuff.

Frank Mayo to Play Lead in "Six Days"

Frank Mayo's first role under his long-term contract with Goldwyn Pictures Corporation will be the leading male part in Elinor Glyn's "Six Days," opposite Corinne Griffith.

Besides Miss Griffith and Mr. Mayo, the cast thus far selected for "Six Days" includes Claude King, Myrtle Stedman, and Maude George. Director Charles J. Brabin, who was signed to direct this one picture for Goldwyn and then placed under a long-term contract before he had started work on the production, is now making interiors for the film.

Harry David Is Engaged to Help Put Over "Suzanna"

Mack Sennett has engaged Harry David, formerly managing director of the Mission theatre, Los Angeles, to represent the Sennett interests throughout the country with the idea of aiding exhibitors in the presentation and exploitation of his "Suzanna," starring Mabel Normand, and the five-reel comedy special, "The Shriek of Araby," in which Ben Turpin and Kathryn McGuire are featured. Both these pictures are Allied Producers and Distributors Corporation releases.

David was still connected with the Mission when "Suzanna" was given its premiere at that house. He is carrying extensive advertising and publicity material for the picture with him.

Arthur Loew Goes Abroad for Metro Pictures

Arthur Loew, foreign manager of Metro Pictures Corporation, sailed Tuesday on the Aquitania for an eight weeks' tour of the principal European countries, in the interests of the foreign distribution of Metro pictures. Accompanied by Mrs. Loew, he will visit England, France, Italy, Spain, Sweden and as many other countries as his time will allow.

The purpose which occasioned Mr. Loew's departure is the making of arrangements abroad to release Metro photoplays in the principal Continental countries. He will endeavor to conclude pending negotiations for the presentation of the company's releases, by arranging for their distribution through the leading European mediums.

The international scope of Metro is thus being widened by his activities, the work having been inaugurated by Marcus Loew on his foreign visit last year.

Tourneur Names Cast for "Brass Bottle"

Maurice Tourneur has surrounded himself with a talented aggregation of players for his picturization of "The Brass Bottle," to be produced by M. C. Levee.

For the leading character of Horace Ventimore, the young architect, Tourneur has selected Harry Myers, who will portray a role similar to that he pictured in "The Connecticut Yankee." For the part of Fakrash-el-Aamash, the genii, the director has engaged Ernest Torrance. Tully Marshall as Professor Futvoye, Clarissa Selwyn as Mrs. Futvoye, Ford Sterling at Rapkin, Aggie Herring as Mrs. Rapkin, Charlotte Marriam as Sylvia Futvoye and Ed Jobson as Samuel Wackerbath, comprises the other portrayers of the leading characters.

Distinctive Will Produce "The Steadfast Heart"

Distinctive Pictures Corporation is making a picturization of "The Steadfast Heart," a Clarence Budington Kelland story now appearing serially in Collier's. Edith Roberts will be featured with Joseph Striker. Sheridan Hall is directing the picture.

The full cast has been chosen as follows: Edith Roberts, Joe Depew, Joseph Striker, Jerry Devine, Hugh Huntley, Wm. B. Mack, Wm. Black, Marrio Majeroni, S. Tansey, Harlen Knight, Mary Alden, Walter Lewis, Louis Fierce, Mildred Arden and Helen Strickland.

Hodkinson Employees Hold Big Theatre Party

A theatre party was recently given to its employees by the W. W. Hodkinson Corporation at the performance of "Liza," a musical comedy, at the Bayes theatre. The entire organization, numbering some seventy-five department heads and employees, participated in the affair, which was one of the frequent "get-together" functions of the Hodkinson organization.

"Wolf Fangs" Changed to "The White Silence"

"The White Silence" is the title definitely chosen by the Warner Brothers for the production which has been announced under the working title of "Wolf Fangs," featuring the Belgian police dog, Rin-Tin-Tin. The production is nearing the stages of completion under the supervision of Harry Rapf. Chester M. Franklin is directing.

Pre-Release Showing Held for "The Bright Shawl"

"The Bright Shawl," starring Richard Barthelmess, an Inspiration production for First National distribution, was given its first prerelease showing last Monday evening at the Rialto theatre, South Norwalk, Conn., of which A. M. Hamilton is manager.

First Nat'l Buys Rights to "Flaming Youth"

"Flaming Youth" by Warner Fabian, has been purchased by First National and in all probability will be filmed in time for release early next season. The story was published in book form by Boni and Liveright and is running serially in the Metropolitan Magazine.

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William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
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B. P. Fineman Back Again in Producing Field

B. P. Fineman is back in Hollywood producing again after an absence of a year, during which he was chiefly engaged with the marketing of his productions out of New York. Fineman has taken over the Principal Pictures studios.

The first picture to be produced by Fineman will be "Don't Marry for Money," a collaboration by Hope Loring and Louis Duryea Lighton. It is a society drama. Fineman is now seeking a director and choosing a cast.

Goldwyn District Managers Hold Conference in N. Y.

The district managers of the Goldwyn Distributing Corporation were called into New York last week for a sales conference with James R. Grainger and other company officials.

Those in attendance included George Hickey, Chicago; William Truog, Kansas City; J. A. Koerpel, Cleveland; Arthur Lucas, Boston; J. A. Chantler, Toronto; Sam Eckman, Jr., New York; and Felix Mendelssohn, Philadelphia.

Dwan Starts "Lawful Larceny" for Paramount

Allen Dwan has started production of his new Paramount picture, "Lawful Larceny," adapted by John Lynch from Samuel Shipman's stage play of the same name, at the company's Long Island studio. The featured players in the cast are Hope Hampton, Nita Naldi, Conrad Nagel, and Lew Cody. Hal Rosson is photographing the picture and Dick Rosson is Mr. Dwan's assistant.

Tony Sarg to Prepare Art Lobby Displays

Tony Sarg has been added to the staff of experts engaged by Oscar Price and Harry Aitken. Mr. Sarg, generally acknowledged to be one of America's foremost artists, will devote his time to the preparation of some artistic lobby displays.

Tarkington Boy Stories in Production for 1st Nat'l

William Beaudine has started camera work on "Penrod and Sam," a screen version of Booth Tarkington's stories of typical American boy life in the average-sized town. The picture is for First National and is being "shot" at the Hollywood studios.

The players include: Benny Alexander, Irene Rich, William V. Mong, Rockliffe Fellowes, Mary Philbin, Gareth Hughes, Buddy and Gertie Messinger, and the colored "twins," for Herman and Verman."

The company is under the management of J. K. McDonald, who headed the companies which produced the Buddy Messinger and the Little Johnny Jones series of pictures founded on American child-life.

Mayer to Produce Robert Service Story for Metro

The rights to Robert W. Service's story, "The Trail of Ninety-Eight" have been secured by Louis B. Mayer for production as a motion picture by Reginald Barker. It is to be released by Metro Pictures Corporation, following the completion of "The Law-Bringers," the present Barker production.

The photoplay deals with the famous gold rush, and an entire company will make the trip to the Yukon Trail for the filming of the story.

Assoc. Exhibitors Add to Sales Organization

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the appointment of W. T. Richards to the force working out of the New Orleans branch office, U. H. Robinson to Des Moines, Bert Mendelson to Philadelphia, and Randolph Elliott to Kansas City. A. Cunningham is the new branch sales manager at Salt Lake City, succeeding the late Lawrence J. Baratte.

Fox Sets "Bucking the Barrier" for April 1st

Fox Film Corporation announces two releases for the week of March 31, a Dustin Farnum production and a Sunshine Comedy.

"Bucking the Barrier," the Farnum feature, was written by George Goodchild and adapted to the screen by Jack Strumwasser. Colin Campbell directed. Arline Pretty is the star's leading woman. The schedule places April 1st as release day. The Sunshine Comedy is titled, "The Mummy."

Foreign Distribution Set for Talmadge Pictures

Announcement is made by First National that contracts have been closed with the H. A. P. Film Co., Hoefgade 9, The Hague, Holland, for the distribution of "The Eternal Flame," starring Norma Talmadge and "East Is West," starring Constance Talmadge.

Holubar Signs to Make Four for Metro

Allan Holubar has signed a contract with Metro, according to advices from the coast. He is to produce four pictures at the Metro studio, work to start May 1. The pictures will be released as Holubar specials.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

Jess Robbins has completed the filming of his fourth subject starring Edward Horton for release by Vitagraph. The title of this subject is "The Crash."

Phil Goldstone is now engaged in the editing of "Danger Ahead," starring Richard Talmadge, and "Fighter's Paradise," starring Snowy Baker. Baker will make his next appearance in "The White Panther" under the direction of William Howard. William Fairbanks has been placed under contract by Phil Goldstone, and he will appear at the head of an all-star cast in "What Women Want."

Norma Talmadge and Constance Talmadge started their new subjects this week. The cast for Norma's new subject, titled "Ashes of Vengeance," now includes Conway Tearle, Wallace Beery, Josephine Crowell, Betty Francis, Claire McDowell, Courtenay Foote, James Cooley, Andre de Beranger, Boyd Irwin, Winter Hall, William Clifford, Murdock McQuarrie, Hector V. Sarno and Earl Schenenck. Frank Lloyd is directing the subject; Harry Weil is assistant director. Antonio Gaudio and Ray Burger are the first and second cameramen, respectively.

The cast supporting Constance Talmadge in "Dulcy," includes Jack Mulhall, Claude Gillingwater, Ann Wilson, Ann Cornwall, Andre de Beranger, Milla Davenport, Gilbert Douglas, Lucy Beaumont and Fred Cavena.

Robert Thornby is directing Guy Bates Post in "The Man from Ten Strike." The principal members of the supporting cast include Mitchell Lewis, Cleo Madison and Grace Darmond.

The complete cast for "The Meanest Man in the World," adapted from George Cohan's play, includes Bert Lytell, Syrant Washburn, Blanche Sweet, Lionel Belmore, Maryon Aye, Helen Lynch, Carl Stockdale, Lincoln Stedman, William Conklin, Forrest Robinson, Victor Potel, Ward Crane, Frank Campeau and Tully Marshall. This subject is being directed by Eddie Cline at the United Studios.

Charles O. Bowman and B. P. Fineman have leased space at Principal Pictures Studios and are filming "Don't Marry for Money," with Ruby de Remer, House Peters, Cyril Chadwick, Aileen Pringle, Christine Mayo and Wedgwood Nowell in the cast. Clarence Brown is directing the production.

The Forman Company, filming "The Broken Wing" for B. P. Schulberg, is back from the border south of Albuquerque, where they took the battle scenes, using fifteen hundred Indians and Mexicans. An old-time feud existed between some of the combatants and several were injured, though none fatally.

Gasnier is now editing "Daughters of the Rich" while producing the same. Schulberg has offered a $10,000 award for acceptable titles.

Warner Baxter will be starred in "Blow Your Own Horn." The production is beginning this week, though the director has not yet been named, on a continuity by Rex Taylor from the Owen Davis play.

James W. Horne has been placed under contract to direct for one year, following the completion of "Now You See It," from the original by Windham Gittens and Helmar Bergman.

Chester Bennett has completed the Jane Novak subject, "Divorce."

Emory Johnson has completed "West Bound Limited," which glorifies the railroad men.

Emile Chautard is editing "Daytime Wives."

Ernest C. Warde has been placed under contract to direct for Robertson-Cole for one year.

Patricia Palmer and "Ranger Bill" Miller have been selected to head an all-star cast which will interpret the latest original screen story written by J. Stewart Woodhouse. It will be produced in and around San Francisco by Max Miller Productions Company.

Jules Cronjager will be chief cameraman for the filming of "Tutankhamen," which is being made by William P. S. Earle. Working with Cronjager as second cameraman will be Joe Goodrich.

James Harrison is back in town after an absence of nearly two years, during which he has been playing in Eastern-made pictures. Harrison accompanied Charles H. Christie to Los Angeles this week. He was with the Christie company for three years and played in about fifty of their pictures before going West to appear in feature productions.

Another ten days will see the completion of "The Girl of the Golden West," which Edwin Carew is producing for First National release. At present the cameras are grinding away both day and night on the interiors of the Polka saloon, the set in which most of the action of the story takes place.

Dancing instructors have been added to the technical staff of Edwin Carewe's "The Girl of the Golden West." J. Warren Kerrigan and Sylvia Breamer are learning dances of seventy years ago in order to meet the demands of the script.

Betty Blythe is now completing work on "The Girl Who Got Everything," the last of her series of four starring vehicles under the banner of Whitman Bennett. The production is being filmed at the Yonkers studio.

Bert Woodruff has put his name to the dotted line on a contract to work in Frank Borzage's first production for Arthur H. Jacobs, "Sands of Time." "Uncle Chet," as he is familiarly known at the studios, will be remembered for his portrayal of Old Man Green in "Paris Green" and a similar character in "Greased Lightnin'."

Miss Dupont has replaced Betty Francisco in the cast of "The Broken Wing," the stage play by Paul Dickey and Charles W. Goddard, which Tom Forman began this week for B. F. Schulberg. The altered cast now reads Miriam Cooper, Kenneth Harlan, Walter Long, Miss Dupont, Richard Tucker, Evelyn Selbie, Edwin J. Brady and Ferdinand Munier.

Pauline Garon, beautiful flapper of "Adam's Rib," has begun work on her role in "Sands of Time," the Frank Borzage production for First National, in which she plays the leading feminine role.

Herman and Verman, colored youngsters, who brought many a laugh in Marshall Neilan's "Penrod," are appearing in the First National cast of "Penrod and Sam," now being directed by William Beaudine.

The huge Gramercy Park set at the United Studios, for use in Frank Borzage's "Sands of Time," has been completed. Former residents of the artists' colony of New York are seen daily pointing out just where they had studios when they were in the East.

First sets for Maurice Tourneur's "The Brass Bottle," which he will make for First National release, are going up at the United Studios in Los Angeles.

Cutting and editing of James Young's "Wandering Daughters," his initial First National production, has begun at the United Studios in Los Angeles.

Kathlene Martyn is the latest stage satellite to be signed by C. C. Burr.

Scenes from "Your Friend and Mine"—the Sawyer-Lubin Production for Metro.

On the Goldwyn Lot

The screen rights for Elinor Glyn's "Three Weeks" have been purchased. James Kirkwood has been placed under contract.

Jane Mathis is preparing the continuity of "In the Palace of the King," by F. Marion Crawford. Emmett Flynn will direct.

Charles J. Brabin is beginning "Six Weeks." The cast includes Corinne Griffith, Frank Mayo, Myrtle Stedman, Maude George, Claude King, Charles Clary.

"The Day of Faith," an Arthur Somers Roche story, will be the first for Tod Browning.

Charles Whittaker, scenarioist, is en route to the coast for Goldwyn. King Vidor is making the final scenes for "Three Wise ools."

Director Clarence Barger and "Red Lights" company are at Carisso Gorge on the Mexican border. Jesse D. Hampton is this week filming the fight scenes for "The Spoilers."

Edward Dillon is directing "Broadway Gold" for Goldwyn. It stars Elaine Hammerstein.

The complete cast for the Cosmopolitan production being directed by George W. Hill and Frances Marion, from the Jack Boyle story, "The Daughter of McGinn," includes Colleen Moore, Forest Stanley, George Cooper, Carmelita Geraghty and Margaret Seddon.

William Haines has joined the company producing "Three Wise Fools" under the direction of King Vidor. He is playing the juvenile lead.

Lambert Hillyer and the company producing Jesse D. Hampton's refilming of Rex Beach's Alaskan novel, "The Spoilers," have returned to the Goldwyn studios from

location at Balboa Beach and will film the interiors at the studios.

Marshall Neilan has wired the Goldwyn studios in Culver City that he and his company making a sequence of scenes for his "The Eternal Three" in Mexico City have been officially received by representatives of the government and that the coming of the company has aroused a great deal of interest. After finishing the Mexico City scenes, Mr. Neilan will take his company to an immense ranch leased near Chapultepec for a week.

Erich von Stroheim started photography on "Creed," his own adaptation of Frank Norris' novel, "McTeague," in San Francisco last Wednesday.

The twenty-three members of the Congressional party investigating the Boulder Canyon Dam, including Senators Norris of Nebraska and Ashurst of Arizona, were invited by Director Clarence Badger to appear as extras in "Red Lights."

At Universal City

Herbert Rawlinson's subject originally titled "Twenty Dollars," will be released under the title of "Fools and Riches."

The "Leather Pushers" troupe, under the direction of Earl Kenton, has gone to Truckee.

Hoot Gibson, Edward Sedgwick and Blinkie Coon are on the Mexican border making cavalry scenes.

Jack Conway will direct Gladys Walton in "Sawdust," a Courtney Riley Cooper story of circus life.

Edward Laemmle has completed the "Oregon Trail" serial. He leaves for the East immediately, and on April 8 will be married in Chicago to Miss Peppi Heller.

Gardner Bradford has been appointed supervisor of the editing department by Eugene H. Roth.

Frank Messenger and J. Marchant, former assistant cameramen will co-direct the serial titled "Daniel Boone," featuring Jack Mower and Eileen Sedgwick.

King Baggot will direct the next Richard Rawlins subject, "Thicker Than Water." The cast supporting Hoot Gibson includes Esther Ralston, Dewitt Jennings, Marhilde Brundage, Donald Hatseel, Charles E. French and William Lawrence.

"Burning Words," a Northwest Mounted story by Harrison Warren Jacobs, will be the first starring vehicle for Roy Stewart, under the direction of Stuart Paton. The cast includes Laura La Plante, Harold Goodwin, William Walsh, Edith Yorke, Alfred Fisher, Noble Johnson, Harry Carter and George McDaniels.

The complete cast for the "Leather Pushers" third series includes Hayden Stevenson, Elinor Field, Gertrude Olmstead, Melbourne McDowell, Ed Kennedy, Harry Lorraine, Kid Wagner and Jack Henderson.

Edward T. Lowe, Jr., is adapting the story, "The Prisoner," and "The Hunchback of Notre Dame." Conway will select his cast within a few days.

"The Self-made Wife" will be the material for the next all-star production which Jack Conway will direct.

Esther Ralston will have the leading feminine role in "Pure Grit," a Hoot Gibson starring vehicle, now being filmed at Universal City under the direction of Edward Sedgwick.

With Paramount Units

William DeMille has started work on "Only Thirty-Eight," adapted from A. E. Thomas' play. Clara Beranger wrote the adaptation. The cast included Elliott Dexter as the professor, May McAvoy in the leading role, George Fawcett, Lois Wilson, Robert Agnew.

James Cruze and his company have returned to Hollywood from New York.

Cecil DeMille will not start work on "The Ten Commandments" for at least six weeks, as preparations for actual production work will require that interval.

Director Charles Maigne has begun "The Silent Partner" with Leatrice Joy and Owen Moore in the leading roles.

Jacqueline Logan, Maurice Flynn and William Davidson are the principals in "Salomy Jane," which is being produced by George Melford. The adaptation was written by Waldemar Young.

Director Rob Wagner has left Hollywood for Pleasanton to film exteriors for "Fair Week," in which Walter Hiers will appear in the featured role. Constance Wilson, sister of Lois, who played a bit in "The Covered Wagon," has been selected as leading woman for Hiers in this subject. The rest of the cast includes J. Farrell McDonald, Bobbie Mack, Mary Jane Irving, Newt Erickson, Carmen Phillips and others.

The "Our Gang" comedy, Pathe, in which the above scenes occur, is titled "A Pleasant Journey."

Other subjects in production are: "The Woman with Four Faces," starring Betty Compson under the direction of Herbert Brenon; "The Cheat," with Pola Negri, George Fitzmaurice directing; "Children of Jazz," Jerome Storm directing, with an all-star cast; "Bluebeard's Eighth Wife," starring Gloria Swanson under the direction of Sam Woods.

General Manager Charles Eyton went to San Francisco this week to bid good-bye to his wife, Kathleen Williams, who is leaving for China on a three months' vacation.

Edward S. Curtis and Bert Glennon have been appointed photographers for Cecil B. DeMille productions.

Jack Richardson is essaying the part of the sheriff in Dorothy Dalton's new Paramount picture, "Fog Bound," which Irvin Willat is producing at the Long Island studio.

With Sennett Comedians

Mack Sennett will resume production activities this week in fulfillment of his recently signed Pathe contract. By the end of the week five units will be at work.

William Seiter is directing "The Extra Girl," which is Phyllis Haver's initial starring vehicle. Ralph Graves appears opposite Miss Haver.

Roy Del Ruth is directing "Mud Pies and Puddles," with Harry Gribbon, Lila Leslie, Kewpie Morgan, Alberta Vaughn, Jackie Lucas and "Teddy."

Mel Brown is directing Ben Turpin in a special two-reel production titled "Where Is My Wandering Boy This Evening?" In the cast are Priscilla Bonner, Dot Farley, Madeline Hurlock and James Finlayson.

Chester Wallace is directing Billy Bevan, Harry Gribbon, Eugenie Gilbert, Dot Farley in a domestic economy subject.

"Mary Ann" is the title of the new subject selected as Mable Normand's next stellar vehicle.

Richard Jones has been appointed the supervising director of all Mack Sennett's comedy and feature companies. He will supervise the story material, select casts, wardrobes and conduct rehearsals.

Warner Brothers Items

Herman Raymaker and Al Santell have completed filming of six one-reel subjects showing the life of Gene Sarazen, champion golfer of the world. Julien Josephson has completed an original story titled, "Printers Devil," for Wesley Barry, who returns from a vaudeville tour this week. Direction will be by William Beaudine.

The title of "Wolf Fangs" has been changed to "The White Silence." It will require five weeks more to complete this Harry Rapf production, directed by Chester Franklin.

Gus Miller, special exchange representative of Warner Brothers, is spending the week at the studio.

Merit Film Corp. Suggests Ad for Serial

The Merit Film Corporation, distributing the new Arrow serial, "The Fighting Skipper," starring Peggy O'Day, Francis Ford and Jack Perrin, have inaugurated an inexpensive advertising stunt, based on a Tongue Twister Contest.

They have sent out a letter to all the exhibitors handling the picture, advising them of this contest and offering three prizes: the first, twenty-five dollars; the second, fifteen dollars; and the third, ten dollars; and give them a sample tongue twister as follows:

Tantalizing Thrills That Thoroughly Thrill Thankful Throngs!

This is a simple and inexpensive idea which any exhibitor can adopt and which should prove very successful.

Clara Kimball Young in some scenes of "The Woman of Bronze," a Harry Garson production for Metro

PROGRAMS FOR THE WEEK OF MARCH 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Current Events—Capitol Magazine
Prologue — Impressions of "Carmen," introducing nine vocal and dance numbers.
Feature—Suzanna, Mabel Normand —Allied P. & D.
Prologue to Comedy—Presented by Thalia Zanou, T. J. Dowd and J. Parker Coombs.
Comedy — The Big Show, Our Gang—Pathe.
Recessional—Organ, "The Palms."

Rialto Theatre—

Overture—"1849" and Riesenfeld's Classical Jazz.
Scenic—Through the Great Lakes to the Sea, Barnet.
Music—Violin Solo, "Concerto in E. Minor," Michael Mischakoff.
Current Events—Rialto Magazine.
Vocal — "King of the Vikings," Frank Robbins, bariton.e
Feature — The Leopardess, Alice Brady—Paramount.
Comedy—Before the Public, Snub Pollard—Pathe.

Rivoli Theatre—

Overture—"1812" and Riesenfeld's Classical Jazz.
Scenic—Sea of Dreams.
Divertissement — The Three Little Maids, dance.
Current Events—Rivoli Pictorial.
Vocal—"Villanelle," Helen Yorke, soprano.
Feature—Grumpy, William DeMille —Paramount.
Cartoon—The Ghost Breaker, Felix the Cat.

The Metropolitan theatre, Baltimore, used this art ad on "Drums of Fate."

Art ad for "The Beautiful and Damned" at the Strand theatre, Omaha

Cameo Theatre—

Feature—Down to the Sea in Ships —Hodkinson. (Continued.)

Criterion Theatre—

Feature — The Covered Wagon — Paramount. (Continued.)

Mark-Strand Theatre—

Overture — Excerpt from "Sweethearts," Strand Symphony Orchestra.
Current Events—Mark-Strand Topical Review.
Prologue—"Little Church Around the Corner," George Reardon, baritone.
Feature—The Little Church Around the Corner—Warner Brothers, and Bell Boy 13, Douglas MacLean—First National.

Central Theatre—

Feature—The Queen of Sin, Ben Blumenthal.

BROOKLYN

Mark-Strand Theatre—

Overture—"Holy Week Suite," including orchestra and vocal numbers.
Vocal—"The Song of Songs," Estelle Carey, soprano.
Current Events—Mark-Strand Topical Review.
Music—Symphonized Jazz.
Feature—The Little Church Around the Corner—Warner Brothers, and Bell Boy 13, Douglas MacLean—First National.
Added Attraction—Einstein's Theory of Relativity, shown only at 11 a. m.

LOS ANGELES

Grauman's Metropolitan Theatre—

Overture—"Il Guarany."
Current Events—Pathe News.
Specialty — Dance, "The Easter Lily," with Easter and Hazleton.
Novelty—Pathecolor, Hats for Tomorrow and Treasures in Leather.
Vocal — "The Holy City," basso with organ solo.
Scenic — Fishing for Tarpon, Lyman Howe.
Comedy—Dogville.
Added Attraction — Yerkes S. S. Flotilla Orchestra in four-number jazz concert.
Feature—The Nth Commandment —Paramount.

Grauman's Theatre—

Overture — Selections from "Carmen."
Current Events—Pathe News.
Vocal—"The Palms," soprano with organ.
Comedy—Second Childhood.
Added Attraction — Personal appearance of Milton Sills.
Feature—Chicago Sal—Fox.

Grauman's Rialto Theatre—

Feature—Bella Donna, Pola Negri —Paramount. (Second week.)

Grauman's Hollywood Egyptian Theatre—

Feature — Douglas Fairbanks in Robin Hood — United Artists. (Twenty-third week.)

Symphony Theatre—

Current Events—Fox News.
Comedy—Hoboes De Luxe.
Feature—The Flame of Life, Priscilla Dean—Universal.

Loew's State Theatre—

Current Events — International News.
Specialty—Theodore Adolphus and three in dance.
Novelty—In a Garden—Prizma.
Specialty—Musical Act, "Southern Moonlight," fifteen people.
Scenic—Scraps.
Music—Symphony Orchestra Concert, "Il Guarany," "The Merry Widow" and "You've Got to Go See Mamma Every Night."
Feature—Making a Man, Jack Holt —Paramount.

Mission Theatre—

Current Events — International News.
Comedy—Dog Sense.
Overture—"Madame Butterfly."
Music—Violin Solo, "Amoroso"; Orchestra, "Crinoline Days."
Feature—The Girl I Love, Charles Ray—United Artists.

California Theatre—

Current Events — International and Fox News.
Overture—"Dance of the Hours," "The Holy City" and Syncopated Impressions.
Novelty—Topics of the Day.
Feature — Garrison's Finish, Jack Pickord—Allied P & D.

Kinema Theatre—

Overture—"Home, Sweet Home, with Variations."
Novelty—Topics of the Day.
Comedy—Peg o' the Movies.
Current Events — International News.
Novelty—Waltz Ballet, Prizma.
Feature — The Pilgrim — Charlie Chaplin—First National.

Miller's Theatre—

Feature — Driven — Universal. (Moved here from California, second week.)

Pantages Theatre—

Feature—What Fools Men Are.
Seven acts of vaudeville.

Hillstreet Theatre—

Feature—While Justice Waits—Universal.
Serial—Around the World in

MISSION
Beginning Next Wednesday March 21st at 11 A.M.
CHARLES RAY
In his second elaborate United Artists Production
"The GIRL I LOVED"
Based on the immortal poem by James Whitcomb Riley
the actual romance of a great poet visualized on the screen in a picture that will burn into your memory
D.W. GRIFFITH'S
"ONE EXCITING NIGHT"
The Most Thrilling Mystery Romance You Ever Saw
DIRECTED BY JOSEPH DE GRASSE
AN EVENT FOR RAY FANS
GINO SEVERI, SENSATIONAL VIOLIN SOLOIST

Three-column ad on "The Girl I Loved" at the Mission theatre, Los Angeles

"Daddy" was advertised in this manner by the Capitol theatre, Detroit

Eighteen Days.
Current Events — International News.
Novelty—The Alley Cat—Aesop's Fable.
Seven acts of vaudeville.

CHICAGO

Chicago Theatre—
Overture — Gems from Grand Opera.
Current Events—News Weekly.
Music—Violin Solo—Eugene Dubois, violinist; Joseph Koestner, pianist, "Minuet," "Love's Greetings."
Scenic.
Music—Organ Solo—"I'm Just a Little Blue."
Novelty—Topics of the Day.
Specialty — "The Trumpeter"—Chicago Theatre Quartette
Feature—Daddy—Jackie Coogan—First National.
Comedy.

Tivoli Theatre—
Overture—"Beautiful Galathea."
Specialty—Campbell Sisters singing Songs of the South.
Novelty—Topics of the Day.
Music—Organ Solo—"When the Leaves Come Tumbling Down"—Milton Charles at the organ.
Current Events—News Weekly.
Specialty—Fred Berrens, assisted by Monya and Apollo, in "Fantastique Moments Musicale."
Feature — The Christian — Goldwyn.
Comedy.

Riviera Theatre—
Overture—"William Tell."
Scenic.
Specialty — Jess Libonati, xylophone solo.
Current Events—News Weekly.
Novelty—Topics of the Day.
Specialty—"Dresden China Dolls."
Feature — The Christian — Goldwyn.

Roosevelt Theatre—
Feature — The Pilgrim — Charles Chaplin—First National.

McVicker's Theatre—
Overture—"Carmen" and Classical Jazz, "Falling."
Specialty "Springtime of Youth."
Music—Organ Solo—"Down In Maryland." W. Remington Welch, organist.
Current Events—McVicker's News and Views.
Specialty—Nora Bayes, singing new songs.
Feature—Grumpy—Theodore Roberts—Paramount.
Comedy—Tips.

Woodlawn Theatre—
Organ Solo—Selected.
Current Events—Woodlawn News and Views.
Overture—"William Tell."
Novelty—Fun from the Press.
Scenic.
Feature—Java Head—Paramount.
Added Attraction—The Leather Pushers.

Randolph Theatre—
Music—Organ selections.
Current Events — International News.
Comedy—The Kid Reporter.
Feature—Nobody's Bride—Herbert Rawlinson—Universal.

BOSTON

Loew's State—
Overture—Orchestra.
Specialty—Pathe Review.
Comedy—Day Dreams.
Overture—"Orpheus."
Current Events—Pathe News.
Feature—Adam's Rib—Paramount.
Recessional—Orchestra.

Loew's Orpheum—
Overture—Organ.
Current Events—Pathe News.
Novelty—Topics of the Day.
Overture—Orchestra.
Feature—Your Friend and Mine—Metro.
Comedy—Day Dreams.
Recessional—Organ.

Boston Theatre—
Overture—Organ.
Current Events—Pathe News.
Novelty—Topics of the Day
Overture—Orchestra.
Specialty—Aesop's Fable.
Feature—The Buster—Fox.
Comedy—The Wise Birds.

PHILADELPHIA

Stanley Theatre—
Overture—"Morning Will Come," and "Love Sends a Little Gift of Roses."
Current Events — Fox and Pathe News.
Fashion Show — Gimbel's Revue with living models in tableaux, and with Lubovska, dancer, in Dance of Egypt, and Eileen Van Biene, soloist, in vocal selections.
Feature Jazzmania Mae Murray —Metro.
Educational — Delaware River Bridge in 1926.
Music—Organ selection—Melodies from "Bombo."
Novelty—Fun from the Press.

Stanton Theatre—
Current Events—Fox News.
Feature — Douglas Fairbanks in Robinhood — United Artists — Eighth week.

Aldine Theatre—
Current Events—Pathe and International News.
Novelty—Fun from the Press.
Feature — Bellboy 13 — Douglas MacLean—First National.

Karlton Theatre—
Current Events—Pathe News.
Comedy—Hot Water.
Novelty — Screen Snapshots and Kinograms.
Feature—A Front Page Story—Vitagraph.

Palace Theatre—
Current Events—Pathe News.
Novelty—Fun from the Press.
Feature—The Flirt—Universal.

Victoria Theatre—
Current Events—Pathe News.
Comedy—Hot Water.
Novelty—Screen Snapshots.
Feature — The Third Alarm — F. B. O.

Arcadia Theatre—
Current Events—Pathe News.
Cartoon—Felix Wins Out.
Novelty—Movie Chats.
Feature—The Nth Commandment —Paramount.

Capitol Theatre—
Novelty—Kinograms.
Cartoon—Felix in the Bone Age.
Feature—Hearts Aflame—Metro.

All the World Knows the Appeal of
"HUMORESQUE"
"MIGHTY LAK' A ROSE"
"THE MIRACLE MAN"
If ANOTHER SUCH GREAT PLAY WERE FOUND WOULD YOU GO AND SEE IT?
'THE LITTLE CHURCH AROUND THE CORNER'
A all embodying romances we have booked becomes we consider it one of the best rules of its kind the screen has brought forth
CLAIRE WINDSOR
KENNETH HARLAN
HOBART BOSWORTH
ALEC B. FRANCIS
PAULINE STARK
WALTER LONG
AND A CAST OF 10,000
SPECIAL
Just Arrived Direct From Holland
"THE EX-KAISER IN EXILE"
The first and ONLY motion pictures ever taken of William of Germany and showing his day by day life behind the barred gates of his Holland estate
The Most Sensational Short Subject Ever Filmed
Something the World Has Waited to See
MADISON
GD. CIRCUS PARK AT WOODWARD
DAILY 11 A.M. TO 11 P.M.
MADISON FAMOUS ORCHESTRA
Taylor, Macy & Hawks, Organists

The Madison theatre, Detroit, used this on "The Little Church Around the Corner"

Regent Theatre—
Current Events—Screen Review.
Feature—The Hero—Al Lichtman.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture — "Southern Rhapsody."
Current Events — Minute Views and Current News.
Novelty—Pointed Paragraphs.
Vocal — Dorothy Jardon singing "Crinoline Days," assisted by Sonia in dance specialty.
Comedy—The Balloonatic.
Specialty — Rita Owen in Chicken Reel.
Feature—Crinoline and Romance—Viola Dana—Metro.

Tivoli Theatre—
Overture—Special numbers.
Feature — Bell Boy 13. Douglass MacLean—First National.

California Theatre—
Overture — Novelty concert, five numbers.
Current Events — Theatre News Letter.
Comedy—Broke.
Feature—Ninety and Nine—Vitagraph.

Granada Theatre—
Overture — Synco - Symphonists in "School Days," with seven musical numbers.
Novelty—Fun from the Press.
Feature—Daddy, Jackie Coogan—First National.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture — "Hungarian Rhapsody No. 3."
Current Events—Pathe News.
Comedy—Pest of the Storm Country—Louise Fazenda.
Feature—The Light in the Dark—Hope Hampton — First National.

Loew's Palace Theatre—
Overture — "Songs of the Old Days.
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Aesop's Fable.
Feature — The Girl I Loved—Charles Ray—United Artists.

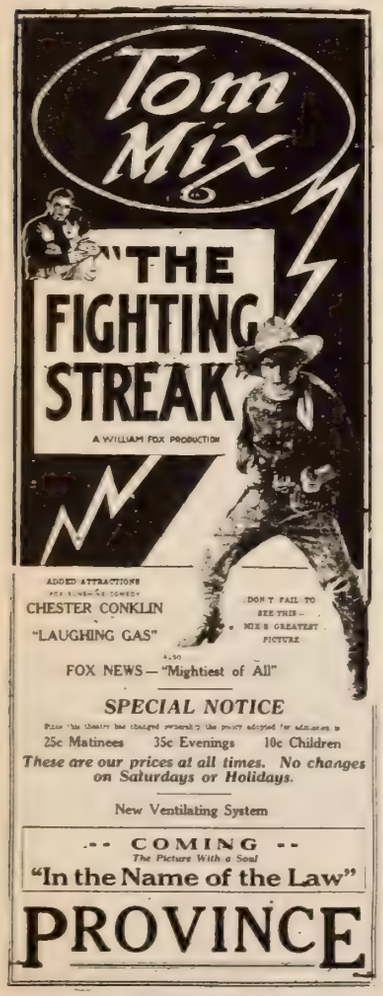
SAXE'S
STRAND
Under the Personal Direction of Ed. J. Wentzel
The Luxury Show of 1923
MAE MURRAY
In Her Latest and Most Extraordinary Production
"JAZZMANIA"
Nine reels of luxury, lavishness and love amid scenes of splendor.
Without a doubt the BIGGEST picture Mae Murray ever made.
The Strand has given this production a setting and accompaniment that measures up to the beauty of the photoplay and lavishness of the sets, providing it with a prologue and musical interpretation that cannot be duplicated in any other theater in the city.
THE PROLOGUE
An Elaborate Stage Presentation
"JAZZMANIA"
Featuring
THE NEWLY AUGMENTED STRAND SYNCO-SYMPHONISTS
A rare combination of rhythm, melody, artistry, jazz and ragtime.
C. G. CONN INSTRUMENTS USED EXCLUSIVELY.
A METRO PICTURE
Every Conceivable Style of Stepping Executed by Mae Murray in This Photoplay

Saxe's Strand, Milwaukee, used this "Jazzmania" display ad

Loew's Columbia Theatre—
Current Events—International News.
Feature—Glimpses of the Moon—Bebe Daniels—Paramount.
Moore's Rialto Theatre—
Overture—"Orange Blossoms."
Comedy—Pop Tuttle's Pole Cat Plot.
Current Events—Fox News.
Feature—Thorns and Orange Blossoms—Al Lichtman.

BALTIMORE

Rivoli Theatre—
Overture—"Sally," Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Novelty—Pithy Paragraphs.
Novelty—The Mystery Box.
Cartoon—The Alley Cat, Aesop's Fable.
Specialty—Vocal solo.
Feature—Bell Boy 13—Douglas MacLean—First National.
Comedy—Day Dreams.
Recessional—Organ.
Century Theatre—
Overture—Century Symphony Orchestra.
Comedy—Hold Tight.
Current Events—Century Topical Review.
Specialty—Vocal selections.
Feature—Adam and Eva—Marion Davies—Paramount.
New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—The Five-Fifteen.
Specialty—Vocal solo.


Tom Mix
"THE FIGHTING STREAK"
A WILLIAM FOX PRODUCTION
ADDED ATTRACTIONS
CHESTER CONKLIN
"LAUGHING GAS"
DON'T FAIL TO SEE THIS — MIX'S GREATEST PICTURE
ALSO
FOX NEWS—"Mightiest of All"
SPECIAL NOTICE
25c Matinees 35c Evenings 10c Children
These are our prices at all times. No changes on Saturdays or Holidays.
New Ventilating System
-- COMING --
The Picture With a Soul
"In the Name of the Law"
PROVINCE

Ad on "The Fighting Streak" used in connection with its run at the Province theatre, Winnipeg

Type and cut ad prepared by Arthur Swanke, of the Rialto, El Dorado, Ark., on "When Knighthood Was in Flower"

Feature—Racing Hearts, Agnes Ayres—Paramount.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Metropolitan Topical Review.
Comedy—Loyd Hamilton subject.
Cartoon—Heeza Liar comedy.
Feature—Prince and the Pauper—Tibi Lubin—American Releasing.
Parkway Theatre—
Overture—Parkway Concert Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Feature—The Darling of the Rich—Betty Blythe—State Rights.

NEWARK

Branford Theatre—
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Music—Organ solo, "Carolina in the Morning."
Divertissement—A Whimsical Revue, dance number with 33 girls.
Comedy—Casey Jones, Jr.
Feature—Light in the Dark, Hope Hampton—First National.
Overture—"Slavic Rhapsody."

SEATTLE

Coliseum Theatre—
Overture—"Carnival of Venice."
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.
Comedy—Hold Tight.
Feature—Making a Man—Jack Holt—Paramount.
Music—Piano solo, "Prelude in C Sharp Minor."
Columbia Theatre—
Feature—Driven—Universal. (Second week.)
Strand Theatre—
Overture—"Babes in Toyland."
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Uneasy Feet.
Feature—Mr. Billings Spends His Dime—Walter Hiers—Paramount.
Blue Mouse Theatre—
Overture—"La Paloma."
Current Events—Fox News.
Comedy—Out of Place.
Feature—Suzanna—Mabel Normand—United Artists.
Recessional—Organ, "Suzanna."
Liberty Theatre—
Overture—Organ.
Current Events—Liberty and International News.
Scenic—Just for Joy.
Comedy—Oh, Sister!
Feature—The World's Applause—Bebe Daniels—Paramount.
Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Comedy—The Best Man.
Feature—The Gray Dawn—Hodkinson.

ST. LOUIS

Missouri Theatre—
Overture—"Hungarian Fantasie"—Missouri Symphony Orchestra.
Current Events—Missouri News and Magazine.
Novelty—Fun from the Press.
Music—Organ Solo—"Baby Blue Eyes," counterpointed with "Your Eyes Have Told Me So," "The Lovelight In Your Eyes," "Bright Eyes" and "Two Eyes of Blue."
Novelty—The Kaiser in Exile.
Cartoon—Felix Saves the Day.
Music—Horace White, pianist. Being the first of the Missouri discovery concerts.
Feature—Mr. Billings Spends His Dime—Walter Hiers—Paramount.
Comedy—No Wedding Bells.
New Grand Central, West End Lyric and Capitol Theatres—
Overture—"My Buddy."
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo—"Crying For You."
Vocal Solo—Sudwarth Frazier, tenor, in "Three O'clock in the Morning."
Feature—Daddy—Jackie Coogan—First National.
Comedy—No Luck.
Delmonte Theatre—
Current Events—News and Views.
Novelty—Fun from the Press.
Comedy.
Overture.
Feature—Youth to Youth—Billy Dove—Metro.
Rivoli Theatre—
Overture—Jansen's Rivoli Orchestra.
Current Events—International News.
Novelty—Fun from the Press.
Comedy.
Feature—The Prisoner—Universal.
William Fox Liberty Theatre—
Overture.
Current Events—Fox News and Educational.
Feature—The Babes in the Woods and Brass Commandments—Fox.
Comedy—The Wise Birds.
Columbia Theatre—
Overture.
Current Events—Fox News and Educational.
Comedy—The Wise Birds.
Serial—Tenth Episode—Plunder—Pearl White.
Feature—Dollar Devils—Hodkinson.

KANSAS CITY

Newman Theatre—
Overture—"In a Clock Store."
Current Events—Newman News and Views.
Musical—Organ selections.
Comedy—A Tough Winter.
Scenic.
Specialties—"A Bit of Chauve Souris," Miss Bobbie Tremaine; "Moonlight in Hawaii" with six native entertainers and Coon Sanders' Novelty Singing Orchestra.
Feature—Racing Hearts—Theodore Roberts—Paramount.
Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Music—Organ selections.
Added Attraction—The Leather Pushers.
Novelty—Capitol Shots.
Specialties—Carsello, accordian, and Kuhn-Chaquette-Campbell, entertainers.
Feature—The Beautiful and the Damned—Marie Prevost—Warner Brothers.
Royal Theatre—
Overture—"Blue Danube Waltz."
Current Events—Royal Screen Magazine.
Music—Organ selections.
Comedy—Smarty.
Violin Solo—"Dreamy Melody," by Dr. Carlos De Mandil, director of Royal Orchestra.
Feature—Adam and Eva—Marion Davies—Paramount.
Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ selections.
Comedy—Mermaid Comedy.
Cartoon—Aesop's Fable.
Added Attraction—Fighting Blood. (Round three.)
Feature—The Leopardess—Alice Brady—Paramount.

CLEVELAND

Stillman Theatre—
Overture—"A Fantastic Romance."
Comedy—Invisible Ink.
Feature—Adam's Rib—Paramount.
Allen Theatre—
Overture—"Springtime" and Jazz Fantasie on Mendelssohn's "Spring Song."
Current Events—International News.
Novelty—Fun from the Press.
Comedy—Chicken Dressing.
Feature—Brass—Warner Brothers.
Park Theatre—
Overture—"Visions of Massenet."
Jazz Specialty—"Hate," "Georgia Cabin Door" and "Red Headed Girl."
Current Events—Kinograms.
Novelty—Fun From the Press.
Comedy—Oh Sister!
Scenic—Prickly Conscience, Bruce Wilderness Tales.
Feature—Adam and Eva—Marion Davies—Paramount.
State Theatre—
Overture—"Modern Melodies."
Comedy—Please Arrest Me.
Specialty—Vaudeville.
Feature—Dark Secrets—Dorothy Dalton—Paramount.
Reade's Hippodrome—
Overture—Popular Potpourri.
Current Events—Plain Dealer Screen Magazine, International News.
Specialty—Vaudeville.

Feature — I Am the Law — State Rights.
Added Attraction—Fighting Blood.

Standard Theatre—
Current Events — International News.
Comedy—Smarty.
Feature—The Hills of Hate—Jack Hoxie—State Rights.

DES MOINES

Des Moines Theatre—
Overture—"Rienzi."
Current Events—News Weekly.
Feature — Poor Men's Wives — Al Lichtman.
Comedy—Mud and Sand.
Novelty—Fun from the Press.

Strand Theatre—
Current Events—Kinograms.
Comedy—Hot Water.
Feature — Java Head—Paramount.

DALLAS

Palace Theatre—
Current Events—News Tours.
Cartoon—Aesop's Fable.
Feature—Adam's Rib—Paramount.
Comedy—Casey Jones, Jr.
Overture — Symphony Concert by Don Albert.

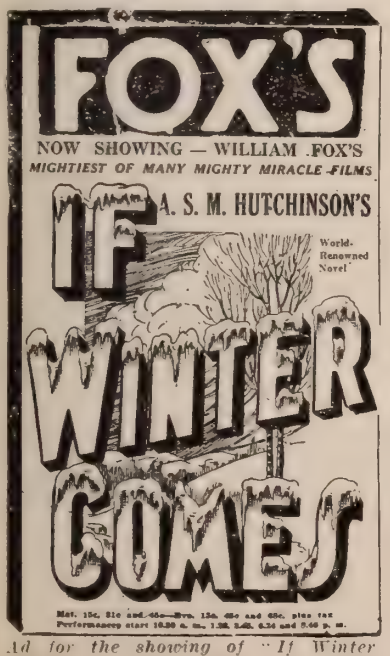
Old Mill Theatre—
Overture—"Old Mill Melody Men."
Current Events—Kinograms.
Added Attraction—Leather Pushers.
Feature — The World's a Stage — State Rights.

Melba Theatre—
Overture—Melba Grand Orchestra.
Comedy—Sunnyside.
Feature—Mad Love—Pola Negri—Goldwyn.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature — Adam's Rib — Second week.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Feature — Robin Hood — Fourth week.



Ad for the showing of "If Winter Comes" at Fox's theatre, Springfield, Mass.

"Success" was given this ad by the Ohio theatre, Indianapolis

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Novelty—Topics of the Day.
Comedy—Second Childhood.
Feature—Daddy—Jackie Coogan—First National.

Lyric Theatre—
Overture—Lyric Orchestra.
Current Events—Pathe News.
Comedy—Mud and Sand.
Feature—Lost and Found.

OMAHA

Sun Theatre—
Feature—Mad Love—Pola Negri—Goldwyn.
Comedy—Captain Tuttle's Close Call.
Current Events — International News.
Overture—Selected.
Scenic—Wonders of the Deep.

Strand Theatre—
Feature—Glimpses of the Moon—Paramount.
Comedy—Hot Water.
Overture—"Merry Wives of Windsor."
Current Events—Fox News.

Rialto Theatre—
Feature — Nobody's Money — Jack Holt—Paramount.
Comedy—Extra, Extra.
Overture—"Jolly Robbers."
Organ—Specialty.
Current Events—Kinograms.
Novelty—Fun from the Press.

Empress Theatre—
Features—Conquering the Women—Florence Vidor — Associated Exhibitors (Beginning Thursday).
The Supreme Passion—Associated Exhibitors.
Four acts of vaudeville.

Moon Theatre—
Feature — Fight on the Yukon — Pathe. Beginning Thursday, Face to Face—Pathe.
Comedy—Round 12—New Leather Pushers.

World Theatre—
Feature — The Scarlet Car — Universal.
Six acts of vaudeville.

BUFFALO

Shea's Hippodrome—
Overture—"Ruy Blas" and "Dance of the Perfume Bottles."
Organ Recital—"Baby Blue Eyes."
Feature — Oliver Twist — Jackie Coogan—First National.
Comedy—A Friendly Husband.
Current Events—Hippodrome Review.

Lafayette Square Theatre—
Overture—Selections from "The Blue Kitten"—Orchestra
Organ Recital—"Why Should I Cry Over You."
Feature—Fools First—Richard Dix and Claire Windsor—First National.
Comedy—"Snub" Pollard.
Current Events—Fox News.

Loew's State Theatre—
Overture—Emmett Leudeke's Harmonists.
Specialty—Webb's Jazz Orchestra of Buffalo Boys.
Feature—Dark Secrets—Dorothy Dalton—Paramount.
Comedy—Dig Up.
Current Events—Pathe News.
Cartoon—Mutt and Jeff.

New Olympic Theatre—
Overture—"Lover's Lane—A Lover's Tale Told in Song."
Vocal—Selections by Harry Pearl.
Feature — The Prisoner — Eileen Percy—Universal.
Comedy—Peg o' the Movies.
Current Events — International News.

Criterion Theatre—
Feature—When Knighthood Was in Flower—Marion Davies—Paramount.

Shea's North Park Theatre—
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Comedy—The Alarm.

Palace Theatre—
Feature—Saved by Radio.

ST. PAUL

Capitol Theatre—
Overture—"The Queen's Secret."
Novelty—Fun from the Press.
Current Events—Pathe News, International News.
Musical—Orchestral number "Falling," with Miss Mildred Davis in vocal accompaniment.
Novelty — Greenwich Village—Sketchograf.
Scenic—A Glimpse o' Old Erin.
Comedy—Uneasy Feet.
Feature—Racing Hearts—Paramount.
Recessional—Organ.

ROCHESTER

Eastman Theatre—
Overture—"Tannhauser."
Current Events—Digest of News Reels.
Dance—Sailor's Hornpipe—Miss Tremaine, danseuse.
Scenic—Rolling Down to Rio.
Novelty—The Terrible Three (Tony Sarg Almanac.)
Vocal—"Carolina in the Morning," sung by Betsy Ayres.
Feature—Rags to Riches—Wesley Barry—Warner Brothers.
Recessional—Organ.

INDIANAPOLIS

Circle Theatre—
Overture — "William Tell," Circle Symphony Orchestra.
Current Events—Pathe News and Kinograms.
Comedy—Second Childhood.
Organ Solo—"Gavotte Pavlowa."
Feature—Daddy, Jackie Coogan—First National.

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Feature — Mister Billings Spends His Dime—Paramount.
Music—American Harmonists and Melody Sextet.

Apollo Theatre—
Current Events—Fox News.
Comedy—The Big Show.
Music—Virgil Moore's Apollo Entertainers.
Feature—The Flame of Life—Universal.

Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Novelty—Sport Review.
Feature—Youth to Youth—Metro.
Vaudeville—Six Acts Keith's.

DETROIT

Capitol Theatre—
Overture—"Beautiful Galatea."
Current Events—Pathe News.
Scenic—Hodge Podge.
Specialty—The Dennis Sisters in vocal numbers.
Feature—Daddy, Jackie Coogan—First National.
Comedy—No Wedding Bells.
Recessional—Organ.

Fox's Washington Theatre—
Current Events—Fox News.
Scenic—Wild Waters—Fox.
Feature — Wildness of Youth — State Rights.
Comedy—Four Flusher.

Madison Theatre —
Current Events—Pathe News.
Novelty—The ex-Kaiser in Exile.
Specialty — Taylor, Macy and Hawks, vocalists.
Prologue—Easter melodies in appropriate setting.
Feature—Little Church Around the Corner—Warner Brothers.
Recessional—Organ.

Adams Theatre—
Feature—Mad Love, Pola Negri—Goldwyn.

Broadway Strand Theatre—
Feature—The Christian—Goldwyn.

Marshall Neilan's
Supreme Motion Picture Achievement
The Strangers' Banquet
His newest and greatest work is laid in a vast Pacific Coast shipyard. At the death of its pioneer builder his daughter, gentle, beautiful, superb, carries on the colossal enterprise. Fate hovers like a black menace over the waterfront. Scheming adventurers, luring women, demagogs of labor, seek to undermine the fabulous wealth of the Keoghs, but the lone girl, one of the most fascinating characters of picture history, fights to save the great inheritance. Those rugged dramatic qualities, the thrills, the strength, the beauty that have long been associated with the work of Marshall Neilan, are presented more grippingly than ever in this gigantic production that will take its place in your memory as one of the most strikingly entertaining film dramas you have ever seen.
HELEN MAYNARD
TED GRUNDEN
RIALTO

Unusual large space "Strangers' Banquet" ad used by the Rialto, Tacoma, Wash.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
AMERICAN RELEASING						
Great Alone, The	3	—	15	—	61	5,912 ft.
His Wife's Husband	—	1	9	—	67	6,092 ft.
My Old Kentucky Home	1	3	26	—	66	7,382 ft.
Queen of the Moulin Rouge	—	1	23	—	70	6,704 ft.
Sign of the Rose, The	—	—	15	1	72	6,080 ft.
Timothy's Quest	1	—	13	—	66	6,465 ft.
ASSOCIATED EXHIBITORS						
Grandma's Boy	—	—	87	30	78	5 reels
Real Adventure, The	—	3	15	3	71	4,932 ft.
Silas Marner	—	—	11	1	73	6,344 ft.
Till We meet Again	—	1	10	3	75	6 reels
Up in the Air About Mary	1	2	7	—	59	4,627 ft.
Woman Wake Up	1	6	27	—	64	5,241 ft.
FAMOUS PLAYERS						
Across the Continent	—	3	65	2	70	5,502 ft.
Anna Ascends	—	10	15	1	61	5,959 ft.
Bachelor, Daddy, A	—	3	66	4	70	6,229 ft.
Back Home and Broke	—	—	33	17	81	6 reels
Beyond the Rocks	4	5	66	7	69	6,740 ft.
Blood and Sand	—	1	76	20	76	8 reels
Bonded Woman, The	2	2	25	—	66	5,486 ft.
Borderland	1	—	26	1	71	5,486 ft.
Burning Sands	1	4	41	3	69	6,919 ft.
Clarence	—	2	36	10	75	6,146 ft.
Cowboy and the Lady, The	1	6	23	1	64	4,918 ft.
Dark Secrets	1	1	7	2	68	4,337 ft.
Daughter of Luxury, A	—	4	14	1	66	4,538 ft.
Dictator, The	—	1	43	1	70	5,221 ft.
Drums of Fate	—	5	5	—	56	5,716 ft.
Ebb Tide	—	3	27	—	68	7,336 ft.
Face in the Fog, The	3	4	24	6	68	6,095 ft.
For the Defence	—	6	20	—	63	4,905 ft.
Ghost Breaker, The	—	5	37	2	68	5,130 ft.
Her Gilded Cage	—	5	48	2	68	6,229 ft.
If You Believe It, It's So	—	2	36	3	70	6,764 ft.
Impossible Mrs. Bellew, The	—	2	30	18	80	7,155 ft.
Java Head	—	2	9	6	78	7,865 ft.
Kick In	—	4	23	7	72	7,074 ft.
Loves of Pharoah, The	4	2	23	1	63	7,352 ft.
Making a Man	—	3	13	5	74	5,594 ft.
Manslaughter	—	—	73	35	80	9,061 ft.
Man Unconquerable, The	—	2	31	4	72	5,795 ft.
Man Who Saw Tomorrow, The	1	5	32	3	68	6,993 ft.
My American Wife	—	—	20	11	81	6,061 ft.
Nice People	1	9	60	4	68	6,244 ft.
Nobody's Money	—	2	6	2	70	5,584 ft.
North of the Rio Grande	1	3	41	1	67	4,770 ft.
Old Homestead, The	—	1	64	7	72	7,696 ft.
On the High Seas	2	2	23	4	69	5,050 ft.
Ordeal, The	3	6	28	1	61	4,592 ft.
Our Leading Citizen	—	4	33	3	70	6,634 ft.
Outcast, The	—	2	27	1	70	6 reels
Over the Border	2	8	35	2	64	6,837 ft.
Pink Gods	—	10	35	—	64	7,062 ft.
Pride of Palomar, The	—	—	29	6	76	7,494 ft.
Racing Hearts	—	—	8	2	76	6 reels
Singed Wings	1	1	22	7	75	7,788 ft.
Siren Call, The	1	7	26	—	63	5,417 ft.
South of Suva	2	—	18	1	67	4,639 ft.
Thirty Days	2	4	18	5	65	4,930 ft.
To Have and to Hold	—	—	42	18	80	7,518 ft.
Top of New York, The	—	5	24	2	67	5,148 ft.
Valley of Silent Men, The	1	2	29	1	67	6,541 ft.
When Knighthood Was in Flower	—	—	19	76	94	11,618 ft.
While Satan Sleeps	—	4	34	4	71	6,069 ft.
Woman Who Walked Alone, The	—	2	46	1	69	5,947 ft.
World's Applause, The	2	2	21	6	71	6,526 ft.
Young Diana, The	3	1	28	1	66	6,744 ft.
Young Rajah, The	6	1	34	8	68	7,705 ft.
FILM BOOKING OFFICE						
Colleen of the Pines	—	6	13	—	61	4,735 ft.
Fatal Marriage, The	—	3	9	—	64	4,686 ft.
Good Men and True	1	6	20	1	64	5,267 ft.
Hound of the Baskervilles, The	3	2	11	1	60	4,900 ft.
If I Were Queen	—	3	23	2	69	6,092 ft.
In the Name of the Law	1	3	73	16	74	6,200 ft.
Kick Back	4	11	25	2	60	5,160 ft.
My Dad	1	5	24	—	64	5 reels
Snow Shoe Trail, The	—	—	13	—	70	5,382 ft.
Son of the Wolf, The	7	8	16	1	54	4,790 ft.
Thelma	—	2	11	2	70	6,497 ft.
Third Alarm, The	—	—	11	18	88	7,000 ft.
Understudy, The	—	1	12	—	67	5 reels
Up and At 'Em	1	3	10	—	61	5 reels
FIRST NATIONAL						
Alias Julius Caesar	2	1	10	—	60	6,131 ft.
Bond Boy, The	—	—	44	3	72	6,902 ft.
Brawn of the North	—	3	31	10	76	7,759 ft.
Crossroads of New York, The	1	4	25	2	67	6,292 ft.
Dangerous Age, The	—	—	30	12	79	7,229 ft.
Deuce of Spades, The	2	3	13	1	63	4,505 ft.
Domestic Relations	1	6	14	—	60	5,192 ft.
East Is West	1	4	35	32	81	7,737 ft.
Eternal Flame, The	1	1	56	27	79	7,453 ft.
Fool's First	3	3	24	—	62	5,773 ft.
Fury	—	—	14	13	81	8,709 ft.
Half Breed, The	4	1	7	—	51	5,484 ft.
Heroes and Husbands	—	3	7	—	63	5,460 ft.
Hottentot, The	—	—	21	20	85	5,953 ft.
Hurricane's Gal	—	—	53	5	73	7,944 ft.
Kindred of the Dust	—	2	36	5	72	7,424 ft.
Light in the Dark, The	—	7	12	—	65	5,600 ft.
Lorna Doone	—	—	27	9	78	6,083 ft.
Masquerader, The	1	—	35	7	74	7,835 ft.
Minnie	1	3	8	1	62	6,696 ft.
Oliver Twist	—	3	23	24	83	7,761 ft.
Omar the Tentmaker	1	3	15	8	74	8,090 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
One Clear Call	—	5	43	1	68	7,450 ft.
Primitive Lover, The	—	2	33	—	69	6,172 ft.
Rose of the Sea	4	3	19	—	60	6,837 ft.
Skin Deep	—	4	39	11	74	6 303 ft.
Smudge	1	2	8	—	63	4,716 ft.
Sonny	—	1	48	4	71	6,968 ft.
Trouble	—	1	45	5	72	4,912 ft.
Voice From the Minaret, The	—	—	12	20	89	6,885 ft.
White Shoulders	—	1	17	1	71	5,966 ft.
FOX						
Arabian Love	—	3	39	1	69	5 reels
Boss of Camp "4"	—	—	12	1	72	4,235 ft.
Crusader, The	—	1	9	—	67	4,780 ft.
Do and Dare	—	2	15	—	67	4,944 ft.
Fast Mail, The	1	1	48	6	71	6 reels
Fighting Streak, The	1	1	34	—	68	5 reels
Fool There Was, A	—	5	43	—	67	6,604 ft
For Big Stakes	1	—	35	—	69	5 reels
Honor First	2	3	14	—	60	5 reels
Just Tony	2	1	47	6	71	6 reels
Lights of New York	10	10	12	2	46	5,581 ft.
Light of the Desert, The	1	2	17	—	65	5 reels
Men of Zanzibar, The	—	—	10	—	70	5 reels
Monte Cristo	—	—	63	7	73	9,828 ft.
Moonshine Valley	1	4	26	—	65	5 reels
My Friend the Devil	1	4	23	4	69	9,555 ft.
Nero	1	2	23	8	74	11,500 ft.
New Teacher, The	1	2	12	1	66	5 reels
Oath Bound	—	3	20	1	67	5 reels
Rough Shod	—	1	28	2	71	5 reels
Self-Made Man, A	4	2	7	—	50	5 reels
Shackles of Gold	3	3	17	—	60	6 reels
Silver Wings	1	2	24	1	68	9 reels
Tom Mix in Arabia	2	2	11	22	64	4,446 ft.
Town That Forgot God, The	—	—	3	7	91	8,450 ft.
Trooper O'Neil	—	1	21	1	70	5 reels
Up and Going	1	3	38	—	67	5 reels
Western Speed	1	—	23	—	68	5 reels
West of Chicago	—	—	17	1	72	4,694 ft.
Who Are My Parents?	—	2	13	2	70	8,361 ft.
Yellow Stain, The	—	—	10	—	68	5 reels
Yosemite Trail, The	—	3	11	1	66	4,735 ft.
GOLDWYN						
Always the Woman	7	2	13	—	51	5,462 ft.
Blind Bargain, The	1	1	12	1	67	4,473 ft.
Broken Chains	3	4	15	2	62	6,190 ft.
Brothers Under the Skin	—	5	21	5	70	4,961 ft.
Christian, The	—	1	6	17	90	8,333 ft.
Dust Flower, The	1	1	23	1	68	5,651 ft.
Gimme	—	—	10	—	70	5,769 ft.
Golden Dreams	4	2	19	—	60	4,630 ft.
Hungry Hearts	1	1	8	1	66	6 517 ft.
Remembrance	7	6	47	2	63	5 644 ft.
Sherlock Holmes	1	4	38	11	73	8,233 ft.
Sin Flood, The	2	2	25	5	70	5,205 ft.
Stranger's Banquet, The	—	1	13	5	76	6,842 ft.
HODKINSON						
Free Air	—	—	20	—	70	5,700 ft.
Gray Dawn, The	1	1	16	—	66	5 800 ft.
Headless Horseman, The	—	1	28	7	75	6,145 ft.
Heart's Haven	1	2	15	—	64	5,275 ft.
No Trespassing	—	4	10	—	62	7,195 ft
Slim Shoulders	1	1	30	—	68	6,783 ft
METRO						
All the Brothers Were Valiant	—	2	9	2	71	6 reels
Broadway Rose	—	5	45	5	71	6 reels
Don't Write Letters	4	1	10	—	55	6 reels
Enter Madame	3	3	16	2	63	6 reels
Five Dollar Baby, The	2	3	39	—	66	6 reels
Forget-Me-Not	1	—	18	—	67	6 reels
Forgotten Law, The	—	3	6	1	66	7 reels
Hands of Nara, The	4	1	8	—	52	6 reels
Hate	2	2	7	1	59	6 reels
Hearts Aflame	—	1	6	5	82	7 reels
June Madness	1	4	13	2	67	6 reels
Love in the Dark	—	2	7	1	69	6 reels
Peg O' My Heart	—	—	10	14	87	6 reels
Prisoner of Zenda, The	—	—	54	13	76	8 reels
Quincy Adams Sawyer	—	4	20	8	74	6 reels
Seeing's Believing	3	2	10	—	58	6 reels
Sherlock Brown	1	4	12	—	64	6 reels
Stroke of Midnight, The	3	—	6	1	58	6 reels
They Like 'Em Rough	2	1	18	1	65	6 reels
Trifling Women	—	2	30	11	76	8 reels
Youth to Youth	—	3	8	—	64	6 reels
PATHE						
Dr. Jack	—	—	18	45	91	5 reels
Nanook of the North	1	2	61	9	72	6 reels
PREFERRED PICTURES						
Rich Men's Wives	—	—	60	3	71	7 reels
Shadows	—	1	20	11	80	7 reels
Thorns and Orange Blossoms	—	4	11	5	72	7 reels
SELZNICK						
John Smith	1	—	12	—	66	5,000 ft.
Love Is An Awful Thing	2	3	27	2	66	5 reels
One Week of Love	1	—	27	9	76	7 reels
Pawned	—	2	7	2	71	5 reels
Under Oath	—	—	31	2	72	5,175 ft.
Woman of No Importance, A	1	7	14	1	60	5,234 ft.
STATE RIGHTS						
Beautiful and Damned, The	1	3	17	4	70	4 reels
Flesh and Blood	—	—	14	2	74	6 reels
Heroes of the Street	—	2	20	8	76	7 reels
I Am the Law	—	4	30	3	70	6 reels
Man From Hell's River, The	1	5	12	1	62	5 reels
More to Be Pitied Than Scorned	1	1	12	2	68	5,800 ft.
Rags to Riches	—	2	31	10	76	7 reels
Sure Fire Flint	2	—	23	3	69	6 reels
What's Wrong With the Women	—	6	22	4	68	
World's a Stage, The	1	2	5	2	65	6 reels
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	—	—	6	48	97	10 reels
Man Who Played God, The	—	—	20	3	74	6 reels
One Exciting Night	—	2	17	27	86	10 reels
Tailor-Made Man	—	2	30	9	75	8,469 ft.
Tess of the Storm Country	—	—	14	42	92	10 reels
UNIVERSAL						
Afraid to Fight	1	2	44	2	67	4,429 ft.
All Night	—	1	13	—	68	5 reels
Another Man's Shoes	—	3	10	1	67	5 reels
Black Bag, The	1	4	26	1	66	4,343 ft.
Broad Daylight	1	2	15	1	66	5 reels
Caught Bluffing	—	—	24	—	70	5 reels
Confidence	—	3	14	—	66	5 reels
Delicious Little Devil, The	2	1	27	1	67	6 reels
Don't Shoot	—	—	26	—	70	5,130 ft.
Flame of Life, The	—	1	8	2	73	7 reels
Flaming Hour, The	—	1	9	1	71	5 reels
Flirt, The	—	—	21	17	84	8 reels
Galloping Kid, The	1	3	18	—	64	5 reels
Ghost Patrol, The	—	2	6	2	71	5 reels
Girl Who Ran Wild, The	—	1	12	—	68	5 reels
Her Night of Nights	1	5	13	—	59	4,450 ft.
Human Hearts	1	1	59	3	70	7 reels
Kentucky Derby, The	—	3	31	11	76	6 reels
Kissed	—	1	14	—	70	4,231 ft.
Lavender Bath Lady, The	—	5	6	—	56	5 reels
Loaded Door, The	—	—	20	1	70	4,430 ft.
Lone Hand, The	—	—	14	4	75	5 reels
Long Chance, The	—	1	19	—	69	5 reels
Man Who Married His Own Wife	—	—	25	—	70	4,313 ft.
Married Flapper, The	—	1	24	—	69	4,662 ft.
One Wonderful Night	—	2	8	1	69	5 reels
Out of the Silent North	—	2	24	—	68	4,343 ft.
Paid Back	1	2	16	—	64	4,920 ft.
Second Hand Rose	1	3	23	—	65	4,433 ft.
Step On It	1	1	27	1	69	4,225 ft.
Storm, The	—	1	87	14	74	8 reels
Top o' the Morning	1	1	12	2	69	5 reels
Trimmed	—	1	32	—	70	4,583 ft.
Trouper, The	6	3	12	—	54	4,480 ft.
Under Two Flags	1	1	42	2	70	8 reels
Wolf Law	—	2	13	—	66	5 reels
VITAGRAPH						
Angel of Crooked Street, The	—	2	14	1	68	5 reels
Divorce Coupons	—	2	13	2	71	5 reels
Fighting Guide, The	1	3	7	—	57	5 reels
My Wild Irish Rose	1	2	28	4	71	7 reels
Ninety and Nine	—	1	10	4	77	7 reels
Rogue's Romance	—	1	7	2	73	5 reels
Too Much Business	1	1	22	1	69	7 reels

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The White Flower—

A very fine and unusual picture. Business very good. (Middle West.)

South Sea picture with average appeal. Average box office picture. (Middle West.)

Adam and Eva—

Lavish production but story too light. Business only fair. (East.)

"Marion Davies always brings in the women folks. In conjunction with a fashion show put on with one of the department stores, the picture did a consistent business for us." (Middle West.)

The Leopardess—

Picture poor, business bad. (East.)

Mr. Billings Spends His Dime—

Fair picture, poor business. (Middle West.)

Picture fairly well-liked; business average. (West.)

Adam's Rib—

Came within a few dollars of reaching the house record. Packed all week. (East.)

Wonderful photography and was well liked, though the story dragged at times. Very good business. (East.)

Bad weather alone prevented it setting new house records. Went across with a bang. Everyone praised it. (Middle West.)

The usual DeMille picture; drew well; held for second week.

When Knighthood Was in Flower—

Too long and too dry for patrons of this house. Business off, especially because it was shown all over town. (East.)

Dark Secrets—

Dorothy Dalton's popularity here drew them in for this feature, but folks were not enthusiastic over story. (East.)

"Dorothy Dalton in a typical Dalton picture. While her name doesn't draw extra well with our patrons, all are satisfied with the picture. Used along with 'Thorns and Orange Blossoms' on a double feature bill we did an average business." (Middle West.)

Nobody's Money—

Jack Holt is popular here and usually draws well. This one was no exception. (Middle West.)

Racing Hearts—

Not so good, and not so bad. Average picture of the program variety. (Middle West.)

Making a Man—

Business good; picture well liked. (West.)

The World's Applause—

Picture took very well here; business excellent. (West.)

FIRST NATIONAL

Mighty Lak' a Rose—

A very fine and unusual picture. Business very good. (Middle West.)

White Shoulders—

One of Katherine MacDonald's best pictures. It pulled them in to the tune of S. R. O. for a six day run. Strong supplementary bill helped. (East.)

Oliver Twist—

Too high-brow for modern audiences in picture houses. Opening big on Sunday but fell way off rest of week. (East.)

Fools First—

Business excellent for the six days' run. Patrons liked this one in which there is something doing every minute. (East.)

What a Wife Learned—

The week's attendance with this one was good. (Middle West.)

Bellboy 13—

A scream. Wonderful attraction that drew the crowds like a magnet. We find that the public wants to laugh. They ate up this show. (Middle West.)

Fast moving, laugh-getting comedy, in which McLean does good work. Business good. (Middle West.)

UNIVERSAL

Driven—

One of the best pictures shown this season at this house, with the public responding to big advertising campaign in gratifying manner. (East.)

Picture good; business very satisfactory. (West.)

The Prisoner—

Fairly entertaining and receipts for the week satisfactory. (East.)

The Flame of Life—

Good thriller. They liked it. They came to see it. (Middle West.)

Intensely human, and has everything a picture should have. Proved strong drawing card. (Middle West.)

Nobody's Bride—

Just what it implies—melodrama—so it attracted only melodrama seekers, and therefore pleased the audiences which expected just what they got. Good business, which was consistently satisfactory all week. (Middle West.)

The Flirt—

"Business for us on Sunday night was good with 'The Flirt' as the feature but it dropped off.

GOLDWYN

Broken Chains—

Attendance held up well for a week's run. Played with "The Pilgrim," held over for a second week's run. (Middle West.)

Mad Love—

Didn't go as well as we expected. Pola Negri appreciated as a great dramatic actress, but the play did not fit the times. Moderately successful engagement, but nothing startling. (Middle West.)

The Christian—

Did good business on second run. (East.)

The Stranger's Banquet—

Splendid picture and good drawing card. (East.)

FOX

Youth to Youth—

Picture and business not so good. (Middle West.)

The Buster—

A mighty interesting picture. If your people like Dustin Farnum they will like this one. Excellent business. (East.)

Lights of New York—

Fair picture, fair business. (East.)

Took well and made a lot of talk. (East.)

My Friend the Devil—

A stirring picture that caught the crowd. (East.)

They Like 'Em Rough—

Bad picture. Business way off. (East.)

METRO

Your Friend and Mine—

Carries plenty of punches and thrills and went over big here. Great audience picture. Excellent business. (East.)

Jazzmania—

Divided opinions. Some thought this the best picture Mae Murray ever made. Others thought it very poor. Box-office shows that more people thought it good than otherwise, because it did well here for two weeks. (Middle West.)

Elaborate production with improbable story. Mae Murray's dancing shown to advantage. Business fair. (Middle West.)

Hearts Aflame—

Unusual picture with plenty of thrills. House filler. (East.)

Peg o' My Heart—

Nice little picture. Went over very well. (East.)

A real picture. That's what those who saw it said. Good criticism in press. Drew well. (Middle West.)

Toll of the Sea—

Best picture of its special sort yet shown. Did not do well as a feature, however. (East.)

UNITED ARTISTS

The Girl I Love—

Regarded as too long by many of Ray's admirers and did not take very well. (East.)

Douglas Fairbanks in Robin Hood—

Business held up well on seventh week. (East.)

Tess of the Storm Country—

This is a fine Pickford offering and pleased our patrons. Business good. (Middle West.)

ALLIED P. & D.

Suzanna—

Picture went over fairly well; business nothing extra. (West.)

WARNER BROTHERS

The Beautiful and Damned—

Went over well, with Marie Prevost drawing them in. (East.)

Only an average picture, but a good box-office attraction. (Middle West.)

AL LICHTMAN

Shadows—

Lon Chaney's admirers increased considerably after seeing him in this. A picture well liked by the public. (Middle West.)

STATE RIGHTS

The World's a Stage—

This one drew some favorable newspaper comment and consequently played to good crowds all week. (Middle West.)

Disappointed some, but measures up very well. Fair receipts. (Middle West.)

Only a Shop Girl—

Picture of poor quality. Got fair business on strength of title alone at house used for melodrama. (East.)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

ASSISTANT General Sales Manager Herman Stern, of Universal, spent the week in New York, in conference with general officials of the company. Mr. Stern's birthday occurred during his absence and previous to his departure the staff gave him a surprise party Saturday night, presenting him with a handsome and fully equipped traveling bag. The presentation speech was made by Ted Schlanger, who read a poem in honor of the occasion, which was written by Salesman W. Tracy, Universal's poet laureate.

F. B. Swanson is again a member of Film Booking Offices' sales staff and has been assigned to Northern Illinois territory.

Carroll S. Trowbridge, of United Artists, is making his headquarters in Chicago for the next three or four weeks, getting in touch with the local situation and intends to make short trips to other exchange centers of the Central West Mr. Trowbridge has recently returned from London, where he had been general manager of Allied Artists Corporation, Ltd., the British branch of United.

E. C. Jensen, assistant general manager of F. B. O., was in Chicago this week for a short visit and then left for Omaha, St. Louis and Minneapolis. He expects to stop over in this city for a brief stay on his way back to New York.

George Beban spent Holy Week in Chicago, making his headquarters with Manager Manske, of American Releasing Corporation. Mr. Beban and his company are booked to make a personal appearance at Lubliner & Trintz's Senate theatre the week starting April 8th.

Jack Sampson's thoughts turned to baseball with the first signs of spring and he considered organizing a film row league, but figured it that so many sore arms and charley horses would develop that it would cripple the sales forces along the row, so has compromised on an indoor baseball league, which will play its games noon hours in nearby Grant Park. The F. B. O. team is open for challenges from any other exchange's team.

The Chicago Film Board of Trade have accepted the invitation of the Illinois Motion Picture Theatre Owners to attend the get-together dinner, under the auspices of the latter body, which will be held on the first night of the exhibitor's state convention, April 18th, at the Sherman Hotel.

Dan Roche, Famous Players-Lasky's exploitation manager in Chicago, has returned from Pittsburgh, where he has been engaged in a campaign to put over "The Covered Wagon," in collaboration with A. Mike Vogel, of the Pittsburgh exchange. Plans for the Chicago premier of this screen epic will be announced at an early date.

Another demonstration of the practicability and desirability of motion pictures on transcontinental trains was carried out by Universal last week, the Olympian Limited, of the C. M. & St. P. being the demonstration train. Picture entertainment was given each of the four evenings during the trip from Seattle to Chicago, in the dining car, immediately following the serving of dinner, the tables being removed to make room for the picture audiences. The programs were printed in the form of railroad tickets, and the feature pictures used were "Driven," "The Prisoner," and "The Gentleman From America." Current news reels, comedy reels, etc., were also made a part of each day's program. The traveling audiences gave an enthusiastic reception to each picture shown, and a large amount of publicity was obtained in the press of Spokane, St. Paul, and intermediate points. Railroad officials were much interested in the try-out, which was held to be a complete success. Negotiations are understood to be under way with several railroads, to make the showing of pictures part of their regular service to the traveling public.

W. D. Russell, of Russell Productions, is in California, conferring with Berney Russell, in charge of their West Coast studios, on coming productions, and it is understood that an ambitious program is being mapped out. Mr. Russell, Sr., will return to Chicago next week.

The marriage of Exploiteer Danziger, of Paramount, to Miss Peggy Whitmore, of La Porte, Indiana, which occurred at South Bend last week, comes as a surprise to the many friends of this popular publicity expert and brings to life a whirlwind romance, which started when Mr. Danziger and Miss Whitmore met at La Porte about three months ago when he was there handling a publicity campaign on "The Old Homestead." Mr. Danziger soon talked Miss Whitmore into moving to a new "homestead" in the form of a Chicago love nest.

Around the Trade

THE Midway theatre, at Rockford, Ill., will be taken over on April 1st by the newly-organized Rockford Theatres Company, of which W. D. Burford is president, and Charles Lamb, secretary-treasurer. The Rubens Brothers, Frank Thielan, and other prominent exhibitors are interested in the new company, which is incorporated under the laws of Illinois. A policy of high-class motion picture entertainment will be put in force at the Midway, and the first feature to be shown under the new management will be "The Hottentot." It is the intention of the Rockford Theatres Company to redecorate and remodel the house some time during the summer. . .

"One Exciting Night," D. W. Griffith's mystery film drama, will have its first Chicago showing in a motion picture theatre at the Roosevelt, where it is scheduled to open for an extended run April 2nd.

"Bella Donna," starring Pola Negri, will have its Chicago premier at McVicker's theatre next week, and exhibitors throughout the territory will watch the reception accorded this celebrated foreign star in her American-made picture, with interest.

J. J. Rubens, who is acting as Chicago representative for the promoters of the Motion Pictures Palace of Progress at the Colliseum, which will be held during the week of the national convention of the Motion Picture Theatre Owners of America, reports interest is growing in this event, and that a considerable amount of space has already been contracted for. Mr. Rubens has opened exposition headquarters in the Sherman Hotel.

Musical Director H. Leopold Spitalny, of McVicker's theatre, has been in New York gathering ideas for spring presentations at this theatre, and last week the orchestra was under the direction of Pietro Cavallo. Cavallo is best known to Chicagoans as the conductor of grand opera of Ravinia Park and for the big Morris Guest productions at the Auditorium. He is concert master this season for McVicker's Symphony Orchestra.

Hoopestown, Ill., will have an opportunity of voting on whether or not the city is going to have Sunday shows at the election to be held on April 17th. The placing of this question on the ballot followed the presentation of a petition, signed by several hundred citizens, to the City Council.

At Litchfield, local ministers are agitating to have all amusement places closed on Sunday, and the Ministers' Association and several of the official boards of churches of the city, have presented a petition to the City Council asking that theatres be closed on that day. The Ordinance Committee of the Council has been instructed to draw up an ordinance covering the matter and present it at the next meeting of the Council.

Gus Trulich is again active in the motion picture business, having assumed the managership of the Orchard theatre.

Another exhibitor, who is back on the job after vacationing in a warmer climate, is Mrs. R. G. Jordan, of the Hinsdale theatre, Hinsdale, Ill., who has just returned from several weeks spent in California.

In the recent reorganization of the Home Theatre Company at Danville, Ill., Tom Ronan was chosen general manager, and already has assumed his new duties.

S. J. Gregory, well-known Hammond, Ind., exhibitor, is back home after a sojourn of ten weeks in the Sunny South. James Creiton, manager of the Parthenon theatre, Hammond, has left for San Francisco, to visit his family, and, after a short stay, will bring them back with him.

John J. Jones, eldest son of Aaron J. Jones, in charge of bookings for Jones, Linick & Schaefer, was to forsake bachelorhood this week. Plans were for a quiet ceremony, attended only by the families concerned, at which he will wed Miss Agatha Connett. The honeymoon will be spent along Broadway and at Atlantic City.

The Avenue theatre, at 3108 Indiana Avenue, which was recently purchased by W. Bedell, and thoroughly remodernized and redecorated, was opened to the public on March 26th. A large crowd attended the event at which an excellent program of pictures with orchestral accompaniment was presented.

Salesman Stover, of Universal, who has just returned from a trip through Northern Illinois, reports Warren Wendell, owner of the Gaiety theatre, Middletown, Ill., has just closed a deal whereby his old house will be closed and a new Gaiety opened in its place, giving the people of his community a most acceptable change for the better.

Maurice Rubens is back on the job, having practically recovered from the injuries which confined him to his bed for several weeks.

Douglas Rothacker and Director of Publicity P. P. Parker, of the Rothacker Film Manufacturing Company, have gone back to St. Louis, where they are working on "The Spirit of St. Louis," a production which will exploit the progress of that city.

Exhibitors' Service Bureau—Pages 1680-1685

Beaverboard, paper and paint, plus headwork on the part of Manager Henry Seel, produced this "Prisoner of Zenda" lobby at Saenger's People's theatre, Greenville, Miss., at the cost of five dollars

Advisory Board and Contributing Editors, Exhibitors' ServiceBureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

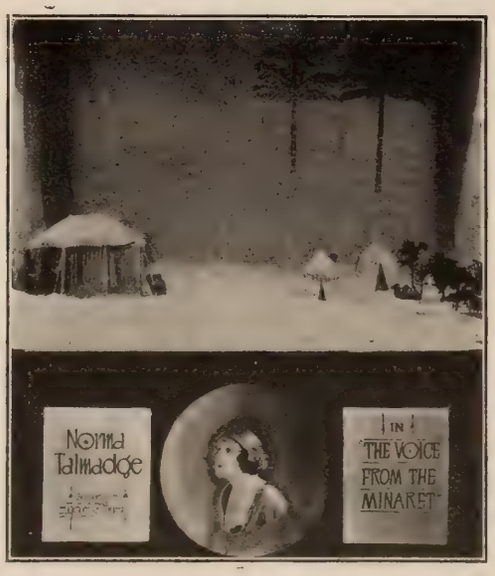
Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



Pleasing miniature lobby display on "The Voice from the Minaret" prepared at the Tivoli theatre, Chattanooga, Tenn., by Frank H. Dowler, Jr., manager

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.

William Cutts, Manager, Columbia theatre, Portland, Ore.

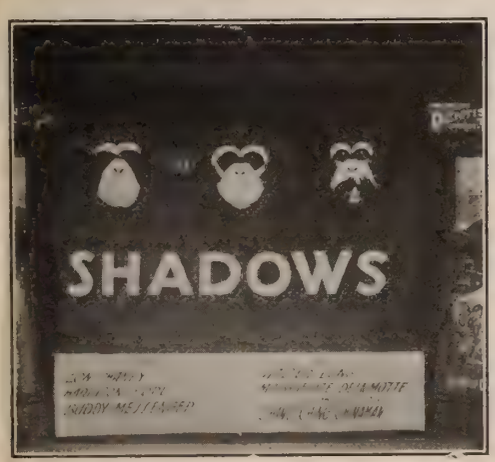
Front of the Howard theatre, Atlanta, Ga., during the run of "The Christian," showing the effective background hung to set off the other material by Manager DeSales Harrison

Eastman Theatre Uses Strong Campaign for "Robin Hood"

Rochester, N. Y.—An exploitation campaign of unusual proportions was used by the Eastman theatre for the showing of "Douglas Fairbanks in Robin Hood."

A press campaign conducted by Fred. T. Harris of the Eastman staff brought heavy newspaper attention to the coming of the feature. In the line of exploitation a great deal more than the ordinary representation was obtained all through the city. A window display showing showing of extraordinary proportions was obtained, talking machine dealers and United Cigar stores co-operating one hundred per cent, while department stores displayed an almost equal degree of interest.

A big stunt, used for the first time in Rochester, was the participation of the 2,000 public school teachers of Rochester at a formal attendance at a presentation on Monday, March 5th. Another impressive affair was the broadcasting, on Friday evening, March 2nd, of a special "Robin Hood" program by the newly organized Radio Dealers' Club through station WHAM. After the program telephone and mail communications came into the broadcasting station highly complimenting the program and its general subject. Frederick Benton, instructor at the Eastman School of Music, sang the old song, "Brown October Ale"; Miss Edna Richardson sang "Oh, Promise Me"; a "Robin Hood" overture was played by a trio; the "Troubador's" song was sung by Hubert Senior; "The Armorer's" song by Harold King, and Miss Georgiana Speare read as a bedtime story "Robin Hood Goes to a Wedding."



Lobby display for "Shadows" during its run at the Palace theatre, McAlester, Okla.

Exhibitor Gets Co-operation of Schools Through Offer

RENO, Nev.—C. P. Pracy, manager of the Grand theatre, owned by the T. & D. Junior Enterprises, has brought the theatre into the limelight and increased the afternoon attendance through a school contest in which he has the co-operation of the teachers and patrons.

As an inducement to good lessons, Pracy, through the school principals, gives a free ticket for the month to the afternoon performances to each student receiving the highest grades on his monthly report card. In case several received the same marks, all get free show tickets for the month following, admitting them to the Monday afternoon shows.

"Minnie" Exploited in Novel One-Sheet Campaign

New York, N. Y.—The run of "Minnie" at the Capitol theatre was given the aid of an unusual teaser one-sheet campaign that included stands in all of the elevated and subway stations for more than a week in advance of the showing.

Poor Minnie was given a horrible requtation by the campaign conducted under the supervision of Bessie Mack, press representative for the Capitol. Such epithets as "Boxing Minnie vs. a Bunch of Cats" and "Poor Min, she wrote letters to herself" gave the fans an indication that Minnie would prove to be a most unique character. It was up to Marshall Neilan's creation to make good on the screen; but on the subway and elevated stations Minnie made good with this series of one-sheets that aroused reader interest and helped build up anticipation for the picture.

Restaurant Buys $300 Worth of "Adam and Eva" Tickets

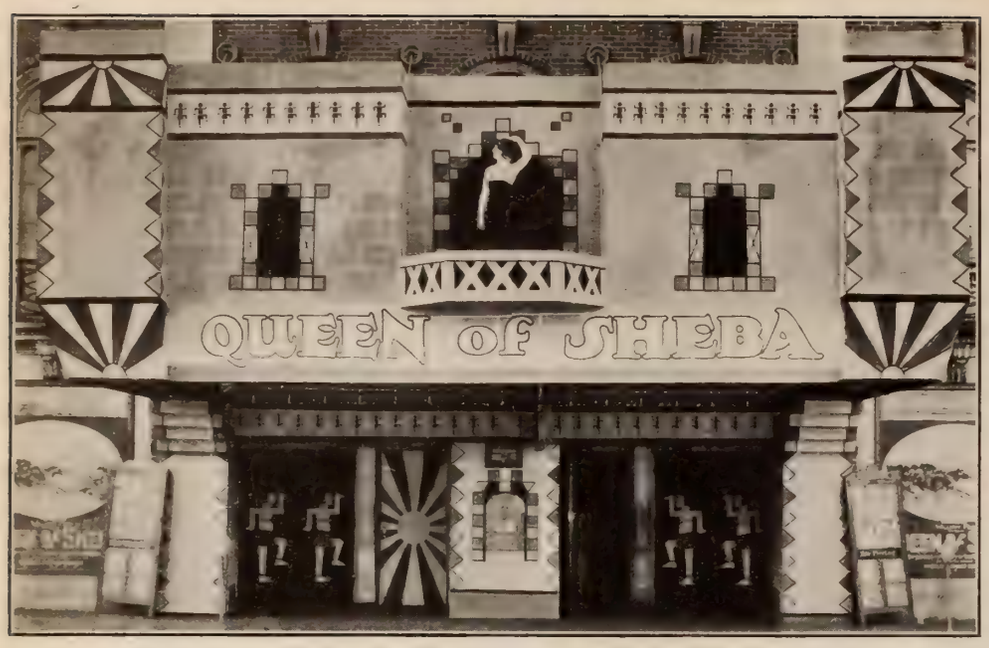
Peoria, Ill.—Through a tie-up arranged by Norman E. Dixon, Paramount exploiteer, Manager Fred McMullen of Ascher's Palace theatre, sold $300 worth of matinee tickets for "Adam and Eva" to a newly opened cafeteria.

This restaurant was a sumptuous affair and the backers were spending a lot of money. Dixon sold them the idea of buying 3,500 matinee tickets and giving them away. This idea took and then Mr. McMullen gave the restaurant a 10 per cent. reduction.

The result was that the theatre played to three of the biggest matinee audiences in its history. A check-up revealed that nearly 3,100 tickets were used and most of these brought a paid admission along.

The restaurant also played up the theatre in its newspaper advertising on its menus, and in the display frames on the façade.

Lobby display featuring "The Message of Emile Coue" at the Rialto theatre, Tacoma, Wash.



There is a suggestion for any exhibitor playing a picture with an Egyptian angle in this "Queen of Sheba" front used by Manager Albert B. Hill of the Imperial theatre, Jacksonville, Fla., which hooks up nicely with the Egyptian craze

"Jazzmania" Exploited by Means of Jazz Contest

OMAHA, Nebr.—Morris Abrams, Metro exploitation man, put over a special campaign for "Jazzmania" at the Sun theatre that included a number of novel features.

One of the most successful of these was a jazz contest held at the Sun during the week, the winners competing on Friday night for the grand prize, which was a week's engagement at the World theatre, under same management with the Sun.

Jazz instrumentalists of Omaha and Council Bluffs were awarded cash prizes each night. Another exploitation idea was a Mae Murray costume design contest promoted through The Omaha Bee.

"Broken Chains" Given Special Lobby and Window Displays

Pittsburgh, Pa.—"Broken Chains" was given a special hand-painted lobby display by the publicity staff of Rowland and Clark when it showed at the Blackstone theatre.

The signboards inside the lobby carried a painting of Colleen Moore chained hand and foot, while above the doors leading into the orchestra were paintings of the principal actors in their various roles. Oil paintings prepared by Goldwyn, photographic enlargements and stills were also used. A catch line on the theatre's own painted signs read as follows: "Love broke the chains that bound her to the brute."

Several window displays were arranged with jewelry and automobile dealers. The jewelry displays consisted of watch chains and the automobile one of motor chains. A perambulator with hand-painted 24-sheet posters and with bits of broken chains nailed to the boards was sent through the streets for several days preceding the showing and attracted a great deal of attention.

Uses Apology to Turnaways as Ad on "The Christian"

Bridgeport, Conn.—The management of the Capitol theatre published a public apology to its patrons for having been obliged to turn many of them away from the showing of "The Christian" the night before. This was taken in the form of a paid advertisement, in addition to the regular four-column theatre ad. It served notice on the public that "The Christian" had caught on so strongly that people were being turned away.

"An apology. The capacity of the Capitol theatre last night was insufficient to take care of the demand for seats for 'The Christian,'" read the display ad. "To the hundreds who were unable to obtain tickets, the management offers an apology. Phone Noble 962 for reserved seats!"

In the same issues were published other display ads in the form of a warning from Edward D. Turner, managing director of the Capitol theatre, that any advertisements of any Bridgeport theatre management, other than his own, that "The Christian" would be shown in their theatres was misleading, and that he would prosecute to the fullest extent of the law any manager who made such an announcement. That created additional talk.

"The Third Alarm" Tied Up with Clean-up Day

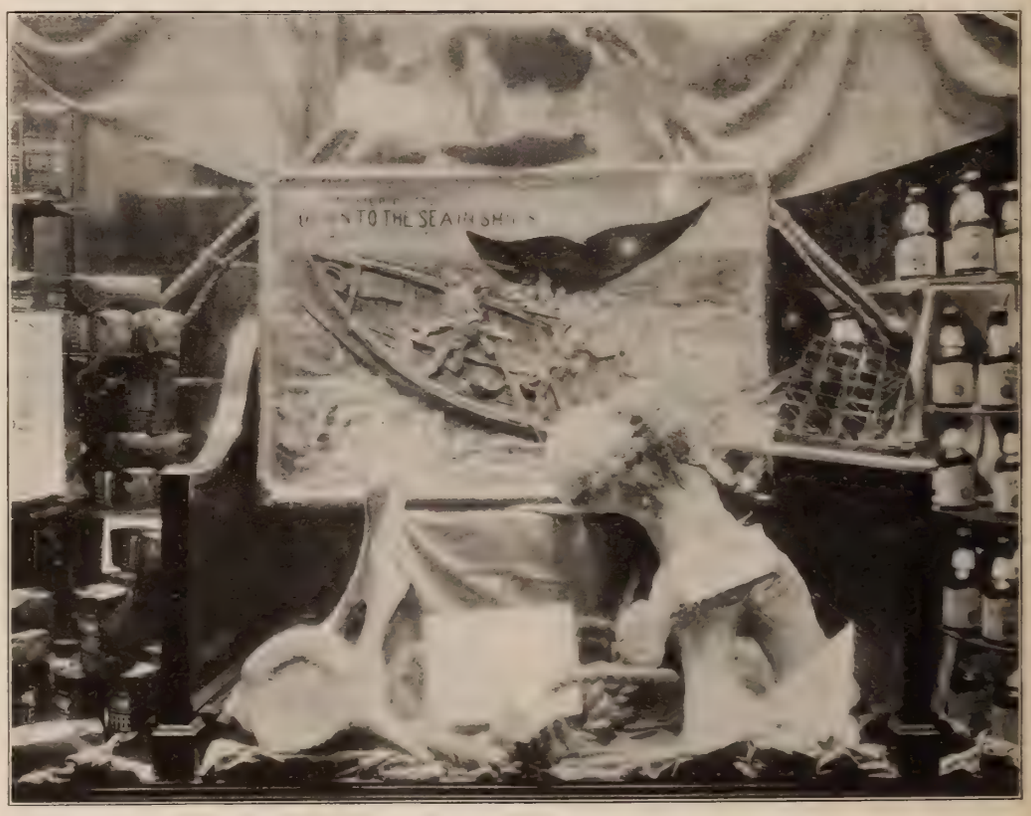
PEORIA, Ill.—Strong exploitation cooperation for "The Third Alarm" was obtained by the Ascher theatre, when the Boy Scouts were enlisted for a "clean-up" day as a tie-up on the picture.

All of the rubbish found in various parts of the city was brought to a spot at the foot of Main street, and a parade was organized that later marched to the spot, where a big bonfire was made of the debris. The marchers carried banners and motor trucks were put in line carrying announcements of the presentation of "The Third Alarm" at the Ascher.

Gets Out Special Bulletin on "Message of Coue"

HAMILTON, Ohio—Managing Director Fred S. Meyer of the Palace theatre, always quick to take advantage of a timely tie-up, issued a special bulletin to his patrons, printed on the regular letterhead, on "The Message of Emile Coué."

The Hamilton Evening Journal printed an item on the editorial page commenting on the demand for Coué's book at the public library, and Meyer reprinted this, together with an ad on the picture, announcing a special private showing to those to whom the bulletin was sent. This showing, in turn, insured ample word-of-mouth publicity for the regular showing.



Window display of whaling relics in Broadway drugstore in connection with the showing of "Down to the Sea in Ships" at the Cameo theatre, New York

The 60-foot sign used across the front of the Criterion theatre, New York, for the premiere of "The Covered Wagon"

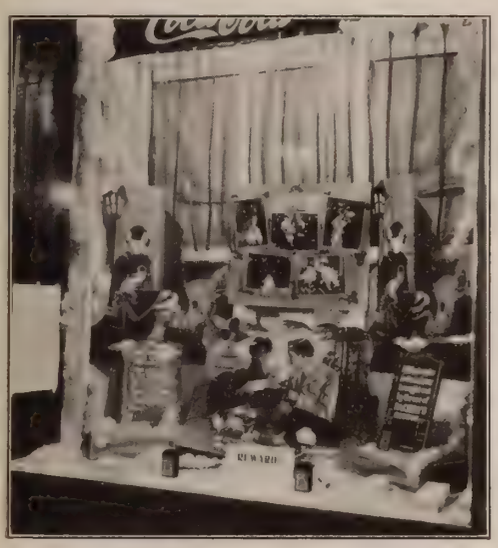
Sign Painting Stunt Is Used to Exploit "Adam's Rib"

Hartford, Conn.—An outdoor ballyhoo that got a large turnout in front of the Princess theatre for "Adam's Rib," was used by Jim Clancy of the theatre and Russell B. Moon, Paramount exploiteer.

Two members of the Princess staff, not sign painters either, were put on top of the theatre in front of the big 24-sheet stand that stays there permanently.

White paper covered the stand, and the men, dressed as cavemen, were equipped with mops and buckets of black paint. They scratched the title and funny little illustrations on the paper, and scheduled their work so the crowd had to hang around for a while before the sign made sense.

They pulled this stunt three days in succession. Afterwards the board was covered with the stock Paramount 24-sheet.



"East is West" window, obtained through the Packer's Tar Soap tie-up, for the run of the picture at the Queen theatre, Austin, Texas

Typewriter Tie-Up Is Made on "Tailor Made Man"

FORT SMITH, Ark.—In addition to his teaser advertising and a full page tie-up ad on "A Tailor Made Man," manager Hugo Plath of the Palace theatre obtained an advantageous typewriter tie-up.

The Corona Typewriter people helped Mr. Plath advertise this picture by running a two column twenty inch ad stating that Charles Ray used a Corona typewriter. The authority for this last tie-up was an ad that ran in the Corona Magazine showing a picture of Charles Ray seated and writing upon one of Corona's product.

Something like ten telegrams were wired from the Dallas office to the different merchants in Fort Smith. These telegrams endorsed the different clothing shops and were signed by Charles Ray. Permission to send these wires was given by United Artists.

Campaign on "Oliver Twist" Is Directed at Children

Columbus, Ga.—Beginning two weeks before "Oliver Twist" opened, Manager I. C. Holloway of the Grand theatre got the librarian to place bookmarks, imprinted with an announcement of the picture, in all books leaving the library.

A large book was made of beaver board, painted in proper fashion, and used on the streets as a ballyhoo five days in advance, one hour each day while the crowds were thickest. During the engagement of the picture it was kept on the streets for about three hours each day.

On the Saturday before opening, Mr. Holloway personally announced the picture to 900 kids attending the children's matinee. He told them this was one picture they just couldn't afford to miss.

For a prologue Mr. Holloway secured a local boy, just about the size of Coogan, who had made quite a reputation as a singer.

"Nobody's Money" Is Put Over on One Day's Notice

Pottsville, Pa.—A sudden switch in bookings made it necessary for Edgar Brown of the Garden theatre to put over "Nobody's Money" in one day's time.

Vernon Gray, Paramount exploiteer, got up a ballyhoo for him at the cost of two gallons of gasoline.

Gray borrowed Mr. Brown's second-best automobile and painted the title on the glass window. He then borrowed eight money bags from the bank and stuffed them with sawdust and hung them all over the car.

Big dollar signs were also calcimined on the body, which cost nothing at all.

The Logan Auditorium, Philadelphia, utilized a medicine cabinet as a lobby display on "Dr. Jack," as shown here

"The Flirt" at the Rialto theatre, Tacoma, was given this elaborate beauty parlor window tie-up

Restricted Essay Contest on "Back Home and Broke"

BELLINGHAM, Wash.—An essay contest that was unique was used by the American theatre on "Back Home and Broke."

Harry C. Eagles, Paramount exploiteer working on the picture, picked out in advance the people he was going to allow to participate. He limited the list to about twenty-five business men and women, all of whom were solicited to write essays of their early experiences. These were published in the paper.

The winner received a box for one of the night showings and was invited to bring 25 of his employees with him. Eagles reports, "it created a lot more interest than a free-for-all essay contest, and the people were keen for a bit of gossip of the early life of the local celebrities."

Elaborate Style Show Put Over with "Look Your Best"

Toledo, Ohio.—The management of the Pantheon theatre, in conjunction with Goldwynner Eddie Carrier, put on an elaborate exploitation campaign on "Look Your Best," the outstanding feature of which was a fashion pageant staged in co-operation with the Thompson-Hudson Company, a leading department store.

A bevy of beautiful mannequins was assembled, and a runway was built far out into the audience, on which they promenaded with the latest fashion creations. Special lighting and scenic effects were used and a musical score was provided for the occasion. The department store co-operated with a double-page ad, seven full window displays and 2,500 letters to its customers.

Seattle Rose Society Ties Up to "Mighty Lak' a Rose"

Seattle, Wash.—When "Mighty Lak' a Rose" played at Manager Frank Steffy's Coliseum theatre here, Mr. Steffy and J. L. Johnston, First National exploiteer, tied up with the Seattle Times and the Seattle Rose Society and put across a campaign that was of direct value to the city, as well as the theatre.

Five thousand packages of rose seeds, furnished by the Rose Society and the newspaper, were distributed by the theatre. Each envelope containing the seeds on one side bore general directions for the planting and culture of the roses, and the other side bore advertising matter for the theatre and "Mighty Lak' a Rose."

In addition to the distribution of the thousands of seeds, the Times, in co-operation with the theatre, conducted a contest for the best newspaper articles on the subject of rose culture. The articles ran for one week, and at the end of the contest prizes were awarded to the winners.

"Brawn of the North" Stunt Turned into Parade

HAMILTON, Ont. — Manager H. Morgan of the Temple theatre, by turning a "Brawn of the North" contest into a parade, won front page space.

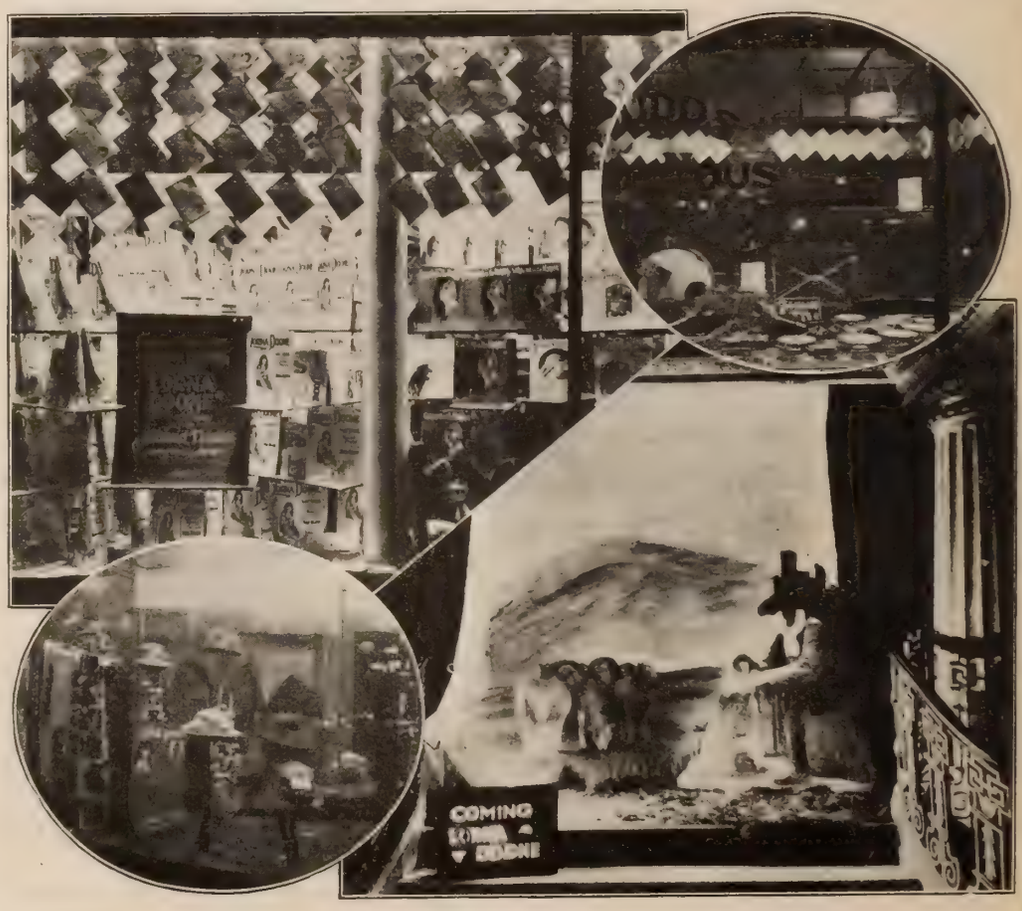
The usual Strongheart collection of canines was supplemented by awards for the best trained dog, the dog most resembling the film star and the owner of the best groomed dog. When all the contestants had arrived Manager Morgan surprised them by making them parade the streets with banners.

Cashes in on Klan Crosses to Exploit "Christian"

SANDUSKY, Ohio—When Eddie Carrier, Goldwynner, arrived to assist George Schade in putting "The Christian" over at the Schade theatre, he found the town very much interested in a huge fiery cross which had been erected about a hundred feet out on the ice in Lake Erie. Interest was still further aroused when on the following night another fiery cross appeared on the top of the hill on West Madison Street. It turned out that the two fiery crosses were the work of the Ku Klux Klan. Mr. Carrier decided to cash in on all this discussion and interest.

He sold Manager Schade on the idea of building a huge cross 30 feet high above the theatre. There were 74 lights on this cross and when it was lighted up the public naturally associated the other two blazing crosses with this one on the theatre and decided that it was all publicity for "The Christian."

In all the newspaper publicity, Mr. Carrier kept away from anything touching on the religious angle of the film. But the newspapers carried stories on the fiery crosses as a publicity stunt and it turned out to be most effective.



Highlights in the "Lorna Doone" campaign of the Strand theatre, Lansing, Mich. Upper left and right, music store windows; lower left, millinery tie-up; lower right, lobby display

Grocery store lobby built by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla., for "Quincy Adams Sawyer"

Boys of Chivalry Organized to Exploit "Robin Hood"

Pittsburgh, Pa.—Unusual attention was drawn to the Pittsburgh engagement of Douglas Fairbanks in "Robin Hood" at the Pitt theatre through the organization of the "Robin Hood Boys of Chivalry," ostensibly a new boys' organization, but in reality a group of boys engaged to exploit the picture.

Wearing picturesque Robin Hood hats, rented from a local costumer, the boys appeared on the business corners of Pittsburgh's downtown district. They escorted elderly women through heavy traffic, carried bundles for tired shoppers, helped women onto street cars and performed many little acts of kindness.

The stunt was tied up with the Pittsburgh Evening Leader, which newspaper gave the scheme good space from day to day. The first day the boys appeared they wore just the Robin Hood hat, and in reply to questions made no reply except to say they were "Robin Hood Boys of Chivalry." This created mystery and speculation. On the second day the Evening Leader explained the reason for the sudden appearance of the "Boys of Chivalry," say they had seen "Douglas Fairbanks in 'Robin Hood'" and had been thus inspired by the deeds of chivalry seen on the screen. On this day the boys wore badges in their coat lapels, in addition to the Robin Hood hats, and this acted as a direct advertisement for the film. The boys were engaged to work the busy street corners after school for fifty cents an hour, and were used for an entire week.

Every day the boys paraded to their particular "beat" in a body, much as a group of policemen march out to their various posts.

Decorated front and costumed usherettes for the run of "East is West" at the Broadway Cinema, Deptford, England

Florists and Music Stores Aid "Mighty Lak' a Rose"

CHICAGO, Ill.—As an instance of the tie-up possibilities of the picture, the Chicago theatre, during the run of "Mighty Lak' a Rose," tied up with all florists within a radius of five blocks. Cutouts of Dorothy Mackaill in the leading feminine role featured the window displays. Some showed the orphaned girl playing the violin while others used a straight portrait.

In addition to florists, music stores evidenced a keen desire to come in on the advertising possibilities offered by the picture. Victor and Columbia dealers furnished limitless ammunition in the way of window space, the tie up with the records being so obvious it couldn't be missed.

Attention Program Printers

FOR SALE the following service:

20 Program Cover plates in one, two and three colors—
(Ben Day)—size 3⅛" x 5¾".

130 Different Movie Star Subjects (halftone) in two sizes of cuts—
¾" x 1⅛" and 1½" x 2⅛"—sold nationally for 30 and 50 cents. More than 2,000 cuts now in stock.

80 Post Card Borders—
(size 3¼" x 5¼") with cut of different stars—(size 2¼" x 3") inserted.

5,000 Pictures with Program Copy—
This program service is the most original ever devised to help the theatreman sell his pictures successfully to his patrons. Program is practically automatic in its make-up. Prices arranged in quantities according to zones.
Full service sold at a big sacrifice.
You must act now if you want this original service.
Write or wire your offer to

JAMES T. IGOE COMPANY, Chicago, Ill.
117 West Harrison Street

Inexpensive Campaign Put Over To Aid "East Is West"

Greenwood, S. C.—Manager W. A. Byers of the Liberty theatre opened his campaign on "East Is West" twelve days in advance by starting a series of slides. These slides played up the picture with the personal endorsement of the management. The wording was changed with every change of program. Several days in advance small ads were started, using copy along the same lines as the slides.

An attractive lobby display was worked up at very little expense. The sides of the lobby were completely masked in with yellow and black crepe paper. Special mats of the star were displayed against this background. In the center of the lobby was a cut-out of a Chinese god and incense was kept burning in front of it. Rows of Chinese lanterns were strung overhead and extended out across the sidewalk at each side of the lobby. Incense was burned in the theatre as crowds were entering and leaving.

Book-store window, featuring the Grosset & Dunlap edition of the book, tied up with "When Knighthood Was in Flower" at B. S. Thornton's Orpheum, Saugerties, N. Y.

Pre-release Reviews of Features

"Trimmed in Scarlet"

Universal—Five Reels

(Reviewed by L. C. Moen)

THE situations used by William Hurlburt when he wrote "Trimmed in Scarlet" for Maxine Elliott may have been new at that time, but the screen has used them so often and with so little variation since that it is difficult to find much of interest in the material.

There is a constant feeling throughout the picture that the players are struggling against the handicap of situations which they know to be unreal, and though they do their best the result is extremely theatrical and bears little semblance of reality.

A young girl, of such firm character that she leaves the shelter of her wealthy father's roof and goes to work, rather than remain with a loose woman whom he has married, suddenly turns thief and steals $5,000 in Liberty bonds to pay off a blackmailer threatening her mother. A woman, who has remained unsmirched through a long and spectacular career on the continent, compromises herself in the eyes of her fiance to get the money to make good her daughter's theft, Mistrust, misunderstandings, threatened ruin—yet an explanation from any one of several people would clear up the whole tangle, yet no one explains.

Logical, human motives are lacking in many instances, and the unreal effect is heightened by the trite subtitles, many of which might better be eliminated entirely.

"Trimmed in Scarlet" seems to us to hark back to the earlier days of mechanical melodrama.

The picture has been given an all-star cast, including such interesting players as Kathlyn Williams, Roy Stewart, Lucille Ricksen, Robert Agnew, Raymond Hatton and Philo McCullough, and this will probably put the picture over as a program release, but such a cast deserves story material more worthy of its mettle.

The production, as a whole, is capable, and Jack Conway, the director, has probably done the best that could be expected.

The Cast

Cordelia Ebbing / Mme. De La Fleur ..... Kathlyn Williams
Revere Wayne ..... Roy Stewart
Faith Ebbing ..... Lucille Ricksen
David Pierce ..... Robert Agnew
Charles Knight ..... David Torrance
Peter Ebbing ..... Phillips Smalley
Fifi Barclay ..... Eve Southern
Duroc ..... Bert Sprott
Molly Todd ..... Grace Carlyle
Ruth Kipp ..... Gerrard Grassby
Mr. Kipp ..... Raymond Hatton
Count DeSigneur ..... Philo McCullough

Adapted by Edward T. Lowe, Jr., from the play by William Hurlburt. Directed by Jack Conway. Photographed by Charles Kaufman.

The Story—Woman leaves unfaithful husband and goes abroad. Her daughter grows up and leaves father, because of further offenses. The mother is suspected of murder, of which servant can clear her. She flees to America and servant follows, for blackmail. Daughter meets him, and steals $5,000 from office to meet his demands. She is reunited with mother, who finds new happiness in love of old admirer. To get money to make good theft, mother compromises herself in his eyes, but at the end this is straightened out.

Classification—Heart interest melodrama.

Production Highlights—The sets and production. The excellent cast. The work of such players as Raymond Hatton, Kathlyn Williams and Lucille Ricksen.

Exploitation Angles—The title suggests ideas for lobby displays and ballyhoos. The cast. The play on which it was based.

Drawing Power—Suitable for program use in second class downtown and neighborhood houses.

A scene from "Family Troubles," an Educational comedy.

"Slippy McGee"

First National—6600 Feet

(Reviewed by Eugene Carlton)

THERE have been scores of master screen crooks reform and later use their cunning for robberies to some good advantage, but few have been dumped off a freight train to the audience as an opening scene of "Slippy McGee." It is the minor events leading up to the climax of the production that gives it sufficient difference in twist to make it interesting.

Not until the threshold of the closing scene is neared can it be foretold that the hero-crook will furnish the "punch" of the story by executing a somewhat second-handed stunt—that of opening the safe of an unscrupulous man to obtain some letters that will save the name of a good girl. However, the story runs along so smoothly up to that point, carrying with it more than the average interest, that a little bit of stereotypic stuff can be overlooked.

The story has been well handled, the cast well adapted to the respective roles and the photography could not be much improved upon. There is a love story; or, at least, the audience realizes that it has been viewing a love story as the film nears its end, despite the fact that the feeling existing between the hero-crook and the girl is more of the father-daughter type and bursts out like a rainy day in the climax. There also is a good moral to the picture, which should not meet with the disapproval of even the most severe censor.

The Cast

Slippy McGee ..... Wheeler Oakman
Mary Virginia ..... Colleen Moore
Father De Rance ..... Sam De Grasse
George Ingelsby ..... Edmund Stevens
Madame De Rance ..... Edith Yorke
Howard Hunter ..... Lloyd Whitlock

By Marie Conway Oemler. Directed by Wesley Ruggles. Produced by Oliver Morosco.

The Story—Celebrated cracksman breaks leg alighting from freight train, it being necessary to amputate the leg. He is cared for by a priest. He reforms and obtains honest occupation, making butterflies. He eventually is touched by the loveliness of a village maiden, but is grieved when he learns she is to wed another. The girl is threatened to be made victim of a scandal by a banker unless she marries. Everything depends upon some letters, forgeries, in a safe, which the cracksman, using his old cleverness, obtains, thus clearing up the whole situation.

Classification—Human interest drama, involving the finer qualities of a reformed crook, tinged with a love story.

Production Highlights — Natural settings, showing interior of San Gabriel Mission of California. The dramatic climax. Good direction and photography.

Exploitation Angles—A small safe with a lobby display of suitable cut-outs. Get the police department to lend you a collection of crook tools and weapons.

Drawing Power—Should go over well in either the large or small houses as it is confined to no certain type of audiences.

"Crashing Thru"

F. B. O.—6500 Feet

(Reviewed by Laurence Reid)

HARRY CAREY has another of his typical offerings in "Crashing Thru," which, while it presents nothing new in westerns, packs sufficient action and color and atmosphere to please most any patron—even of the hard-boiled variety. The plot revolves around considerable cattle rustling and all the familiar characters are in their proper places. But it keeps moving and as it moves one is able to drink in as good a background of exceptional scenery as has ever adorned a western. The title is rather compelling and Carey still has a firm hold upon his following.

Here we find him in several conflicts one of which has to do with romance. The half-breed Indian girl, with the aid of a few desperadoes, plots to embarrass him because he refuses to fall for her charms. With his cattle stolen he is unable to meet a note owed to the richest man in the community. The tale becomes complicated when the wealthy rancher is murdered and suspicion is cast upon the hero. But the latter has entered a partnership with the villain's father and in due time the young desperado becomes conscience-stricken and confesses. Meanwhile a humorous note is injected when it is shown that the hero has carried on a romance with a girl via a matrimonial agency. The girl arrives with her mother which provides the occasion for the invalid partner, who had become crippled in rescuing his friend in the forepart of the story, to look romantically upon the latter. Then it's up to the hero and the girl to look for a parson.

The picture doesn't stand still a moment. One might say that it carries too much action for the purposes of the plot. It should have presented more intimate scenes of character acting and detail. Yet it is a satisfactory western and interpreted by a competent cast that includes Vola Vale, Myrtle Stedman, Cullen Landis, Winifred Bryson, Joseph Harris, Charles LeMoyne and Donald MacDonald.

The Cast

Blake ..... Harry Carey
Cons ..... Cullen Landis
Celia ..... Myrtle Steadman
Diane ..... Vola Vale
Saunders ..... Chas. LeMoyne
Gracia ..... Winifred Bryson
Holmes ..... Jos. Harris
Allison ..... Donald MacDonald

By Elizabeth Dejeans. Scenario by Beatrice Van. Directed by Val Paul. Photographed by William Thornley and Robt. De Gerasse. Produced by F. B. O.

The Story—Treats of cattle rustling with the hero a rancher who wins the enmity of half-breed Indian girl because he does not fall for her charms. With the aid of several desperadoes she succeeds in rustling the cattle away from the rich rancher. He is killed but the hero proves his innocence when the villain reforms. The hero meets the girl with whom he has corresponded. And thus to the romance and happiness.

Classification—Western melodrama, featuring cattle rustling and romance.

Production Highlights — The exceptional backgrounds. The sincere work of Carey and the others in the cast. The fairly good action.

Exploitation Angles—Star is still able to draw them in. Feature him in a typical western. Play up title and use it for a teaser campaign.

Drawing Power—Good for any program or neighborhood house. Also suitable for second class first run theatres.

"What kind of Motion Picture do you like best?"

That question was asked of fifty persons, chosen at random, in a suburb of New York.

Among those asked were small tradesmen, a street car conductor, several professional men, commuters to New York, ladies from fine homes, high school students, etc. etc.

Of the fifty *thirty-one* specified by name

PATHE NEWS

No other news weekly was mentioned by name; six persons said "The news weekly," which might have meant Pathe.

That town is like any other town.

Mr. Exhibitor, just paste this in your hat; *Pathe News has a grip upon the affections of Americans that no other picture can equal!*

Released twice a week.

Pathépicture

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Follow the big ones!

Among the well known circuits booking
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More bookings at release date than any serial Pathe ever had. You know what that means!

Produced and Directed by
GEORGE B. SEITZ
Written by MR. SEITZ *and*
B. MILLHAUSER

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TRADE MARK

You'll be "Sold on Sight"

with

Leo Maloney

in RANGE RIDER SERIES

Two Part Westerns

Better short dramas just can't be made.
Story, action, beautiful scenery, good direction, fine acting.
See one or two and you'll be sold on sight.

"Under Suspicion"; "We have reported on several of this series but could not help sending a report on this. Had several comments on this. Everybody pleased. Try them. The price is right, too." Anderson & Weatherby, Gem, Omaha (Ex. Herald).

"These pictures have been holding a pretty good tempo all along, always containing a well fought fight, beautiful scenic backgrounds and sufficient plot. However, 'Smoked Out' is one of the best. It has an unusual amount of human interest and stages the best fight of the series." M. P. News

Written and directed by
LEO MALONEY *and* FORD BEEBE

Pathépicture

TRADE MARK

"The Queen of Sin"

Ben Blumenthal-State Rights—Eight Reels

(Reviewed by Laurence Reid)

AN Austrian importation is "The Queen of Sin," with which is interwoven "The Spectacle of Sodom and Gomorrah," and according to the program announcement has been cut from eighteen reels to eight to meet the view of American minds and which elaborates upon the vital statistics of its production—such as the mention of 200,000 costumes, 13,000 wigs, 38,000 pairs of foot coverings, 700 rugs of medieval weave, 500 pairs of curtains which were assembled, manufactured or rented for the picture. And after absorbing these figures, one naturally sits back, anticipating a gigantic spectacle.

Unfortunately the spectacular side of the picture is burdened with a poorly constructed story which features one of the oldest formulas of the screen—that of the mercenary mother who marries her daughter off to the highest bidder, thus bringing tragedy into her life. The motivation is unsound, for there is no indication that the girl is a vampire in the introductory shots—when she indulges in romantic expression with her lover, a poor and humble artist. The moment that she is married she plots extreme vengeance. She will strike the multi-millionaire spouse through his son.

The story, having been edited and re-titled, loses its force and logic. And many of its captions miss the mark being burdened, as they are, with high-sounding morals and dramatic values which do not belong. The story would have registered better had it been intrusted to skillful interpretation. Lucy Doraine in the title role is not able to suggest any of the emotions which she is called upon to express. Later, however, as the queen of the ancient capitals which were destroyed because of their sin, she is much more in character—disguised as she is in regal splendor and not called upon to register anything but passion.

The spectacular scenes are not introduced until the second half of the feature—and they do much to compensate for the modern story and its bad interpretation. Many of the sets are positively stupendous in design and one catches the spiritual note as the cities fall. A vast horde of extras are employed and seeing them run for their lives as the temples and columns topple over and fire and brimstone descending upon them, one is carried along in quite a fervor of excitement. Doubtless fear of censorship made the modern story incoherent. Taking ten reels out of a picture might almost indicate disaster for it.

The Cast

Jackson Harber.....George Reimers
Edward Harber / A Goldsmith from Galilea.....Walter Slezak
Miss Mary Conway / The Wife of Lot / The Queen of Sin.....Lucy Doraine
Mrs. Agathe Conway, her mother.....Erika Wagner
A Priest Tutor at Cambridge / The Unknown Wanderer.....Michael Varkonyi
Harry Lighton, a Sculptor / Lot.....Kurt Ehrle

The Story—Treats of girl who is sold by her mother to highest bidder, thus causing her lover to attempt suicide. The girl plots vengeance against her rich husband, striking him through his son. But in a dream she discovers a conscience. The story carries a parallel with the ancient downfall of Sodom and Gomorrah.

Classification—Modern triangle based upon daughter-sold-to-highest-bidder theme. Linked up with spectacle of downfall of Sodom and Gomorrah of Biblical history.

Production Highlights — The spectacular scenes of the ancient story. The impressive sets, most of which are massive and colorful.

Exploitation Angles — Play up its spectacular appeal. Use title for a teaser campaign.

Drawing Power—The spectacular side of picture will appeal to any crowd.

"Suzanna"

Allied Producers and Distributors—6500 Feet

(Reviewed by Laurence Reid)

MACK SENNETT wrote this one as well as supervising the production. Naturally, anyone familiar with the producer's comedy values might wonder if he is not having some fun on an old theme. The story is a variation of the ancient and accepted locket formula. The child who grows up a social outcast is not identified through the gold or brass emblem but through an obliging servant coming forward and relieving himself of the secret that the babies were exchanged at birth. There it is in a nutshell.

Sennett tells his story against a Spanish setting in the early days of California and tells it well, notwithstanding its familiarity. You may know what is coming far in advance, but he gives it enough Spanish sauce and paprika to interest most anyone not too far advanced in the technique of the screen.

Mabel Normand has the title role and while she doesn't suggest a Spanish peon or one of the F. F. V.'s of early California aside from her picturesque attire she does manage to inject enough of her distinctive comedy touches to make it an acceptable drawing. To be frank it is the humor which provides the saving grace of this picture the story of which features two Spanish dons who have pledged their son and daughter to one another. But the youth rebels and falls in love with the lowly peon who works on his father's ranch. And so to the conflict when a toreador, played with adequate color by Leon Bary, attempts to win the picturesque peon for himself.

Meanwhile the spectator is being treated to some typically Spanish customs—such as the fiesta, the bull-fight (taken from a news strip) and the courtship via the guitar. The characters are dressed accordingly. The stage is all set for the wedding of the toreador and the don's daughter. Mind you the peon has learned that she is of noble birth, but the conventions of the Noble Sacrifice must be obeyed. The rebellious son steals the girl from the altar and carries her away on horseback. Which introduces a vivid thrill when the two rivals fight on the edge of a cliff. Not so much in its story, but produced with a typically Sennett touch. George Nichols doesn't have much opportunity to act as one of the dons.

The Cast

Suzanna.....Mabel Normand
Don Fernando.....George Nichols
Ramon, his son.....Walter McGrail
Dona Isabella, his wife.....Evelyn Sherman
Pancho, the Toreador.....Leon Bary
Don Diego.....Eric Mayne
Dolores, his daughter.....Winifred Bryson
Ruiz.....Carl Stockdale
Alvarez.....Lon Poff
Miguel, his son.....George Cooper
Indian Minnie.....Herself
Black Hawk.....Himself

By Mack Sennett. Directed by F. Richard Jones. Produced by Mack Sennett. Released by Allied Producers and Distributors.

The Story—Treats of days of Spanish colonization in California. Suzanna is the daughter of Spanish don but is ignorant of fact that she was kidnapped during infancy and reared as peon on ranch of Don Fernando. The latter's son is pledged to the daughter of Don Diego, but he rebels and kidnaps Suzanna. Her identity is established and the other girl weds the toreador.

Classification—Romantic comedy-drama carrying theme of girl kidnapped in infancy and brought up as servant.

Production Highlights—The atmosphere and color. The settings. The good work by George Nichols. The thrill when rivals fight on edge of cliff.

Exploitation Angles—Give picture a Spanish setting in prologue, featuring dancers and musicians. Play up cast. Bill it as a Mack Sennett production.

Drawing Power—Should draw in most any house.

"Souls for Sale"

Hughes-Goldwyn—7864 Feet

(Reviewed by Laurence Reid)

YOU might call this, Rupert Hughes' latest, a feminine "Merton of the Movies"—you might call it a hodge-podge of every conceivable camera trick which goes into the composition of a picture—and after you are through trying to define or describe it, you will find yourself up a tree. It defies being called anything but a tricky novelty—a take-off one moment of how photoplays are made, and shifting into a sort of grotesque eternal triangle.

Hughes is surely the magician here—and he pulls the tricks out of his hat or rather his megaphone with all the easy hokum of a Hermann. It is our opinion that he directed this picture with his tongue in his cheek for back of it all is a satirical thrust aimed at heavy villainy as it is exposed in too many of our sexational (to quote the author) dramas. He never becomes intimate. His scenes are too crowded for such a touch. And though he points a moral at the end, it seems unconvincing in view of the maze of sequences in which the characters are piloted before the climax.

Mr. Hughes starts off by showing a runaway bride who, after leaving her husband in a Pullman, accidentally meets a picture company making a "sheik" story in the California desert. What follows is her rise to stardom, punctuated with her spouse's adventures in evading the law. He is painted as a criminal whose profession is matrimony. He marries his wives, insures their lives, then kills them off. And the couple do not meet again until the climax.

Meanwhile Hughes is kidding the picture people, kidding himself, kidding the public, kidding the idol-worshippers who write to the stars, and having a lot of fun out of it. He takes us on various sets, introduces us to a galaxy of celebrities during their luncheon hour and follows through with some humorous thrusts aimed at the society drama and a few other formulas, not forgetting the circus story which he employs to furnish a highly melodramatic climax. A real storm washes out the artificial storm and lightning strikes the big top, setting fire to it. The murderous husband expiates his crimes by saving his runaway bride from the wind machine. The huge propeller strikes him and he lives just long enough to seek forgiveness and receive it. There is so much in this picture that it resembles a three-ring circus. Consequently the story is often lost. It could stand editing, thus making the scenes more compact. The camera work is splendid and there are some exceptional shots of the desert—as well as some intimate scenes of studio atmosphere.

The Cast

Remember Steddon.....Eleanor Boardman
Robina Teele.....Mae Busch
Leva Lemaire.....Barbara Le Marr
Frank Claymore.....Richard Dix
Tom Holby.....Frank Mayo
Owen Scudder.....Lew Cody

And twenty-eight other players. Written, adapted and directed by Rubert Hughes. Produced by Goldwyn.

The Story—Girl, a newly-wed, has intuition that husband is a sinner, so runs away and stumbles upon moving picture company taking scenes in the desert. She is given encouragement and soon rises to the top. Her husband returns after a colorful career in crime to save her from death.

Classification — Humorous and melodramatic novelty of picture life in Hollywood.

Production Highlights — The comedy moments. The titles. The exceptional photography. The good work by Lew Cody. The climax showing the burning of the circus tent.

Exploitation Angles—Feature the author and director, placing stress upon efforts towards originality. Make a play upon little and feature the large cast. Play up the Hollywood atmosphere.

Drawing Power — Should go big anywhere.

Regional News From Correspondents

In and Out of the Butte Branch-Offices : :

CONGRATULATIONS are in order over the high efficiency of the Universal manager of the Butte office, Jack W. Rue, who, since coming here last September, has increased the business for his company 140 per cent. Before coming to Butte to take the executive office for the Universal Exchange, Mr. Rue was the special representative for "Foolish Wives," the exploiting of which won new laurels for him. Formerly he was salesmanager in the Denver district. Butte has had several exchange managers, and it is safe to say that never has there been a more popular or more efficient executive in the Butte department. There are three Universal salesmen in the field most of the time, and at all times the key cities are made by Mr. Rue. Mr. Rue has just returned from Great Falls, where he booked "Flame of Life," "Driven" and Baby Peggy comedies to Mr. William Steege, Manager of the Liberty theatre there.

Jack W. Rue

P. C. Hurst, formerly owner of the Rialto theatre at Bozeman, has replaced H. McLaren, as publicity director for Universal in the Butte and Spokane territories.

Anaconda ministers of the Gospel who have complained because their parishoners fail to arrive at services on time will now have the solace of knowing they are not the only ones who suffer dire punishment for such procrastination. Certain of the movie fans are standing up on their toes in righteous indignation. Nothing, they say, spoils a picture show so much as a continuous ingress and egress of patrons during a performance. They claim that it has reached a stage where a spectator may be sure of viewing a film in peace only after every seat in the house has been filled and the overflow is standing ten deep in the rear. Even then there remains the possibility that some inconsiderate wretch may decide to scramble out from the very center of the row because the picture has just reached the stage where he happened to enter. Or possibly some lady has to stand up in front of her seat, powder her nose, adjust her hat and slowly put on her wrap and gloves, and then calmly move to the aisle all the while there is the picture moving on to dramatic climaxes. Nothing quite so exasperating!

Miss May Robson, the disinguished actress, was the guest of Marle Davis, General Manager of the Ansonia Theatre Amusement Company, at a pre-view of the film production, "Down to the Sea in Ships," and also a vaudeville act that was given as a try-out. The pre-view was directly after her engagement closed at the Broadway. Butte is always glad to welcome Miss Robson and this visit was no exception for she was accorded one of the most enthusiastic ovations ever given an actress in Butte.

O. W. Herwig is registered at the Grand Hotel. He is in Butte at the Pathe Office auditing the books for that exchange. Mr. Herwig is registered from the Pathe office, San Francisco.

B. T. Cale, formerly with the First National, has gone back to the Pathe organization as salesman for the Denver territory. He has been one of the live wire salesmen in the Montana district, identified with the Pathe interests and later accepted a similar position with the First National.

Jack Sullivan is covering the key cities of the state representing the Fox interests. Mr. Sullivan is branch-manager of the Fox corporation of this city.

Manager M. J. Dunn, of Greater Features, is touring the state for his corporation. Mr. Dunn has his main office at Salt Lake City, but is in Butte every few weeks to look after the branch office.

Harry Sigmund, recently identified with the First National in Seattle as a salesman, is now at home in Butte as the chief executive of the Butte Branch office of the Associated First National.

Milwaukee Briefs and Film Row Personals

W. K. LENDON, general service manager for Universal, has been in the city a number of days helping with the plans for Universal's quarters in the New Film Exchange on Wells Street, to which they will move April 1. Universal plans to have new fixtures and furniture, and will have one of the most up-to-the-minute exchange offices anywhere, according to George Levine, local manager.

Sam Miller has been added to the local Universal staff and will have charge of handling Universal attractions in this territory.

M. Edwards, who was formerly with Goldwyn at Buffalo, is now working out of the Milwaukee office, and has charge of western Wisconsin. Jack Hurschman has been transferred from the Chicago office and will represent Goldwyn in the northern part of the state.

Goldwyn's Milwaukee office, of which Sam Shurman is manager, in the two months since it was opened, has made such strides that additional stenographers and inspectors have been required.

The Milwaukee Sentinel recently received recognition from Julius Stern, of the Century Film Company, for the splendid handling of the Baby Peggy contest in Milwaukee, just previous to the showing of "Peg of the Movies," in which Peggy Montgomery starred. Said Mr. Stern:

"May we have the privilege of expressing our delight and pleasure in the manner your Baby Peggy contest was conducted? We wish to advise you that the entire contest was run in such an able manner that it eclipses any yet run throughout the country. Further, we believe your choice of the starlet, Harriet Ahrendt, is excellent, and we join in commending your entire staff behind this contest on the efficient and perfect way it was handled."

In conjunction with Henry Walthall's visit in person to the Palace theatre in a playlet, the week of March 12, Tom Norman of Fox screened Walthall's last picture. "The Face On the Bar-room Floor," which Mr. Walthall has not as yet seen. The screening was made in the Merrill theatre and a crowd of movie folk attended. After the screening, Mr. Norman arranged a small banquet to newspapermen to introduce Mr. Walthall. Mary Charleson, Walthall's wife, a favorite in Milwaukee, accompanied him.

Joe Brandt of C. B. C. was in Milwaukee last week on his way to the coast.

Local exchange managers report that Milwaukee's seven days of blizzard, the week of March 12, seriously hampered the efficiency of their service departments, in making shipments out of the city. Three severe snow storms in seven days held up train traffic, and resulted in many dark houses throughout the state. Not a train left here March 18 and 19 for the northern part of the state.

The new radio motion picture, "The Wizardry of Wireless," will be shown in Milwaukee April 5 for the benefit of radio fans, it was announced by L. S. Baird, manager of the Milwaukee Amateur's Radio Club. The picture is described as a two-reeler dealing with the history of distance communication, and by the aid of animated drawings, the why and wherefores of radio are explained in a clear and understandable manner.

J. H. Silliman, owner of the Downer, Murray, Miramar, and Astor theatres, has added the Jackson to his chain.

Tom Furness, a Hancock, Mich., exhibitor, and E. Hoefer, Sheboygan, owner of the new Rex theatre, were in the city last week.

The Appollo theatre, Teutonia Avenue, has changed hands. M. Mark Miller is the new owner.

The ban placed on children under 12, prohibiting their attendance at motion picture theatres, has considerably upset neighborhood house attendance. The Milwaukee Motion Picture Theatre Owners' Association, co-operating with the Health Department, asked individual managers to enforce the restriction, owing to the severe scarlet fever epidemic among school children.

Booth arranged by J. C. DeWalt, branch manager for Hodkinson at Oklahoma City, during the state convention of exhibitors.

Toronto and East Canada Branch-Office Notes

MRS. MARY E. GODARD, 87 MacDonnell Avenue, Toronto, known as "The Mother of Toronto," and a quaint old lady, passed away on March 22 from a heart attack. Her passing caused much regret among local theatre-goers. The deceased had officiated at the opening of various moving picture theatres, being the first one to buy a ticket at a number of the Allen theatres. She was also the hostess at the Allen down-town house when Mary Carr, the actress, was making personal appearances in connection with the presentation of "Over the Hill." Mrs. Godard had lived in Toronto for fifty years and had conducted a grocery in the section of the city where Mary Pickford and the other Pickfords were born and lived.

The Capitol theatre, Winnipeg, Manitoba, one of the leading houses of the Famous Players Canadian Corporation, has undergone considerable change in the installation of a full-size stage, this replacing the prologue stage facilities. The new stage was used for the first time in the presentation of a novel specialty along with "Adam's Rib" during the week of March 19.

St. John, N. B., now has a fine large film exchange building in the Marr Building, 158-162 Union Street, and the city, thereby, joins the list of important key cities of the Dominion which boast extensive film centers, these including Montreal, Toronto, Winnipeg and Vancouver.

Canadian Universal Films, Limited, has just moved its St. John offices from Prince William and Union Streets to the Marr Building. Other distributing companies having their exchange headquarters for the Maritime Provinces in the same structure include the Fox Film Corporation and the Associated First National.

Manager Arthur Bugg, proprietor of the Model theatre, Midland, Ontario, and the Famous-Lasky Film Service, Limited, Toronto, through C. H. Weeks, exchange manager, have been engaging in a controversy which finally found its way into Midland's newspaper, the Midland Free Press. The Toronto exchange circularized every resident in Midland to point out that all Paramount releases were not being shown in Midland. This letter eventually found its way into the Midland paper along with a reply by Mr. Bugg in which he listed various Paramount pictures which he had screened locally and he also gave a lengthy list of productions of various other companies which he had offered. Mr. Bugg pointed out that he was one of the few remaining independent exhibitors of Ontario and that he intended to reserve the right to book pictures on the open market.

The result was that the Model theatre obtained considerable space in the reading columns of the paper and the argument got everybody talking.

The proposed theatre ta of 50 cents a seat per year by the Winnipeg, Manitoba, City Council, has been shelved for a year, owing to the stubborn opposition of the theatre managers. It was pointed out that Winnipeg exhibitors already gave one-twentieth of their gross revenue to the Municipality of Winnipeg or the Provincial Government of Manitoba in taxes.

In and Out of the San Francisco Branches

MONTE BLUE, handsome six-foot four star of Warner Brothers' productions, arrived in San Francisco and quickly got acquainted with local exchanges and managers. The actor has completed "Brass" and "Main Street" for Warner Brothers and will commence work in three or four weeks.

As guests of H. L. Rothchild, Fred Stone and the members of the "Tip Top" company, together with local theatrical folks enjoyed a special screening of H. A. Snow's film, "Hunting Big Game in Africa" at the Portola. Among those who attended the presentation were those from the Columbia, Alcazar, Orpheum, Golden Gate, Rivoli, Casino, Hoppe-drome and others.

Completion of one of the largest theatre sales in San Francisco and the Far West in recent years was recently announced when Superior Judge E. P. Shortall gave formal legal sanction to the transfer for $1,675, of 90% of the stock of the firm of Turner & Dehnken to the West Coast, Inc. The theatres cover motion picture houses in San Francisco, Oakland, Richmond and six other cities. Leading figures in the purchasing Company are: A. Ramish, A. L. Gore and M. Gore and Sol Lesser and J. M. Schenck.

A theatrical deal has just been consummated whereby the entire holdings of Kahn and Greenfield, operating a chain of six big motion picture houses, pass into the hands of Louis R. Greenfield. The latter has bought up the interests of his late partner, L. L. Kahn, and all other shareholders.

The deal is one of the largest motion picture deals ever transacted in this section, representing about $1,000,000. The actual cash paid when the deal was made was $250,000. J. E. Levin has retired from the position of managing director of the Fillmore in order to devote his entire time to real estate holdings and the management is now in the hands of Greenfield, M. S. Vidaver, with Citron as executive director.

Lionel H. Keene, managing-director of Loew's-Warfield's big motion picture house and director of Lowe's interests in the far West, is feeling proud of the crowds that are packing the house. Dorothy Jordon, the "Carmen" of the United States, received hundreds of bouquets of flowers. A couple of them stated: "This bouquet is also for Mr. Keene, for he directs everything so keenly."

Lionel H. Keene

News Notes and Trade Bulletins from Florida

A MEMORY music contest, with the Women's Clubs backing it up, is being conducted in Tampa. All of the theatres are playing memory music, and slides are shown each show announcing the special musical numbers for that show.

Eustis now enters the field as a production center, with the establishment there of the Seminole Films, Inc. With their buildings all completed, the company started to work last Wednesday on their initial production, which will be called "Bacchus." The corporation will specialize on dramas of an educational character, on the order of their first production, which is the story of the beloved Greek god. Dr. Banks is the director-general of the corporation.

The Sunrise theatre, Fort Pierce, are figuring on enlarging. The plans call for quite a little additional space. The building will be done during the summer, so as to be ready for the opening of the fall season.

Harry Griffin, and his charming wife, of St. Petersburg, were visitors on Tampa's Rialto this week. Mr. Griffin is resident manager in St. Petersburg for the Southern Enterprises, besides having a farm, with chickens, a cow, running water and radio.

G. E. White, who operates the theatres in Mulberry and Dade City, has a new one up his sleeve. He won't tell just where, at this time, but he isn't looking up equipment for nothing, so that's that.

Jack Frost, manager of the Strand, Tampa, put on the D. W. Griffith Feature, "One Exciting Night," for a six day run, at 50c prices. This means just double the regular admission price and about the same on the length of the run, but Jack put it over with some clever advertising.

Trade Bulletins from the Carolina Territory

PERCY W. WELLS, of the Howard-Wells Amusement Company, Wilmington, N. C., has just returned home from a business trip in connection with one of the various corporations with which he is identified.

James M. Sulke, now of New York City, but formerly owner and proprietor of the Grand and Victoria theatres, Wilmington, N. C., before they were taken over by the Howard-Wells interests, is spending several days in the Carolina seaport on business.

The many friends in Wilmington, N. C., his home townfi of Marx S. Nathan, for several years identified with the various distributing concerns sponsored by Fred B. Warren, and for some time New York exchange manager for Associated Producers, were greatly interested to learn during the past week that Nathan, in association with his brother, had "struck it rich" in oil in Arkansas, having brought in a gusher in a new virgin territory developed by themselves. Marx was in Wilmington en route to the newly discovered oil fields.

John F. Carroll, who has managed the new Imperial theatre, Asheville, N. C., since its first opening, has left that position to accept one with the Victory and Bonita theatres, Tampa, Florida, in a managerial capacity. These theatres are being operated by C. D. Cooley.

Joe Adams, of the Fairfax, Miami, Florida, is vacationing in Asheville, N. C. He reports vaudeville for three days a week is registering a great hit in his theatre.

Phelps Sasseen, of the Lyric, Ensley, S. C., has left the theatre in charge of Mrs. Sasseen and has accepted a traveling position with the Al Lichtman Corporation.

The young son of Ralph H. DeBruler, manager of the Broadway, Charlotte, will have active charge of Craver's new Broadway just opened at Columbia, S. C. Young DeBruler is reported to be a "chip off the old block," and will undoubtedly develop into just as keen a showman as Ralph Sr.

Buffalo Briefs and Western New York News

GEORGE E. WILLIAMS is remaining at the Linden theatre temporarily as manager. The house has been sold by Nelson T. Barrett to William Kuzon of Buffalo. Mr. Williams, who is president of the Western New York Motion Picture Theatre Owners, Inc., was given a farewell party by business associates in the vicinity of theatre, in Jefferson Hall. The operating staff will remain the same under the new proprietorship. Mr. Williams expects to make a new connection soon.

A. G. McCallum, who for almost a decade managed the old Buffalo Golden Palace on Main Street, is the new manager of Fay's theatre in Rochester, succeeding John J. O'Neill, who has been appointed house manager at the Eastman.

Victor A. Warren, manager of the Strand theatre in Messina, N. Y., postcards Henry W. Kahn, Metro exchange manager in Buffalo, that he is having the time of his life, touring in Europe.

A. W. Root, formerly manager of the Palace theatre in Olean, N. Y., has returned from Kalamazoo, Mich., to this neck of the woods and is seeking to get back into the exhibition game.

Fred M. Schafer, managing director of the Lafayette Square, made a trip to New York city last week to line up some of the biggest attractions in the theatre world for Buffalo this spring and summer. Going to keep them coming, says Fred. The Lafayette packed them in this week with Pola Negri in "Mad Love." Billed Pola as the future Mrs. Charlie Chaplin. Bob Finlay, who has appeared in screen comedies with Turpin, Murray, Conklin et al, received an enthusiastic reception at the Lafayette last week in his Cinema Girls Revue offering.

Manager Vincent McFaul is making preparations to handle the biggest crowds in the history of Shea's Hippodrome when "Douglas Fairbanks in Robin Hood" opens at the Hipp, Sunday, April 1, for a indefinite run.

O. T. Schroeppel

Folks, meet O. T. Schroeppel, one of the pioneers of the motion picture business in Western New York, a man who has gone "through the mill" in both the exchange and exhibiting end of the game and who is now manager of the Strand and Andrews theatres in Salamanca, N. Y., where he went after successfully managing the Rivoli in Fairport, N. Y. Mr. Schroeppel is enthusiastic over the prospects of Associated Theatres, Inc., who control the Strand and Andrews and a string of houses through this end of the territory. Mr. Schroeppel is giving his patrons "the Goods," having booked such attractions as "Adam's Rib," "Knighthood," and other equally big features. Mr. Schroeppel has a wide acquaintance in the business and has won many friends during his long connection with Universal, Realart, Hodkinson and other Buffalo exchanges. We expect to see O. T. at the top of things someday soon.

Nothing doing on Sunday motion picture shows said the voters in Sidney, N. Y., at the election last week, when the proposition was defeated by an overwhelming vote.

The Rex theatre in Geneseo, N. Y., is being completely remodeled and redecorated and will be reopened about April 15 under the management of Frank Aprile. On April 1 the Castile theatre in Olcott Beach will be opened by J. S. Bachman, and on the same date the Arcadia in Newfane will close.

Ross A. McVoy has appointed H. E. Jenner manager of the Fisher theatre in Seneca Falls, N. Y., succeeding Clifford G. Groat, who has resigned. Mr. Jenner was formerly associated with Mr. McVoy at the Glen theatre in Watkins Glen, N. Y.

Al Becker of the Becker Theatre Supply Company of Buffalo is knocking 'em for a row of lonesome pines. Al is installing Simplex machines all over this neck of the woods. Two at the Lumberg, Niagara Falls; two at the Rex, Geneseo; two Sunlight arc lamps in Shea's Court street theatre, etc., etc. No wonder this fellah always wears a smile and has a bulging pocketbook.

The Elk theatre in the famous "First Ward" was robbed one evening last week, but the yeggs only got something like five bones. Earlier in the week, the playful boys entered the Seneca theatre, formerly the Red Jacket, where they also got a small sum.

Johnson City, N. Y., officials are determined to stop the cake eaters from getting too playful in the picture houses of the Southern Tier town. A youth who was arrested last week received only a small fine for creating a disturbance in the Endwell theatre, but hereafter, says the justice of the peace, it will be nothing less than the little room with the iron bars on the window.

Maurice Cohen of Warner Brothers tells this one. Said an exhibitor was arrested downstate last week for having his scale doctored. What do you mean, scale doctored, asked J. H. Michael, manager of the Regent. Why, he bought his film by the pound, replied Maurice as he left hurriedly. Mr. Cohen also claimed that he met up with an exhibitor last week who wanted to buy his feature, comedy and news reel for $11.75, holding out the hope that when business picked up he'd jump the price to $12.

The second week at the Criterion theatre finds business a trifle better, but Holy Week, of course, is keeping receipts down. Next week will be the real test of the new policy under the Strand management.

Some class to the girls in the Paramount inspection department. Had a private show one night last week, when "Vic," the famous projection expert, screened "Bella Donna," in the screening room for their entertainment.

Buffalo film men are planning a benefit at the Elmwood theatre for the widow of Bobby Matson, veteran exchange salesman, who died recently following an extended illness.

Albany Briefs and Eastern New York Items

FINDING that decreasing prices of admission did not pan out as well as expected towards stimulating business, both the State in Schenectady, N. Y., and the Barcli, of the same city, have now jumped their prices. When the State was opened in December, it represented a construction expense of about $500,000. The general admission was placed at forty cents. Business was slow in coming. Prices dropped to twenty-five cents, but they have now gone back to thirty-five cents for the orchestra, twenty-five cents for the balcony, and fifty cents for the loges. At the Barcli, J. J. Walker, owner of the house, found that twenty-two cents was too low a figure for first-runs, and so he has raised his price to twenty-five cents.

Robert Harris has come to Albany from Buffalo, and will handle the Al Lichtman exchange here. He was one time in the employ of Pathe.

Having won a handsome bonus, Bert A. Gibbons, managing Vitagraph's exchange in Albany, entertained the office force of seventeen at a chicken dinner and dance a few nights ago.

The Strand, of Newburgh, N. Y., recently acquired by W. W. Berinstein, opened last week with "Manslaughter." It will be handled by Harry Berinstein, formerly of the Palace, in Troy.

With business breaking well, Frank Bruner, managing the Pathe exchange in Albany, has bought a touring car. Later on, he expects to take up golf.

A new house to be erected in Little Falls, N. Y., by W. W. Berinstein will get under way about April 15. It will cost $150,000 and seat 1,400 persons.

It is said that Lew Fisher, who now owns three houses in eastern New York, is dickering for a theatre at Fair Haven, Vt.

The Astor, remodeled from the Majestic, in Troy, N. Y., will open on March 31. The New Rose of the same city, a block away, will also open the same day.

Vitagraph, working out of Albany, has just named L. B. Rozell, of Buffalo, to cover the northern territory.

Paul Alberts, of the Albany, in Schenectady, N. Y., asserted recently that of all the pictures shown this winter "The Hottentot" made most real money for him. It was heavily exploited, and the fact that Saratoga is but a few miles away, and everybody plays the races during August, probably helped out.

A. J. Leonard, of Syracuse, formerly with the National Screen Service, has replaced E. F. Johnson in the Pathe exchange in Albany.

Following an illness of several days, Edward Lewin, salesman for the First National out of Albany, has returned to his territory.

The State theatre, in Schenectady, N. Y., put on a style show last week, with one of the department stores in that city, and made money. "Dr. Jack" was shown along with the models.

A change of organists will be made at the Barcli, in Schenectady, during the next two or three weeks.

Ben Stern, who had been acting as house manager of the Empire in Albany, until that house closed, has gone in a similar capacity with the State in Schenectady, succeeding Herman Vineburg, who has been transferred to the Troy, the latest of the Mark Strand theatres.

Harry Buxbaum, of New York, district manager for Famous Players, was in Albany one day last week. George Balsdon, Sr., assistant general manager for Vitagraph, is also in town for a conference with the State Conservation Commission in an effort to tie up "Ninety and Nine."

"The Pilgrim" has been chosen by William Shirley, manager of the Strand, in Schenectady, N. Y., for Easter Sunday and the six following days. At the State "The Christian" will be featured Easter Sunday.

J. J. Walker, of the Barcli, in Schenectady, is alternating "The Leather Pushers" and "Fighting Blood" each week, and making money by doing so.

Frank Bruner and Marvin Kempner, two of the best known exchange managers in Albany, N. Y., made a four days' swing through northern New York the past week, and in spite of the fact that they are competitors booked much business and returned with a smile.

N. I. Filkins, of Merit, was in Albany a day or so this week, conferring with Miss Marie Wheeler, who has the distinction of being the only woman exchange manager in New York State, and who is incidentally proving herself a bang-up good saleswoman.

Exchanges report excellent bookings for June, July and August from the summer resort towns in the Adirondacks and Catskills. Some of these towns really make more money in the fall and spring than they do during the winter, although, of course, the banner months are in midsummer.

Picture Happenings in and About Cleveland

A PROMINENT local exchange manager recently made a trip through the territory. Upon his return to the city he was asked what type of motion picture theatre is making money, in his opinion. Is it the big downtown house that is getting the business, he was asked, or is it the first-run neighborhood houses, or is it a little of both? "It's the house that has the biggest picture that gets the business," this exchange manager, who does not want to be quoted, answered. "The public does not discriminate among theatres. It goes downtown just as readily as it stays uptown. Everything depends upon the picture. The public is shopping for entertainment. Extraneous matters, like location, convenience, luxury and so forth, do not count. The answer is, give the public good pictures and they'll come to the picture theatres."

J. A. Koerpel, division manager for Goldwyn Pictures Corporation, is just back from New York, where he went to attend a two-day conference with F. J. Godsoll and all Goldwyn division managers. The object of the special meeting was to discuss autumn distribution plans. One of the chief events of the conference was a special screening of the Rupert Hughes story, "Souls for Sale." A messenger brought a print of the picture all the way from Los Angeles for the occasion, and immediately after the screening took the first train back to the coast. Koerpel says the representatives present were unanimous in their praise of the production.

F. G. Conklin, personal representative for Mr. Brulatour, spent several days in Cleveland last week.

Paul Mooney, in charge of the New York offices of Louis B. Mayer Productions, Inc., started out on a cross-country trip to visit all the exchanges handling Mayer-made productions. His trip was interrupted this week by an attack of ptomaine poisoning. Fortunately this all happened near Cleveland, so he stayed over in the old home town until he was sufficiently recovered to continue the journey.

Jack Mooney, representing the Oliver Morosco interests, has been spending the week in Cleveland.

Robert Cotton, manager of the Cleveland Fox exchange, succeeded in booking "The Town That Forgot God" for twenty-three simultaneous runs in Cleveland beginning Sunday, April 1st. It has been Mr. Cotton's policy right along to follow the first run with a bunch of simultaneous neighborhood runs. And it has been a satisfactory and highly remunerative policy.

T. J. Conners, assistant general salesmanager for Metro, arrived in Cleveland on Friday of this week in company with District Manager W. C. Bachmeyer. Conners and Bachmeyer have been making a tour of the central division exchanges, just to get acquainted with local people and local conditions. Conners left Saturday for New York.

Harry Charnas, president of the Standard Film Service Company of Cleveland, left Saturday of this week for New York and Atlantic City.

Lou Thompson, well known in the territory through his long association with Universal and later with Associated Exhibitors, is now with the M. Shea Booking Exchange, Inc. Thompson is handling special feature attractions used in connection with a feature picture program. Among his specialties are Eva Tanguay and a ten-piece band; Yvette, Mayme Gehrue and company, and Vera Sabina with the Spanish Marimba band. Eva Tanguay played at the James theatre, Columbus; Orpheum, Detroit, and Mozart theatre, Canton. Thompson booked the Hollywood Studio Orchestra in the Liberty theatre, Youngstown, for a week. Christie Deibel liked to see the way the crowd elbowed its way into the house, so he held the attraction over for a second week. This is right in line with the opinion expressed by many local prominent exhibitors that the public is looking for specialty numbers in addition to a feature picture to complete a program these days.

J. E. Beck, local Vitagraph exchange manager, got lonesome for the exhibitors this week. There have been so few around the Film Exchange Building that he boarded a suburban and went over the nearby territory to see the specimen in their native haunts.

C. L. Peavey, manager of Hodkinson's local office, has arranged for the state premier of "Down to the Sea in Ships" to take place at the Alhambra theatre, Toledo, on April 7th. The picture is booked for an indefinite run.

Sam Lichter, whose name has been identified with the Angella and Nemo theatres of Cleveland, has, according to the wise ones, leased the Grand and State theatres in Salem, O.

George Schenker of the Pearl theatre, South Lorain, made the local Fox exchange happy this week on a visit to Cleveland by signing up for the company's entire 1922-1923 product.

Joe Schagrin separated himself from the Park theatre, Youngstown, long enough to pay Cleveland a few days' visit last week.

Peter Rettig of the Mystic theatre, Galion, was observed signing a Goldwyn contract while in town the other day.

John Kessler, of the Alhambra theatre, Canton, paid Cleveland the compliment of a visit this week.

J. A. Bradshaw, manager of the Grand theatre, Crestline, signed his name in the visitors' book of the Film Exchange Building this week.

Dick Deutch, associated with Samuel R. Bradley in the Bradley Feature Pictures Company, was the leading man in a matrimonial event which took place in Cleveland last Sunday. Deutch was co-starred with Miss Lillian Green, also of Cleveland. Best wishes of friends and competitors are following them on the honeymoon trip in the East.

It is reported that John Pekras of the Dreamland theatre, Elyria, has purchased a half interest in the Grand theatre, also of Elyria. Pekras was in Cleveland the greater part of the week booking pictures for the entire summer. The reason for his haste is that he is sailing early in April for an extended trip to Europe.

Trade Jottings from Spokane and Vicinity

THE first change of program for the moving picture theatre de luxe of the crack Olympian transcontinental train of the Chicago, Milwaukee & St. Paul railway was made last on March 20th by R. C. Hudson, assistant manager of the local Universal exchange. The Olympian moving picture car, which is a dining car transformed in to a screen showhouse, started with the train at Seattle showing "Driven" and a Herbert Rawlinson picture, "The Prisoner."

At Spokane on the night of March 20th Mr. Hudson tossed the reels aboard for the show to continue until the train arrived at Butte, Mont., where another change was made. The films taken on at Spokane were "The Ghost Patrol," a Baby Peggy comedy and a one-reel Mirror film.

Sale of "Safety Last," the latest Harold Lloyd comedy, has been announced by C. M. Van Horn, local manager of the Pathe exchange, handling the Lloyd comedies.

According to reports from the Liberty the theatre managements, of which Ray Grombacher is the head, paid the highest price it has paid for a picture in Spokane, for "Safety Last," not excepting "Robin Hood." The picture will be shown early in April.

Lionel Dobell, well known in Los Angeles screen circles, associated with his father-in-law, D. E. Lakin, of the Lakin Milling Company of Spokane, has taken a lease on the studios at Minnehaha at the northeastern city limits. The studios are controlled by the Pan-American Film Corporation.

Dobell has started studio shooting on three pictures which he started here last summer without a studio. His organization is known as the North American Photoplayers, Inc., and holds the lease on the studios for a 22-month period. Dobell's films are comedies, child films and Indian pictures.

"Russia Through the Shadows," a film said to be backed by the Friends of Soviet Russia and which is to show at the Auditorium theatre here in April, is receiving little support locally. It is rumored that Maurice Smith, police commissioner, is not overly enthusiastic over the film.

The Nell Shipman Producing Company, which recently released "The Grub-Stake," is in no way opposed to organized labor, Bert Van Tuyle, manager, told delegates at the Central Labor Council meeting last week. In his talk Manager Van Tuyle assailed J. C. H. Reynolds, secretary-treasurer of the Nell Shipman Productions Syndicate, formed to finance the making of the film, "The Grub-Stake," and blamed him for the hostility of labor toward the picture after it appeared for exhibition.

"Our contract with the finance corporation was that it should provide the funds for making the picture up to a limit of $150,000," said Mr. Van Tuyle in addressing the labor delegates. "The finance syndicate was to pay the bills and receive 65 per cent of the net proceeds, and we were to receive 35 per cent. From the start we were handicapped by two things—Reynolds and the lack of money. Day after day we were tied up for lack of funds, until in all some 52 days were lost. Last July when the picture was nearing completion and the finance company refused to produce any more money we canceled the contract.

"Just as we were about to leave for Los Angeles, S. J. M. Smith and F. O. Berg came forward and agreed to advance $6,500 each of the $16,000 needed to finish the picture, and we put up the balance and at the same time agreed that the people who had previously invested their money in the production should be reimbursed. I will say that the motion picture studio at Minnehaha and the scenic advantages of this district are ideal for the production of pictures that should bear the name of Spokane."

"Dr. Jack," starring Harold Lloyd, returned to Spokane last week for a second run, and is making a phenomenal box office showing at the Rex theatre, according to reports. "Dr. Jack" showed to record houses at the Liberty theatre late last year. The Rex is a second run house with 450 seats, and the first day, with seven shows, brought in 3,100 admissions.

Late News Bulletins from the Des Moines Exchanges

Miss Stella Hughes, stenographer at the Universal Film exchange, Des Moines, is suffering from a sprained back received in a fall on Thursday of last week.

Mr. L. R. Brager, exploitation man at the Associated First National exchange, left Friday for New York, called on business by the New York office. It is probable Mr. Brager will locate in New York.

Edward Grossman, of New York, special representative for the Al Lichtman corporation, was in Des Moines last week conferring with A. H. Blank.

Harry M. Weinberg, manager of the Associated First National, will return Sunday, March 25, from a business trip to New York.

Portland Exchange Items and Oregon News

CHARLES FELDMAN, for three years manager of the Portland First National exchange, is now in charge of the Seattle office in a field with which he is thoroughly acquainted. Feldmar, one of the oldest exchange men in the Northwest in point of service, is succeeded in Portland by C. W. Koerner, formerly with Universal here and more recently manager of the Butte, Mont., First National offices.

L. W. Barclay, exploitation representative from the Goldwyn studios, Los Angeles, was in Portland last week putting over "Mad Love," the Pola Negri feature opening at the Liberty theatre March 24. Barclay succeeded in landing some valuable "Mad Love" features with the newspapers.

All pictures heretofore sold to the Columbia theatre, under Jensen & Von Herberg management, have been booked for exhibition at the People's theatre, where Charles E. Couch is house manager. The Columbia, now owned and operated by Universal Film Company, is booking independently.

First National has sold its "Mighty Lak' a Rose" to Manager Paul Noble of the Liberty theatre, where the production will be exhibited during Easter week.

George Jackson, for several years identified with Metro and Vitagraph, being manager of Portland and Seattle exchanges for the latter, is now road man out of Portland for Universal.

The Majectic theatre has booked for a return engagement "Douglas Fairbanks in Robin Hood," which the same theatre put over for four weeks first run.

A. C. Raleigh, best known as former manager of the Columbia theatre here, but more recently in charge of the three theatres in the Guthrie chain at Salem, is the new manager of John Hamrick's Blue Mouse theatre. He succeeded Fred W. Teufel, who was transferred to the Astoria Blue Mouse. Raleigh, also known as "Zack Moseby" has, under that name, titled many films shot in Portland, the most notable of which are the W. L. Finley nature pictures. He was for some time editor of Screenland magazine, the Jensen & Von Herberg house organ, and also editor of Screenland News, a local news weekly.

Mrs. Frances Knight and her ladies orchestra, has been engaged to replace Antone Stechele's orchestra in the Blue Mouse theatre pit. Mrs. Knight and her musicians are more than locally popular, for they spent 18 months recently on a tour of the nation. The innovation of an all-women's musical unit has proved a big attraction.

H. H. Brownell, Oregon cameraman for International News, is in Alaska as a cameraman for the American Lifeograph Company, shooting "The Great White Silence" under contract for the Alaska Motion Picture Company. The work will keep the company in the north for three months.

Mayo Methot, who grew up on Portland stages as a stock actress, has left the company at Malden, Mass., to join her husband, John La Mond, cameraman for Robert C. Bruce, who is, for the present, shooting a Lionel Barrymore picture at Banff, Canada, according to word to her family here.

Premium Production, Inc., whose huge studios at Beaverton, a Portland suburb, have been inactive since last fall, will resume production on a feature picture early this spring, according to Local capital controls Premium Productions, the announcement of President J. J. Fleming. which has sold its first three features to Independent Pictures of New York.

Wesley Barry arrived in Portland Saturday morning, March 24, and spent the week making personal appearances at the Rivoli theatre. Barry has been in the Northwest for six weeks, visiting the leading cities on his personal appearance tour. From Portland he returned to the studios to commence work on "David Copperfield."

Mrs. Frank Lacey, wife of the manager of the Majestic theatre, is recuperating after a serious operation at Good Samaritan hospital.

Gus A. Metzger, managing director of the Rivoli theatre, has engaged Francis Richter, Portland's blind pianist, for a special concert on Easter Sunday.

Trade Flashes from Washington Film Circles

THE Pictorial Photographers of America have placed on exhibition in the northwest gallery, Arts and Industries Building of the National Museum, a selection of 70 original prints, where they can be viewed daily until April 15. They are representative of the best work of the year in pictorial photography. Such scientific camera men and art experts as Dr. A. D. Chaffee, John Paul Edwards, G. W. Harting, Dr. Arnold Genthe, color photo and movie producer of distinction; Gertrude Kasebier and O. C. Reiter are on the committee.

Ralph de Foix Edmunds of the First National, Washington, is severing his connection and is going to the New York office.

The Saint Patrick Players of Washington, now producing the Passion Play at the President theatre here, announce the sale of film rights in their production to the Pathe Exchanges, Inc. Henry Duffy of the President Players, who arranged the billings of the Catholic Amateur Thespians, announces that he will tour the youthful Passion Players in nearby cities, so screen and stage will co-operate. Funds from this enterprise will go towards a new stadium for outdoor stage dramatic productions.

Holy Week, always an unknown quantity to theatre managers, brings out the announcement that following the week of George Arliss in "The Green Goddess" Manager Leavitt will close the Poli's for a week. Mr. Leavitt is well known in New York's Rialto and Film Row, as he gave up connection there last fall to represent the Shuberts and Erlangers in the operation of the Washington interests of the theatre trust.

A visitor from the Al Lichtmann offices in New York to Washington, Baltimore, Carolina and Atlanta offices of the Lichtmann exchanges was V. P. Whitaker, formerly of the Thomas Ince units, Culver City, and since last January with the Preferred Pictures.

J. A. Bachman and his staff in the local Educational exchanges moved into their new suite over the Fox and Vitagraph sections of the new Kirbey-Fox building on New Jersey and K street, N. W., Saturday, March 24. The new suite is decorated in Parisian gray enamel, simply and effectively, and is well illuminated by large east windows, supplementetd on dark days by numerous light fixtures. Mr. Bachman's suite is located at the rear of the office room with a door direct to the shipping and poster sections and film vaults.

Mr. Parker, formerly of Pathe and with Universal the past two months, has been promoted to be service manager in charge of the service department of the Universal here.

Virginia Exhibitors are to have their annual convention and get-together at Washington April 16 and 17, 1923. Eugene T. Crall, of Newport News, prominent Hampton Roads exhibitor and member of the executive committee of the Virginia Exhibitors' Association, who was here last Friday, negotiating with Washington hotel men for space for the convention sessions and accommodations for the two or three hundred Virginians and their wives.

The Washington Paramount Club is to hold its annual invitational Subscription Dance April 7 at the City Club. The original Peacock Orchestra, brought to New York by its Deauville reputation, is to provide the music. The home office announces the attendance of several stars, including Tom Meighan, and probably others. Officers of the Paramount organization from the New York home office are expected to be down to join in the after-Easter gaieties. Invitations have been extended to the leading exhibitors and exchange men of the territory, according to announcement of Exchange Manager Harry Hunter and Jerry Boucher of the Paramount Club's social committee.

Other new faces on film row are Miss Ruth Simpson of the First National, who now presides over the console of the P. B. X. phone board once operated by Mrs. Reed; and Miss Herbert of the secretarial staff at Vitagraph.

D. H. Thomas of Strand Features has just returned from a successful trip to Wilmington, Del. He reports great satisfaction by exhibitors in that part of the territory with his product.

John J. Payette, assistant manager of the Crandall theatres, returned from a three-day trip to Martinsburg, W. Va., and Cumberland, Md. The policy of these theatres, the Apollo and Strand at Martinsburg and the Strand at Cumberland, was determined for the rest of the current season.

F. J. Monroe, former film showman in the Washington field, is now classed as an inventor, coming capitalist and successful manufacturer. His invention, a parking and headlight device, is being manufactured and sold from his offices and plant here in Washington.

The annual stockholders' meeting of the Crandall Theater Company was held last Wednesday at the office of Harry M. Crandall, being followed immediately by the regular monthly meeting of the board of directors. Frank L. Wagner, Washington contractor and builder, was elected to the vacancy caused by the resignation of Secretary Barry Bulkeley. The remainder of the board was re-elected, including H. M. Crandall, Captain C. C. Calhoun, A. E. Beitzel, Peter E. Drury, Joseph P. Morgan, William Henry White, Nelson B. Bell, Augustus Gumpert, Fritz D. Hoffman, Howe Totten, and F. L. Wagner. Messrs. Crandall, Calhoun and Beitzel were re-elected, thereafter, as president, vice-president and secretary-treasurer, respectively.

Crandall's music department, headed by N. Mirskey, announces special Holy Week and Easter Week programs at the Crandall theatres. Messrs. Breeskin, Rhoades and Thompson will assist Mr. Mirskey of the Metropolitan in carrying out the program at the respective theatres, the Savoy, Apollo and Central.

Harry M. Crandall and Mrs. Locher are to entertain two tables of film stars and authors at the Authors' Breakfast, to be given in the large ballroom of the Willard Hotel by the League of American Pen Women, Saturday, April 21. Mrs. Locher of the League of Pen Women was appointed to its Motion Picture Committee by Mrs. Louise N. Geldert, the national president of the league.

Miss Rachel Sewell, a Marionette disciple of the Tony Sarg-Alice Owens school, was a guest of Mrs. Locher's recently, speaking on the revival of puppetry, the most ancient form of mechanical amusement enjoyed by man.

News of Boston and the New England States

APRIL 9 has been definitely named as the opening date for Locatelli's Ball Square theatre, Somerville, Mass. The house will seat 1,400, will cost more than $200,000 when completed, and is said to be the largest in Middlesex county. Albert J. Locatelli, the general manager, has planned some program for the first night, and in this connection is confronted with a large guest list, through a strange coincidence. You see, the entrance to the theatre is in Somerville, but the auditorium is in Medford, which furnishes abundant material for complications. He will invite the officials of both cities, among other guests. Mr. Locatelli is a son of the contractor who built the new house as well as his other Somerville theatre.

Manager Morris, of Loew's Orpheum theatre, Boston, made a single-reel picture of the activities of a troupe of lilliputians which feature his vaudeville bill, starting with their arrival March 26th, and including visits to the office of Mayor Curley at City Hall and of Gov. Cox at the State House. The reel was shown at Loew's State and Orpheum theatres the last three days of the week.

Frank A. Repetto has joined the ranks of Pathe in Boston, and has been assigned to the Boston territory. The starting gun went off March 19.

Negotiations are going on in Boston for the transfer of a property near Maverick Square, South Boston. They are planning to erect a magnificent motion picture theatre, costing around $250,000. The project is sponsored by a number of prominent men, one of them being Andrew Di Pietro, well known business man of the Italian colony. Mr. Di Pietro is also seeking a site for a motion picture theatre in the North End, Boston, an idea which to date has met with stiff opposition from residents of that district.

Independent Films, Inc., which is handling Arrow's "The Streets of New York" in the New England territory, secured the services of Edward Earle for personal appearances in Springfield, Lawrence and Lowell, where the picture opened the 19th of this month. Both Earle and the picture went over big everywhere, and the star had to play return engagements. He was good for long interviews and two-column cuts in many papers. In a Lawrence paper a page tie-up was effected, in which the missing word stunt was used. Fifty tickets went to the first twenty-five correct answers. The contest was announced on the front page of the paper with a two-column box.

Enthused over the array of talent which recently appeared for Loew's Orpheum Frolics, Mr. Douglas Flattery, director of the Loew theatres in Boston, has announced the forthcoming presentation of Gilbert & Sullivan's comic opera "Pinafore." The play will be produced at the State theatre some time next month, and applications have flooded the offices of Managers Morris and Brennan of the Orpheum and State respectively. Mr. Brennan said that a notable feature of the applicants was the number of professional men and women who want to try out their voices.

A six-reel picture taken on the Sir Douglas Mawson Antarctic Expedition in 1913 was shown to members of the New Bedford Yacht Club last week at their last chowder supper of the season. Many of them took part in "Down to the Sea in Ships," but they all declared that the movie of the frozen wastes matched it for thrills, outside of having remarkable scenery.

Word comes from Portland, Maine, that Donald B. MacMillan expects to get away early in June for his next Arctic trip. The schooner Bowdoin will take the adventurers as far as Etah in Greenland for a series of educational motion pictures he said in a letter to George F. Cary, of Portland, treasurer of the MacMillan Arctic Association. MacMillan is now in Michigan and will return to New England next month.

Stars of the silver screen, including Bebe Daniels, Dorothy Dalton, Agnes Ayres, and Edward Earl, have signified their intention of being present in the Auditorium, Springfield, Mass., April 18, when, under the auspices of the Theatrical Stage Employes and Motion Picture Operators' Union, Local 186, the movie ball and concert will blaze forth. John M. Gaielee and E. B. Webber, chairman general, and chairman of the entertainment committee, respectively, were in New York last week digging up some more stars. The Kleigl Theatrical Lighting Company of New York will have charge of the lighting, and startling and novel effects are promised.

Fox's "If Winter Comes" has already played three weeks in Springfield at Fox's theatre, a run that is unusual for that city. The picture has revived a big demand for the book, and has started quite a bit of discussion also in the city over the value of an idealist like Sabre to the community.

The Strand theatre, Cumberland, R. I., had a small blaze in the basement under the stage last week, fire department officials declaring that they believed it started from a cigarette stub dropped in rubbish. It was put out with chemicals before much damage resulted, though one fireman was overcome by smoke.

Eugene Simpson, 52, superintendent of janitors at Gordon's Olympia theatre, Lynn, Mass., and famous locally as a breeder of canaries, dropped dead early last week in the office of Manager Finn at the theatre. He dropped from his chair after sitting there but about five minutes. Death was declared due to heart failure by the medical examiner. Simpson had been superintendent for fourteen years, and is survived by a widow, his mother and two sisters, living in Boston.

A beautiful and timely production of the Life of Christ in motion pictures was presented in the Auditorium, Lowell, Mass., on Palm Sunday night. It was taken in the Holy Land by the Societa Italiuena Cines, and was shown under the direction of the Rev. J. B. Labossierer, of St. Louis' church.

Dr. Rudolf Stawowezyk has purchased the Bijou theatre at Bridgeport, Conn., from Peter Dawe. Thomas P. Gleeson will book and manage this house. Plans for remodeling the Bijou have been drawn up. Work will start this spring.

Manager Moxley Hill, of the Boston branch of Metro, has appointed G. M. Brooks assistant salesman for Metropolitan Boston territory, C. W. Weiner special representative for New Hampshire and Vermont, E. J. McIntyre eastern Massachusetts, M. C. Hilf assistant salesman for Connecticut. L. D. Kahn has been appointed publicity and exploitation director. Sammy Schultz has returned to the Maine territory after a serious illness of two months.

Kansas City Exchange and Exhibitor Items

"CHILDREN of to-day need not know of dance hall beauties and their illicit loves or of the underworld," says Mrs. Gertrude Sawtell, newly-appointed chairman of the Kansas State Board of Review. "We will try to encourage the type of stories that may be discussed around the family dinner table," she continued.

Other chairmen of Kansas censor boards have made similar statements before becoming actively engaged in their work and learning that the screen was not a fancy, but an industry. Therefore, Kansas exhibitors are not worried much.

The following changes in management and opening of new theatres in the Kansas City territory have been announced:

De Luxe theatre, Hutchinson, Kan., purchased by H. Norton from Fred Savage; Isis theatre, Brunswick, Mo., purchased by William Owens; Realart theatre, Flippin, Ark., opened by Earl Morrison.

A. R. Zimmer, of the Liberty theatre, Marysville, Kan., has introduced a new line of displaying posters. He has established a system of shadow boxes, which are made of regular lumber and a little electrical material, along with the ability to see the possibilities of displaying certain posters in the most effective manned., His shadow box of Lorna Doone attracted wide attention in his community. He rubbed oil all over the cutout front of the shadow box with an ordinary paint brush.

A new Robert Morton pipe organ has been installed by William P. Cuff in his Strand theatre at Chillicothe, Mo. A soloist, who between numbers acts as house hostess, also is another improvement.

Lawrence E. Goldman, council of the M. P. T. O. Western Missouri, returned to Kansas City Monday from New York and Chicago, where he combined business and pleasure. As to what Mr. Goldman means by "the big story that will break soon," he alone knows.

The rebuilt Century theatre, Kansas City, was turned over to Lee and J. J. Shubert Monday by the J. W. McCallum Construction Company, but what the house will be used for is a problem, despite the fact that several thousand dollars have been spent in remodeling the house, which formerly was a burlesque theatre. Originally it was the intention of the Shuberts to use the Century for legitimate productions, but that idea has been abandoned as the Shubert theatre, which was to have been the home of Shubert vaudeville, is housing legitimate plays this year. Therefore, the Century will be a combination motion picture and vaudeville house, a motion picture theatre, or a legitimate house, the latter being almost improbable.

As S. Nusbaum, manager of the Mozart theatre, Kansas City, closed his theatre Monday night and started home with the receipts in his pocket, two bandits drew up to the curb in a Ford sedan and robbed him of $25, the receipts for the night.

A whistling contest at the Pantages theatre, Kansas City, a combination motion picture and vaudeville house, this week drew liberal space in the daily newspapers as well as good crowds. Hazel Stallings, appearing in a whistling act, served as the judge of the contests.

At a regular monthly meeting of the department heads of the First National branch office, Kansas City, it was decided to organize a club, limited to employes in the office. The club will be known as the First National Club, and will be exclusively of a social nature. At the suggestion of Manager E. C. Rhoden it was agreed that the first meeting of the organization would be Saturday. At this meeting officers will be elected and a program outlined. A small membership fee, which will be placed in a general fund and expended only in the interest of the club, will be assessed.

Bernard C. Cook has resigned as manager of the Standard Film Company, Kansas City, an independent exchange. Frank J. Warren, owner of the company, will take over the active management of the concern, temporarily at least. Mr. Cook's plans for the future are not definite, as he has several attractive offers, he says.

Harry Graham, manager of the Kansas City Pathe office, has announced that he will extend to all small town exhibitors a box office insurance plan this summer, starting about June 1. The plan involves the booking of Pathe subjects, to be sure, but Mr. Graham asserts that to profit by the insurance plan will not necessitate booking more than one Pathe subject for fifteen weeks.

Trade Events Around the Seattle Exchanges

CHARLES H. FELDMAN arrived in the city recently to take over the management of the Seattle First National Exhibitors' exchange, succeeding Guy G. Maxey, manager since November, 1922. Before coming here, Mr. Feldman was manager of the Portland First National office, having opened that branch two and a half years ago. It was while in charge of that office this year that Mr. Feldman and the Portland staff received first prize for business during First National Week. Before joining First National, Mr. Feldman was with the General Film Company and George Kleine.

Chas. H. Feldman

In conjunction with his arrival here, Mr. Feldman announced that C. Frank Harris, First National representative formerly working out of Portland, will come to the Seattle territory, and B. A. Stover, formerly of Butte, will replace Harris in Portland. C. W. Koerner, former Butte manager, is now in charge of the Portland office, and Harry Sigmund has taken over the management in Butte. Sigmund was formerly a representative out of Seattle.

Leroy V. Johnson, manager of the Liberty theatre, has been appointed by Mayor Edwin J. Brown to membership on the board of theatre censors. He will replace Frank L. Steffy, manager of the Coliseum theatre, whose term has just expired. In addition to Mr. Johnson, three other persons were appointed to the board, including Mrs. W. K. McFarlane and Mrs. H. O. Stone, prominent club and organization women, and Rev. W. Ashe-Everst, Seattle pastor. George Bouckaert is present chairman of the board.

Changes in the management of two of the Blue Mouse theatres was announced recently by John Hamrick, president and owner of the circuit. Art Hile, manager of the Astoria, Oregon, house has resigned, and will return to Salem, where he will enter the exhibitors ranks. He will be succeeded in Astoria by Fred Teufel, formerly manager of the Portland Blue Mouse. Mr. Teufel will be replaced by Al Raleigh, who, before joining the Hamrick organization, was manager of the Jensen-Von Herberg Columbia theatre in Portland, recently purchased by the Universal Film Company.

A $5,000 oil painting of Brownie, the Century Comedy dog, was on exhibition recently at the Columbia theatre here. The picture is the work of Miss Graziella Boucher, a Northwest artist and critic of note who lives in Seattle. She painted the portrait from life recently when she was in Hollywood, and was complimented by Julius Stern, president of Century Comedies, upon the work. In connection with the exhibition of the picture Mr. Case booked and ran a Brownie Comedy, especially for the "Brownie Week."

An investigation recently conducted by E. S. Wideman, superintendent of schools at Bellingham, a town of 40,000, among the 8,000 school children of the city, revealed the fact that Charles Chaplin, Jackie Coogan and Norma Talmadge were the three characters best known to the students as famous people. Charles Chaplin received five times as many "votes" as did George Washington or Abraham Lincoln. Further statistics proved that education through motion pictures was remembered by the students long after facts learned through lectures or reading has been forgotten.

"Racing Hearts" and "Mad Love" are two coming features that have been booked by the Jensen-VonHerberg circuit and are announced for early showing in this city. "Mad Love" opened at the Liberty theatre in Portland on March 24, and was expected to play in Seattle shortly after that.

George Nyckelseck has just come to the Blue Mouse theatre as assisting organist, succeeding Paul Cowen, who has left the Hamrick organization after a year in their service. Nyckelseck, before coming here, was head organist at the Strand theatre in San Francisco and following that represented the Robert Morton organ company in opening the Blue Mouse at Astoria, Oregon.

The first print of "The Fourth Musketeer" arrived at the Film Booking Office exchange and was reviewed by Manager A. B. Metzger, who has begun to show the picture to exhibitors around the territory. "If I Were Queen" and "Heedless Moths" were recently sold by Mr. Metzger to the Blue Mouse theatres, the latter picture having been booked to open at the Tacoma house on April 7.

J. A. Gage and Wallace Rucker, manager and salesman of the local Educational Pictures exchange returned to Seattle recently after a short trip around the territory, working especially on bookings on "The Message of Doctor Coue."

W. E. Bamford, manager of the Goldwyn exchange was a recent visitor in Portland, where he established Dave Farquahr as head of the sales department working in the Oregon territory. Before joining Goldwyn Mr. Farquahr was manager of the Select exchange at Salt Lake City.

"Just Tony," when it played at the Blue Mouse theatre in Tacoma a few weeks ago, broke all house records for attendance, according to an announcement made by Guy F. Navarre, manager of the Fox Film exchange. The Tom Mix feature, which was the first to ever get first run bookings in the larger Washington and Oregon cities, filled Manager J. W. Houck's theatre practically to capacity for the seven days that it ran.

"Quicksand" has just arrived at the local American Releasing Corporation exchange, and Manager Louis Amacher is arranging exhibitions for the theatre men of the territory. He recently returned from Portland and other large cities in the territory where he has been working on several propositions in regard to engagements for "The Bohemian Girl," which has been in the city for a few weeks now.

Trade Jottings from Southern Pennsylvania

AS he was taking the receipts home at the close of the night performances at the Strand and Family theatres, Mt. Carmel, Manager James J. Quirk was held up by a highwayman. Quirk, however, proved more than a match for the robber and repulsed him and subsequently caused his arrest.

The Anthracite Amusement, Inc., circuit, of which Al. Gottesman, of Shenandoah, is head, is planning to build three motion picture theatres in Pottsville, Tamaqua and Mahanoy City, respectively. Plans, it is announced, are being drawn by Horn & Sons, architects, of New York.

The company plans also to remodel the Strand, in Shenandoah, at an expenditure of $40,000, work to start in June when the theatre will close.

The Pottsville theatre will seat 2,000 persons and the Mahanoy City and Tamaqua houses, 1,400 each. It is proposed to spend about $1,000,000 on the buildings to house these three new theatres.

The Stegmaier interest, widely known brewers of Wilkes-Barre, are said to be large investors in an enterprise which proposes the erection of a hotel and a theatre with 2,000 seating capacity, on the Laning Harvey property, near the Grand Opera House in that city.

Edward Richards, for many years a member of the famous Setzer's orchestra, of Pottsville, has been engaged as pianist for the Strand theatre, Shenandoah, by Al. Gottesman, manager.

A new theatre for motion pictures will be erected this spring at Dushore, by Nicholas Tate, owner of the Tate theatre, of Mildred.

Floods in the West Branch of the Susquehanna River, caused by ice gorges that formed when the ice broke up for the winter, caused serious inconvenience in the business section of Lock Haven, and compelled several motion picture theatres to suspend performances. Fire engines were required to pump the water from the cellars.

George Fabel has sold the Grand theatre, one of the oldest amusement places in Stroudsburg, to Victor Austin, for $9,000. Mr. Austin, who has been acting as manager of the house, plans to continue it as a motion picture theatre after making extensive alterations.

Exchange and Exhibitor Items from Indiana

YE ELM GROVE AMUSEMENT COMPANY, of Terre Haute, has increased its capital stock from $20,000 to $30,000.

The Katsaros Motion Picture theatre, at Rushville, Ind., has been traded to a Cincinnati syndicate represented by John R. Neely, for an apartment house in the Ohio city. Michael Katsaros and George Katsoras, proprietors of a candy kitchen, had remodeled the theatre out of a flat building last fall, since which time it had stood idle. It is understood the Cincinnati syndicate will lease the house to some one who will operate it for the first time.

It was said last week that negotiations of the Central Amusement Company, operating the Lyric, Isis and Apollo theatres with the William H. English Estate for leasing of the Crystal theatre, now operated by Gustav G. Schmidt, have failed. Schmidt's lease has two years to run. Several months ago he leased property to the north of the Crystal from the Thompson heirs and enlarged the Crystal. The front part of the Thompson property is occupied by a candy store. The Central Amusement Company has leased the entire property effective when the present lessee's holdings expire. The property in question has twenty feet of frontage on Illinois Street, and is 120 feet deep, adjoining the Lyric on the south.

Charles M. Olson, president of the Central Amusement Company, said that the entrance to the Lyric would be shifted to the twenty-foot frontage, immediately south of the present foyer, and the rear of the theatre remodeled so as to provide additional seating capacity. The Lyric was built only two years ago.

Comedies, Short Subjects & Serials

"Sky High" Is Next Century Comedy

Al Herman and Edward I. Luddy have written a new comedy and are casting for it. Herman claims the gags come quicker and funnier in this than in any preceeding Century he has directed.

The story jazzes Hollywood's second best occupation, that of the real estate operators who beset one on every corner. These "realtors" as they are called in sunny California have a recently developed tract up in the mountains. Dirty work is involved such as bungalows which disappear in the night, the selling of homes so high up in the hills that the tenants have to be pulled up there by means of cables and other troubles not familiar to Easterners but which will be appreciated by them.

Jack Cooper will play the leading role and Joe Bonner, Jack Earle the giant, Ford West and vampish Marjorie Marcel will contribute to the merriment.

Baby Peggy to Make Five Reeler

Elsie Jane Wilson Will Direct Young Star in Century Film Production

THE announcement comes from Julius and Abe Stern, heads of Century. Film Corporation, that their little star, Baby Peggy, is to make her first five-reel—full length—production. It will be made at Universal City and to insure its success the Stern brothers have chosen as her director one of the cleverest women directors in the motion picture industry—Elsie Jane Wilson, in private life the wife of Rupert Julian—the Universal director of "Merry-Go-Round."

The first run exhibitors who have booked her recently released bloc of six two-reel pictures, were unanimous in saying that they could easily book five reelers of this wonderful little girl, according to Century.

The Stern Brothers have given Miss Wilson full power to go ahead regardless of expense and to duplicate her former successes when she was one of the most promising women directors of the screen. For the last three years she has been content to act in an advisory capacity to her husband, but from 1915 to 1920 she directed some thirty features and a large number of smaller subjects. She did some splendid work for Universal. In addition to all star pictures she directed such stars of that day as Ella Hall, Ruth Clifford, Zoe Ray and Carmel Myers. Many of the pictures she directed were written by herself.

The story of Baby Peggy's first five-reeler is now under consideration by Miss Wilson and will be announced shortly. It will be largely written by herself.

Use of Pathecolor in Review Now Increased

It is announced that in forthcoming issues of Pathe Review, the use of Pathecolor has been extended to further distinguish its popular American Scenics section. It has already been used consistently in Pathe Review, applied to scenics photographed in foreign countries. Critics and exhibitors have commended it highly for the valuable eye-resting effect it produces when introduced midway of a long screen program, as well as for its own particular entertainment value.

Among the American Pathecolor subjects announced to appear in Pathe Review, beginning in the near future, is one picturing the much-visited old California Mission. Another is prehistoric cave dwellings of the Pueblos. The Grand Canyon of the Colorado, in color and sublimity considered by many to excel all other natural scenes of America. Pathecolor views of Niagara Falls and of Catskill Mountain scenery also are now in process for issues of Pathe Review.

Good Receipts Reported on "Shorts" Program

With "The Message of Emile Coue," forming the nucleus, exhibitors are successfully showing all short subject programs. The Curran theatre, Boulder, Col., and the Wray theatre, Wray, Col., report very satisfactory business on two such programs.

The program at the Curran theatre consisted of "The Message of Emile Coue," the Educational African hunt special, "Man vs. Beast," a Hamilton comedy and the Lyman H. Howe picture, "A Ride on a Runaway Train." The program at the Wray theatre consisted of "The Message of Emile Coue," "Man vs. Beast," a Hamilton comedy, "Extra! Extra!" and the Lyman H. Howe Hodge Podge, "Garden of the Geysers."

"Where Pavement Ends" Excites Moline

What is claimed by Metro as the biggest theatrical event in the history of Moline, Ill., was a special showing of the Rex Ingram production of "Where the Pavement Ends," which has not yet received general release. The Moline Daily Dispatch made a big spread with the news that the Le Claire Theatre would hold a public preview of Metro's version of the famous John Russell story. "A Scoop for Moline," it was called.

An effective tie-up was made by Richard R. Doerling, Metro exploitation representative, with Moline's best bookshop, displaying copies of "Where the Pavement Ends," with attractive placards announcing the run of the picture at the Le Claire Theatre.

"Rob 'Em Good" Highly Praised

Bull Montana Travesty Shares Honors With Metro Washington Feature

BULL MONTANA in "Rob 'Em Good," a travesty on "Robin Hood," shared honors with another Metro photoplay, "The Toll of the Sea" for an entire week's engagement at Loew's Columbia theatre in Washington, where it won high praise. Critics gave equal prominence to the burlesque on chivalry and the remarkable natural color film, the first to be photographed by a new process.

R. L. B., photoplay critic of the Washington Post, praises "Rob 'Em Good" in the following terms:

"Bull Montana as the Earl of Nothingdone, Chuck Reisner as King Richard, James Quinn as Prince John—these and all the rest of the cleverensemble kept the audience yesterday in a constant state of merriment. The sets and scenery are almost duplicates of those which were used by the blithe Doug; and in every detail—from the continual eating of King Dick to the merry bounding of the Sherwood Forest outlaws — delicious travesty abounds. The actors have caught the spirit of the thing and have given it an atmosphere as drolly ridiculous as 'Robin Hood' was interest-compelling."

The Washington *Post* is equally commendatory in its review:

"Bull Montana as 'Rob 'Em Good,' in a comedy by that name, brings his cauliflowered ears and belligerent countenance through all the scrapes of a crusader. The comedy is a travesty on Fairbanks' 'Robin Hood,' and follows the original very closely in situations. A side-splitting burlesque on the original is the result."

The picture presenting Bull Montana in "Rob 'Em Good" was produced by Hunt Stromberg, and is released by Metro Pictures Corporation.

"Head Hunters" Draws in Sunday House

The Associated Exhibitors' attraction, Martin Johnson's production of "Head Hunters of the South Seas," was the feature at the George M. Cohan theatre, New York, last Sunday, and drew large audiences, afternoon and evening.

"Head Hunters" ran for a week at the B. S. Moss Broadway theatre, recently, and since he secured possession of the Cohan theatre for Sundays, Mr. Moss has been repeating in that Broadway house the features which had scored the biggest triumphs during the longer runs.

"Fare Enough," Century Comedy Finished

Al Herman has just finished "Fare Enough" the Century Comedy on which he has been working for the last four weeks. Jack Cooper has the starring role in this comedy of rural life mixed in with the clash between a jitney bus concession and a street car franchise.

The cast is composed of Marjorie Marcel, Jeanne Hope, Joe Bonner, and Ford West. The story is by Herman Sandrich, his assistant and Edward I. Luddy.

"Ex-Kaiser in Exile" Proven Genuine

L. N. Kniskern, assistant to the vice-president of the W. W. Hodkinson Corporation, in a memorandum sent to all branches, sets forth in detail, proof of the authenticity of the film, "The Ex-Kaiser in Exile," released through the Hodkinson organization.

A statement has been sent to each branch manager and salesman telling the whole story of how the film was obtained. It is said that the film itself contains actual evidence of the genuineness of the motion picture, including a photograph of the Dutch military pass used to gain entrance.

It further verifies the fact that Baron Von Radowitz, who secured the film, was actually a guest of the ex-Kaiser for three days, and got the photos after securing permission to photograph the house and grounds.

Vitagraph Releases Two More Urban Classics

Two more of Urban Popular Classics were shipped to Vitagraph branches this week for immediate release. They are "Pirates of the Air' and "The Staff of Life." The former is a particularly attractive feature for children showing birds that prey upon others. Among the strange fowl are the great horned owl which kills game birds and the condor, the largest of all birds of prey. "The Staff of Life" shows the progress of a grain of wheat from the sowing to the baking in a modern bread-making establishment.

Jazz Music Effects in Aesop Cue Sheets

A new departure in thematic music cue sheets is produced by Fables Pictures, Inc., for use with Aesop's Film Fables, released by Pathe. In addition to the usual cues and music themes, queer and comic effects by the orchestra, with their cues, are indicated on the sheet—for the first time, it is said, in connection with motion picture performances.

James C. Bradford, compiler of the thematic sheets, has so prepared his cues that the trap drummer can tell at a glance all the effects he will need during the showing of the film. The same sheet contains both music and effect cues, with the themes. The leader and members of the orchestra therefore can play the picture without having to refer to a dozen different sheets of varied numbers.

"One Hard Pull," scheduled for release on April 15, is the first of the Aesop's Film Fables to be supplied with this elaborated effect and music themes cue sheet.

Ruth Roland Serial Has N. Y. Trade Showing

Exhibitors of New York and vicinity crowded the large projection room at the Pathe home office last Wednesday at the first trade showing of Ruth Roland's latest Pathe serial, "Haunted Valley." The first three episodes were seen and were pronounced highly effective in the qualities of mystery, suspense, dramatic action and daring encounters with strange perils.

"Haunted Valley" is produced by the Ruth Roland Serials, Inc., from the story and scenario by Frank Leon Smith, and directed by George Marshall—all under the supervision of United Studios, Inc.

The action and locations of "Haunted Valley" are typically western, with much hard riding and hard fighting.

It is on Pathe's release schedule immediately to follow the release of the final episode of Pearl White's "Plunder"—some time in May.

Children Have Chance to Name Animals

"Bobbie's Ark" and "Bare Facts Concerning Bears" are the two current Urban Popular Classics released by Vitagraph. "Bobbie's Ark" is said to be particularly attractive for children. Bobbie goes to sleep and dreams that his toys have come to life and there are screened about fifty strange and familiar animals which are not identified on the screen. Exhibitors are offering prizes to those who can guess the names of the fifty animals shown.

Fox Shows Middies in Intimate Views

The first moving pictures giving intimate views of the 2,500 middies at the United States Naval Academy at Annapolis, appear in release No. 49 of Fox News.

The pictures show the rigid training that the naval cadets are forced to go through for their athletic contests of the Spring. They also show the first interior views ever taken of the cadets at mess.

Christie Studios Hard at Work

New People Engaged and Activity Will Continue Through Summer Months

"THE approaching warm weather has not lessened the activities at the Christie Studios; in fact we are working harder than ever, and have no intention of letting up for the so-called summer slump. We have engaged several new comedy people and intend to work right through the summer." This is the statement of Charles Christie, business manager of the Christie Film Company, producers of Educational Christie Comedies, on his return to Los Angeles after a trip to New York, and an investigation of the conditions in the East.

Within the past two months Christie has been adding to his staff and has acquired three new leading ladies: Hazel Deane, Duane Thompson, and Kathleen Clifford. Miss Thompson is supporting Neal Burns, and will be seen in "Hot Water," and Charlotte Stevens is now working with Bobby Vernon in "Take Your Choice." Kathleen Clifford is being starred in a comedy, the title of which has not as yet been announced.

Bobby Vernon, Neal Burns, and the new Christie star, Jimmie Adams, are hard at work on current productions, and will continue through the summer. Vernon is playing the lead in "Take Your Choice"; Burns has just completed "Hot Water" and is now working on the next picture of his series, and Adams is completing "Green As Grass," his first picture under the Christie banner. Dorothy Devore is at Truckee with Al Christie and a company making the snow scenes for her next production, "Winter Has Came." Harold and William Beaudine, Scott Sidney and Al Christie, directors, are working their respective companies, producing comedies on schedule.

Even the studios have been enlarged and many improvements added in the last few months. A two story brick building has been completed, and will house some of the mechanical departments. A third motor generator set has been added to the already extensive lighting equipment of the studios, and the foundation has been laid and building is in progress on a new studio and office building. The new building, when completed, will contain a stage 100 by 175 feet.

In addition to extensive building and additions to the producing force, the Christies are sparing no expense in making their comedies. Al Christie's recent trip to Honolulu and return, a trip of 4,500 miles to secure the proper backgrounds and atmosphere for "A Hula Honeymoon," and his present trip to Truckee with Dorothy Devore and a company of twenty people to get the snow scenes for "Winter Has Came," are indications of the expense and detail with which these comedies are made.

News Weeklies Resumé

Pathe News No. 25:—congressmen en route to Panama visit fleet; London, equine comedian has a "get-up" all his own; Constantinople, Turkey, Boy Scouts of Turkey launch drive for increased membership; Athens, prepare for formal exchange of war prisoners; London, Avro-Napier with its 1,000 H.P. engine is the largest single-engined airplane in the world; Los Angeles, University of Southern California starts drive for $10,000,000; Panama Canal, Atlantic and Pacific fleets combine in joint maneuvers off Canal Zone; Washington, D. C., America honors girl heroines of World War; New York City, Tut-Ankh-Amen becomes fashion designer; Greenville, Ala., every school child and "grown-up" in country take part in big celebration.

Kinograms No. 2235:—E. St. Louis, Ill., 100,000 gallons gas in flames—tank explodes and causes fire that threatens million-dollar plant; Paris, Ida Rubenstein, "the best dressed woman in Paris," and her latest Egyptian gown; Lakehurst, N. Y., the ZR-1, which will fly around world and to both poles, nears completion; New York, Capt. Harbert Hartley, who has just received finest post in American merchant marine, the command of the giant liner "Leviathan;" Washington, D. C., Gen. Pershing bestows Distinguished Service Medal upon nurses for exceptional service during World War; San Juan, Cal., rally to save old Franciscan mission—youngsters and grown-ups join in restoring structure to original condition; On the Atlantic, Senate and House committee members aboard "Henderson" take daily exercise; Los Angeles, Tom Mix, screen star, has a steam yacht—this is christening ceremony.

Fox News, Vol. 4, No. 49:—New York City, Free State supporters parade on St. Patrick's Day; Santiago, Chile, President of Chile poses for camera; San Francisco, Cal., Dr. K. Muira comes to America for research work; Rio De Janeiro, carnival season opens in Brazilian capital; Annapolis, Md., Naval Academy starts spring training in athletics; Paris, France, River Seine overflows and floods heart of city; Anacortes, Wash., big freighter crashes on rocks in fog; Memphis, Tenn., score killed as cyclone hits village along Mississippi; Miami, Fla., Attorney-General Daugherty announces Harding candidacy for second term; Fort Bliss, Texas, Major General Lewis reviews first cavalry division.

International News No. 26:—Washington, State, new tractor plow in first tests opens spring trail over snow-bound mountains; New York City, Giants and dwarfs invade Manhattan—spring having arrived, circus folk flock to the Big Town; General Pershing decorates five war nurses for heroism under fire in France; Miami, Fla., racing craft overturns as President reviews big speed boat regatta; Palm Beach, Fla., President and Mrs. Harding lead the simple life—new kind of front-porch campaign banishes worries of office and restores First Lady of Land to health; Panama, giant alligators bagged by U. S. naval officers in heart of Panama; Bangkok, Siam, royal beauties of Siam in strange temple dances for King and new Queen.

Pathe Shows Baseball Stars in Training

In Pathe News baseball training pictures, "home team fans" are enabled to get vivid views of their heroes tuning up for the great struggle of the coming season. It is announced that every team in the National and American League has now been filmed on the training field.

Newspaper Argues For Short Subjects

Following up Pathe's widely published symposium in which newspaper editors almost unanimously declared their preference for short pictures, the Indianapolis *Sunday Star* prints a strong two-column argument along the same lines. It reads in part:

"The fault of modern picture-making lies in the ever present tendency to make a full length (that is, five or six reel) picture out of material that would make scarcely a two-reel film if all the padding were left out.

"Not infrequently does it happen that the shorter subjects save a picture program from the ignominy to which its feature picture condemns it. Just a few weeks ago honors on a bill at a local house went, not to the chief film that was based on a contest-winning scenario, but to a short, merry comedy. . . . A picture should occupy no more of the spectator's time than the story deserves."

Pathe Shows Welcome to Seaplane Heroes

What convinces the beholder as the most extraordinary public demonstration in honor of a daring human achievement are the scenes in Rio de Janeiro, Brazil, welcoming Lieut. Hinton and his companions at the end of their speaplant flight from New York City. These scenes are exclusively pictured in the current issue of Pathe News, No. 23, by its staff cameraman, who was a member of Lieut. Hinton's party.

The streets of the Brazilian capital are packed with wildly enthusiastic multitudes. They are seen carrying on their shoulders the heroes of this first flight linking the two Americas.

In actual flying time the 5,641 miles of the air voyage were covered in 126 hours.

Jimmy Adams Comedy Is Completed

"Green as Grass," the rural comedy which introduces Jimmie Adams as a Christie Comedy star has been completed under the direction of Scott Sidney, and will be released in April through Educational Film Exchanges. In the cast with Adams are Charlotte Merriam, William Irving, Earl Rodney and William Chapman.

The story introduces a wonderful horse, declared to be a "find" by the director. The plot, which was written by Walter Graham, centers at a county fair.

Hugh Fay Will Direct Hamilton Comedy

Lloyd Hamilton has engaged Hugh Fay to direct the sixth Educational-Hamilton Comedy of the present series for Educational release.

Fay is responsible for the production of two of Hamilton's previous successes of the present series, "The Speeder," and "No Luck." Since the last of these he has been directing Bull Montana in several comedies for Metro. The forthcoming comedy will be his eighth for Hamilton.

"Our Gang" Tops Pathe Program

"Boys to Board" Heads Nine Subjects Scheduled for Release April 8

MICKEY DANIELS, Jackie Condon, Jackie Davis, Sunshine Sammy, Little Farina and their loyal "Our Gang" bulldog, in the comic juvenile riot called "Boys to Board" head Pathe's list of nine releases announced for April 8. This 2-reeler is a characteristic Hal Roach screen story of what happens when "Our Gang" mutinies in avaricious "Mother" Malone's Dickensesque boarding school. The down-trodden husband of the ogress joins the small mutineers—and after the dust clears away "Pop" Malone is boss and there's "chicken with gravy."

"Plunder" reaches its 11th episode called "Spunk," in which Pearl White, disguised as a "tough girl" thrills in her episode role of a fearless heroine in a frightful sailor's lodging house free fight, after finding the man she loves maddened by poison-fumes, in the torture scheme of three strange enemies.

Paul Parrott is the hero of the Hal Roach book agent 1-reel comic spasm called "Keep Smiling."

The Aesop's Film Fable release is called "Day By Day In Every Way." Henry Cat believes every word of it. He tries it on a hen on her nest—wtih highly profitable results.

The latest big world events are pictured in Pathe News Nos. 30 and 31, and Topics of the Day No. 14 supplies its standard quota of witty flashes.

In Pathe Review No. 14 there is a novel section showing the entire process of presenting to ordinary view the strange things "seen" by "The Camera Eye"—of deep interest to everyone owing to the fad of photography. In the new Pathecolor series with the process applied to American Scenics, the Missions of California are screened with highly realistic and charming results. "Adventures in Dreamland" are pictured in the form of "Silliettes," and "Wood-Workers of Syria" shows remarkable things achieved where machines are unknown.

Screen Snapshots No. 23 shows these picture favorites in varied scenes: Directors Hugo Ballin and George Walsh in military action; Claire Windsor, Patsy Ruth Miller, Helen Ferguson and Eleanor Boardman spend a quiet evening at home; Theodore Roberts brings a pet home to his wife, Lew Cody and Bert Lytell are interrupted at a duel, and Gaston Glass and Marion Mack introduce a new game.

Pathe Announces Two Kiser Art Releases

IN response to inquiries from exhibitors, Pathe announced the forthcoming release of two more Kiser Art Films in the Oregon Trail Series. Patron interest in these beautifully photographed stories dealing with great industries and the picturesque scenery of the far Northwest is said to have gained steadily since the first release, "The Price of Progress," with its realistic drama of the timber industry. "Fleeced for Gold," with its sheep range scenes, and "The Royal Chinook," picturing the life of Columbia River salmon, are credited with a record equally popular.

Two other releases announced in this series are: "The Crystal Ascension," picturing the wonders revealed in a journey through the snows and mists to the summit of Mount Hood, and a Pacific Coast Indian Legend entitled, "Weeping Waters."

Christie Cast Returns With Snow Scenes

After suffering about all the ills that might happen to a motion picture company in the snow country, Al Christies and his cast and staff are back from Truckee, where they have been making "Winter Has Came," a story of life on a New England farm and a daughter returned from Paris.

Dorothy Devore plays the daughter and is surrounded by an unusually big cast of well known people, including Earl Rodney, Babe London, William Irving, Lydia Yeamans Titus, William Chapman, Victor Rodman, George French and Bob North.

The new picture will be ready for release in May and will follow such Christie pictures as "A Hula Honeymoon," "Babies Welcome," "Hot Water," "Green as Grass," and "Take Your Choice," which

Mickey Daniels Signs Long Contract

Genuine screen talent plus championship in the freckles class has won a five-year Hal Roach contract for seven-year-old Mickey Daniels. Mickey is best and most widely known as one of the stars in the two-reel Our Gang Comedies distributed by Pathe. He also comes out strong with Harold Lloyd in "Dr. Jack"—the "sick" schoolboy who recovers instantly when the shrewd young doctor hero remarks that "the school house has burned down."

Creation of Life in Bray Romance

The "Romance of Life" is the title of the Bray Romance to be released through the W. W. Hodkinson Corporation. It presents the creation of life from the very beginning, passing through all of the stages of plant and animal life until the development of man.

"The Mystery Box," the first of the series of Bray Romances, is said to have been meeting with widespread success throughout the country.

$1,000,000.00
TO LOAN
AGAINST COMPLETED
MOTION PICTURE NEGATIVES.
RELEASE PRINTS FINANCED.
COMMERCIAL TRADERS
CINEMA CORP.
128 WEST 52nd ST., NEW YORK

Sarah Bernhardt Views Shown

International News Rushes Memorial Sujects to Broadway Theatres

LESS than seven hours after the announcement of the death of Mme. Sarah Bernhardt reached New York the International News Reel Corporation had prepared a 200-foot Sarah Bernhardt Memorial, of varied and exclusive shots, showing the famous actress in many striking pos s. These memorial subjects were used by the Capitol, the Rialto, the Rivon and the Strand theatres in New York City.

International's Film Obituary of Mme. Bernhardt was ready in negative form, awaiting word of her death. As soon as that was received it was rushed to the factory, where prints were made.

The Bernhardt Memorial is being included in International News No. 27, which was shipped to all Universal exchanges Tuesday. This establishes one of the most efficient records in the news reel field.

Marguerite Courtot, appearing in "Down to the Sea in Ships," distributed by Hodkinson.

Novel Exploitation on Arrow Serial

An extremely novel and effective means of advertising Arrow's serial, "The Fighting Skipper" was issued by that organization this week. This consists of a card showing a newsboy offering an "extra" for sale. Tucked under his left arm is a miniature newspaper devoted to "The Fighting Skipper," which serial, by the way, is reported by Arrow to be doing splendid business throughout the country, there being but a few territories remaining unsold, although the picture has just been released.

This serial was produced by Francis Ford and stars Peggy O'Day, Jack Perrin and Francis Ford.

Production-Distribution Activities

"Hero" Proves Worth in L. A. House

"The Hero," the Preferred Picture released by the Al Lichtman Coryporation, has closed a highly successful run at Miller's Theatre in Los Angeles where it had its western premier. Box-office receipts reached a proportion that persuaded the management to hold over the attraction a second week.

Grace Kingsley in the Los Angeles *Times* reviewed "The Hero" with "The Famous Mrs. Fair" heading them, "They are human." Speaking of "The Hero" she said: A man of ideals, Gasnier is not afraid to deal with human nature as it is. . . . And then the climax. Griffith himself never did anything finer."

The Los Angeles *Examiner* classified it as follows: "Louis Gasnier has gone and done it. He has directed a picture that tells a story, tells it well and clearly, tells it dramatically and gets it over without recourse to extraneous hokum. Gasnier has given himself something ot live up to in 'The Hero.'"

President Harding Sees Goldwyn Features

President Warren G. Harding telegraphed Goldwyn Pictures Corporation last week asking that prints of three of its most recent productions be sent to him in Florida so that they could be screened for him on the train en route from Florida to Washington, according to the Goldwyn office.

The three pictures were Maurice Tourneur's production of "The Christian," the Pola Negri film, "Mad Love," and R. A. Walsh's South Seas picture, "Lost and Found."

Arrangements were made by wire from Goldwyn headquarters whereby prints of the three pictures were placed aboard the Presidential train.

WISCONSIN EXHIBITORS
—It's a Gold Mine for Profit
TEMPTATION
The Super-Special that will tempt your Patrons' dollars into your Box Office.
What About Your Dates?
CELEBRATED
PLAYERS FILM CO.
Milwaukee, Wis.

"Fun from Press" Drive Winner

Hodkinson Branch Offices Hang Up Remarkable Record in Sales Returns

MUCH satisfaction is expressed by the W. W. Hodkinson Corporation over the results of their recent concentrated drive on The Literary Digest's "Fun from the Press." Some remarkable records were hung up, and tabulations of the returns, which have just been completed, indicate that the high score for the period went to the Denver office, in charge of Mr. H. O. Bartels. Mr. R. E. Nehls, Branch Sales Manager of the Cincinnati office, ran a close second.

The quota assigned to each office was based upon the amount of sales of "Fun from the Press" made by each office during the preceding six months, so that each office was, in reality, competing with its past record.

Some remarkable percentages were turned in during the four weeks of the drive. During the first week, Mr. L. J. Hacking, Branch Sales Manager of Boston, sold 135 per cent. of his quota; Mr. H. O. Bartels, Branch Sales Manager of Denver, sold 283 per cent., and Mr. R. E. Nehls, Branch Sales Manager of Cincinnati, 142 per cent. During the second week, Cincinnati achieved 130 per cent., while Cleveland (C. L. Peavey, Branch Sales Manager) subsequently turned in 160 per cent., and New Orleans (Mrs. A. H. Sessions, Branch Sales Manager) 128 per cent.

Reports indicate that exhibitors throughout the country are strongly appreciative of the nation-wide advertising and exploitation given "Fun from the Press," by The Literary Digest. This campaign embraces advertising in some 600 daily newspapers throughout the country, with an approximate circulation of twenty million. The campaign conducted by The Literary Digest in conjunction with the Hodkinson efforts is considered to be one of the most extensive and far-reaching exhibitor-helps ever launched in the motion picture industry.

As evidence of the enormous benefit to the exhibitor derived from this campaign, Mr. Post of the Hodkinson offices, states that figures have been compiled showing that the cost of booking the film is less than the cost of circularizing readers of The Literary Digest in the exhibitor's own community.

"Crashin' Thru" F.B.O. Release

Romantic Western Drama Is Fourth Production Starring Harry Carey

"CRASHIN THRU," the fourth Harry Carey F.B.O. production, is the current feature release of the Film Booking Offices of America, following "The Fourth Musketeer," H. C. Witwer's-Cosmopolitan Magazine story, starring Johnnie Walker, on the F.B.O. schedule. "Crashin' Thru" is adapted from the Blue Book Magazine story by Elizabeth DeJeans, which was published under the title "If A Woman Wills."

According to the announcement issued by F.B.O. "Crashin' Thru" rises above the ordinary Western drama by presenting an unusual romantic story developed with smashing thrills and climaxes. Carey, whose popularity is steadily increasing and who is a prime favorite among lovers of outdoor photoplays, is suited perfectly to the romantic and adventuresome role afforded him, it is claimed.

"Crashin' Thru" is essentially a drama of rapid-fire action, including among its thrills such spectacular scenes as a stampede of horses; the burning of a ranch house, and a battle scene in which the dynamiting of an entire mountainside is shown.

Cullen Landis, the popular lead-ing man of a score of big productions, has an important role. It is said to be distinctly different from anything in his motion picture career. His appearance as a lazy and weak-willed young cowpuncher should interest his large following of screen admirers. Vola Vale plays the leading feminine role and other principals in the cast are Myrtle Steadman, Charles LeMoyne, Nell Craig, Joseph Harris and Donald McDonald. Val Paul, who is responsible for all the Carey-F.B.O. productions, directed, and Beatrice Van, adapter of "Fighting Blood" and many past F. B. O. successes, scenarized the story.

David A. O'Malley, Manager of Equity Pictures Corporation.

Equity Closes Another Foreign Deal

Continual progress was reported in the Equity Sales Organization during the past week, in the disposal of the foreign rights on their latest "Special" production, "Has The World Gone Mad."

The latest foreign sale to be announced on this production is that one closed for the territory of Belgium with Soleil Levant Films, Brussels, Belgium.

First National Issues Three Press Books

Because of the magnitude of the productions, First National is issuing special press books on three coming releases, Maurice Tourneur's "The Isle of Lost Ships," "The Bright Shawl," starring Richard Barthelmess, and "Within the Law," starring Norma Talmadge. These press books will be delivered to First National exchanges and to exhibitors this week.

One of the features of "The Bright Shawl" book is a full-page drawing of Richard Barthelmess by the famous artist, Franklin Booth. This drawing is being used in one of First National's *Saturday Evening Post* pages which start with the issue of April 7.

The requirements of all classes of exhibitors were considered in the preparation of the advertisements, exploitation suggestions and newspaper stories. Full campaigns are outlined in detail for showmen in small towns as well as those in the larger cities.

"Is Divorce a Failure," Approved by Women

Following a special preview in the educational department of the Crandall theatres in Washington, a few days ago, club women, representing a large number of organizations, gave hearty endorsement to the Associated Exhibitors feature, "Is Divorce a Failure?" the first of the Leah Baird 1923 Specials.

The women invited to the screening are enthusiastic advocates of Senator Arthur Capper's bill for national marriage and divorce laws, and it was with the picture's possible influence on the proposed legislation in mind that the special showing was arranged. The guests, who were received by Mrs. Harriett Hawley Locher, director of public service and of the educational department of the Crandall theatres, included: Miss Lida Hafford, director-general, Federation Headquarters; Dr. Amy Rule, District of Columbia Federation of Women's Clubs; Miss Park, National Woman's Party, and Mrs. Jean Bond Chandler, Mrs. G. G. White,

King Tut Rights Go to Shipman

After months of negotiations Ernest Shipman is enabled to announce the exclusive rights for exploitation of the Pharaoh Tutankhamen animated pictures throughout the United States and Canada.

The world-wide interest already created by this subject suggests that in this picture Shipman has landed a sensational "scoop."

Ernest Shipman says: "Add to the regular fan about twenty millions who rarely, if ever, darken the doors of a picture house, and you will get an idea of the vast number of people who will view this exposition."

"Why Women Re-Marry" Sale Announced

A. Canter, sales manager of Associated Photo-Plays, Inc., announces the sale of the first Milton Sills picture to be released by Associated Photo-Plays to Sam Zieler, president of Commonwealth Film Company.

The first of the series of new Milton Sills pictures made by the John Gorman Producing Company has been titled "Why Women Re-Marry," and is said to be novel in theme and excellently cast. It was made from an original story by Van A. James.

Mr. Canter announces that the sale of foreign territory is going forward rapidly.

Another Milton Sills picture will be ready in two weeks, according to Mr. Canter.

In addition to Milton Sills the cast of "Why Women Re-Marry" includes Ethel Grey Terry, Carol Holloway, William Lowery, Clarissa Selwynne, Wildred Lucas and other well known stars.

"Little Old New York" Nears Completion

Work on Marion Davies' next Cosmopolitan production "Little Old New York" is nearing completion. With the filming of the street scenes in Ireland next week at the Jackson Studio and some which are to be taken aboard ship the week following the big production will be practically finished.

Work was begun on "Little Old New York" about the middle of December. In spite of the fire which destroyed the stages at Cosmopoltian studios a few weeks ago the picture will be finished on schedule time. The Tilford studio on Forty-fourth street and Jackson studio in the Bronx have been used for the remaining scenes.

The big Twenty-Third Regiment Armory in Brooklyn was engaged for the filming of the street scenes showing the Battery and Bowling Green as they were a century ago.

"The Lure of Egypt" Takes New Spurt

"The Lure of Egypt," according to Pathe, has taken on a recent strong spurt of new and re-booking, perhaps as a result of the volume of King Tut publicity. In addition to being based on an all-popular subject at the present time it has the advantage of a cast headed by Claire Adams, Robert McKim and Joseph Dowling.

Its story is based on archaeological explorations on the Nile in the region of Luxor, and the plot centers in trouble with the native chiefs over the actual opening of the tomb and the securing of the treasures buried with the father-in-law of Tut-ankh-amen—the young religious innovator, King Akhnaton. The parallel is thus extremely striking, and extends even to photographs taken at the opening of the tomb of Tut-ankh-amen.

At the present stage of the renewed activity of more than twenty Pathe features which have been before the public continuously for upwards of two years, "The Lure of Egypt" is reported to be outstripping them all.

"Bell Boy 13" Approved in N.Y.

Critics Praise Production with Douglas MacLean at Strand Showing

"BELL BOY 13," a Thos. H. Ince Production with Douglas MacLean as the star, which is being released through First National, scored a big success at the Strand Theatre, New York, when it was shown there during the week of March 25. Motion picture critics of the New York dailies were unstinting in their praise of "Bell Boy 13." Following is what some of them had to say:

Tribune—"Bell Boy 13" is one of Douglas MacLean's funniest pictures. It moves swiftly and is consistently amusing.

E. V. Durling in the Globe — Yesterday's audience found "Bell Boy 13" highly amusing. Douglas MacLean, who this writer insists is Mr. Fairbanks' only logical successor, performs in his usual breezy and highly capable fashion.

Evening Mail — There are two motion pictures at the Strand this week. The first one is just an ordinary photoplay * * *. The second is more interesting. It is a comedy called "Bell Boy 13," with Douglas MacLean furnishing the laughs. "Bell Boy 13" is a relief after the artificialities and crudities that permeate the other picture * * *. It is worth while because of MacLean. This comedian has a contagious smile and a quiet manner of acting that is pleasing.

Evening Telegram — "Bell Boy 13," starring Douglas MacLean is a farce comedy and was presented by Thos. H. Ince. It is one of the most humorous of films in which Mr. MacLean dons a bell hop's uniform to prove to his millionaire father he is capable of earning his own livelihood, with the result that his father consents to his marriage to an actress. The situations are very funny.

"Shriek of Araby" Real Shriek

Los Angeles Reviewers Say Sennett Comedy Fairly Reeks With Shrieks

"BRING on more just like this," says Guy Price in his review the Los Angeles *Evening Express* of Mack Sennett's new feature length comedy, "The Shriek of Araby," starring Ben Turpin and Kathryn McGuire, while this Allied Producers and Distributors' Corporation release was playing to capacity business in an extended run at the Symphony theatre.

"All the favorable things that many moviemanics told me about this picture before I saw it are true. I went to the theatre expecting to laugh, and I laughed a lot more than I expected to. And I laughed because I couldn't help it.

"It is a perfect picture of its kind. The burlesque is adroitly and grotesquely done; the titles have a very humorous, satricial slant; the comedy action is natural. If you have any more like this, Mr. Sennett, for the love of Allah, trot them forth. The screen needs such capital, wholesome entertainment."

"Ben Turpin has never done anything funnier," said another writer for the *Express*. "There are many gags that are new. It is a first-class burlesque."

"It is a whole crowd of shrieks," said the reviewer for the *Times*. "Ben is the king-pin shriek and the gags make another shriek, and the sub-titles are a procession of shrieks. If you want to laugh and forget your troubles, see this shriek."

"It is a shriek of mirth," said the *Examiner's* critic.

"It's a shriek, yes, in both description and appellation," said the writer of the *Herald*. "Ben Turpin's picture is all that the title implies."

Reviewers Acclaim "Jazzmania"

Newspaper Critics All Over Country Approve Mae Murray's Latest

JAZZ-LOVING Americans have completely capitulated to the charm of Robert Z. Leonard's presentation of Mae Murray in "Jazzmania," her latest and most gorgeous photoplay, released through Metro Pictures Corporation. East, south, west, north—newspaper reviewers as well as photoplay patrons have succumbed to Miss Murray's alluring motion picture, according to Metro.

New Yorkers were among the first to fall, when the famous star and her photoplay were displayed at the Capitol theatre. "Mae did some of the stuff we thought nobody but Mrs. Mary Pickford Fairbanks capable of," wrote the Globe. "The very last word in gorgeous and tasteful clothes," said the Post.

Not a whit less emphatic were the reviews of other sections of the country. "Mae Murray proves an adorable queen, captivates audience," said the Dallas News. The Los Angeles Times declared the photoplay "the most spectacular, if not altogether the dizziest excursion of the star . . . interest well sustained." The San Francisco Call-Post calls "Jazzmania" Mae Murray's newest gilt edged, Tiffany-set luxury drama . . . "more gay and gorgeous in setting than its predecessor." "The best settings wherein she has ever been featured are presentd in "Jazzmania," is the opinion of the Cleveland News. "Beautiful production and novel story make it a certain hit," is the judgment of the Bellefontaine (Ohio) Index.

Arrow Concludes Big Pittsburgh Deal

W. E. Shallenberger, president of Arrow Film Corporation, announces the consummation of a deal with the Progress Pictures Company of Pittsburgh, whereby that concern acquires a number of Arrow's greatest releases.

The deal, which was negotiated by P. W. Hamilton and Harry C. Simeral, representing Progress, and W. Ray Johnston of Arrow, gives Progress Pictures the following product for Eastern Pennsylvania and West Virginia: "The Little Red Schoolhouse," a Martin J. Heyl production with Martha Mansfield, E. K. Lincoln, Sheldon Lewis, Edmund Breese, Paul Everton and Harlan Knight; "The Rip Tide," an A. B. Maescher production with Stuart Holmes, Rosemary Theby, Russell Simpson, J. Frank Glendon, George Rigas and Diana Alden; "Man and Wife," an Effanem production with Gladys Leslie, Robert Elliott, Maurice Costello and Norma Shearer; "None So Blind," a Burton King production with Dore Davidson, Zena Keefe, Maurice Costello and Gene Burnell; and "The Broken Violin," an Atlantic Features production with Reed Howes, Zena Keefe, Dorothy Mackaill, Rita Rogan, Gladden James, Henry Sedley and Jack Richardson.

"Man Next Door" Ranch Scenes Finished

Victor Schertzinger has finished the scenes of "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," at Palo Verdi ranch near Victorville, Cal., and is now working in the Vitagraph studios at Hollywood.

The director staged a roundup scene and used 5,000 head of cattle. The Palo Verdi ranch is one of the largest in Southern California and covers 3,800 acres.

Alice Calhoun and James Morrison have the juvenile leads. Frank Sheridan will play Curley. David Torrence plays Colonel Wright, Alice Calhoun's father in the picture. John Steppling and Adele Farrington play David Wesner and his wife. Mary Culver is Katherine Kimberly. Bruce Boteler is Tom Kimberly, while Harry Todd plays the butler.

MARY IS COMING !!!

"Trifling Women" Held Over in Baltimore

"TRIFLING WOMEN," Rex Ingram's production for Metro Pictures Corporation, was held over for a second week at the big New Theatre in Baltimore by public demand according to Metro.

John W. Vandercook, critic of the Daily Post, wrote in part: "'Trifling Women' is bang-up entertainment. An absorbing film. Excellent cast and direction."

In the Evening Sun, Q. E. D. said: "Barbara La Marr is excellent as Zareda. Ramon Navarro is Valentinish Ivan. Rex Ingram is at his best."

Norman Clark, photoplay critic of the Baltimore News, commented as follows: "Rex Ingram knows how to direct a photoplay. . . He makes of 'Trifling Women' a weird, tragic tale. It suggests Poe more than once."

"Rex Ingram scores again in 'Trifling Women,'" is the sentence with which Robert Garland sums up his impression of the film.

This photoplay was written, adapted and directed by Rex Ingram. The photography is the work of John F. Seitz. In the cast are Ramon Navarro, Barbara La Marr, Lewis Stone and Edward Connelly.

Goodman Finishes Story for Equity

Daniel Carson Goodman announced to the Equity Pictures Corporation this week that he has practically completed the story and continuity of his next Special production, and the story will be submitted very shortly to the officials of that corporation for approval and for all necessary changes.

The present title selected as a working one is "You Get What You Give."

COLORADO
UTAH, S. IDAHO
WYOMING
EXHIBITORS
—It's the Season's Sensation—
TEMPTATION
—Box Office Title—Box Office All-Star Cast—Box Office Story and Director.
Book It Now From
SUPERIOR
Screen Service
147 Regent St.
Salt Lake City, Utah

Moore Takes Goldwyn Output

Washington Exhibitor Signs Contract Covering Eighteen Months Period

THE exhibitors of the country are not only talking about the big things in store for them through Goldwyn's rapidly expanding program, but are acting on the hint that they should get busy and make sure of the Goldwyn product for their own theatres. Tom Moore, the popular theatre owner of Washington, D. C., didn't stop to talk, when he learned of the Goldwyn program for the coming season, but acted.

He learned from James R. Grainger, Goldwyn's General Manager of Sales, about the productions now underway and those slated for next season, on Mr. Grainger's visit to Washington on his recent trip to the Coast. Then, as soon as the latter had returned to New York, Mr. Moore came to the Goldwyn home office and signed a contract covering a period of eighteen months.

This contract means that Mr. Moore will present the entire Goldwyn product, for the rest of this season and for all of next season, at Moore's Rialto theatre in Washington.

"To keep in the race nowadays," says Mr. Moore, "it takes the best brains and the best screen products —whether the entrant is exhibitor or producer. Goldwyn is growing, and growing fast; it has prepared a gigantic program. Money, brains, stars, directors, coupled with team work and tremendous resources, are at their disposal. No wonder they are doing big things. Bigger things are to follow. That is why I have signed this eighteen months' contract."

The current Goldwyn pictures which this contract ensures an early showing at the Rialto are "Vanity Fair," "Lost and Found," "Mad Love," "Souls for Sale," "The Eternal Three," "Red Lights," "The Spoilers" and "Three Wise Fools."

Some of the pictures embraced in the coming year's product which will be shown at the Rialto are Erich von Stroheim's "Greed," based upon Frank Norris' "McTeague"; Marshall Neilan's "Tess of the D'Urbervilles"; Emmett J. Flynn's "In the Palace of the King"; Elinor Glyn's "Six Days" now being directed by Charles J. Brabin; Sir Hall Caine's novel, "The Master of Man"; Victor Seastrom productions; pictures to be made by Tod Browning, Hugo Ballin, and others.

"Bavu" Ready for Early Release

Earl Carroll Russian Melodrama Production is Received in New York

STUART PATON'S weird Universal-Jewel production of Earl Carroll's Russian melodrama, "Bavu," has been received in New York and reviewed by Universal executives. It is pronounced as one of the most exotic pictures ever produced and one which will cause much talk.

It will reach the exhibitor at an early date with an intriguing exploitation campaign behind it.

During its production at Universal City, "Bavu" is said to have been the talk of the film colony, because of its unusual aspect and because of the atmosphere of mystery and melodrama Paton built up around his sets.

"Bavu" is a story of the Soviet, of an illiterate peasant raised to great power and of his attempts to exploit the people for his own gain. The picture shows vivid flashes of "Red" Russia, and the revolutionary risings of the proletariat.

It was made with an all-star cast, with Wallace Beery playing the title role. The other players are Estelle Taylor, Forrest Stanley, Sylvia Breamer, Mickolai de Ruiz, Martha Mattox, Joseph Swickard, Harry Carter and Jack Rollens.

Stuart Paton long has been noted as the director of unusual pictures. He is especially good at weird lighting effects and melodramatic thrills. All this he has taken advantage of in "Bavu." It was Paton who directed Priscilla Dean's remarkable thrill picture, "Conflict."

Earl Carroll, who built the Earl Carroll theatre in New York, wrote and produced "Bavu" as a stage melodrama. It created a sensation because of its unusual theme and treatment. The play was adapted to the screen by Raymond L. Schrock, scenario editor at Universal City, and Albert G. Kenyon.

Although formerly scheduled for release in June, Universal will place "Bavu" in the hands of exhibitors long before that date. It probably will be released within the next fortnight. The Universal factory at Fort Lee, N. J., is busy making prints of the Jewel so that each exchange center may get its early prints without delay.

Exciting Flying Scenes in "Going Up"

That the flying scenes of "Going Up," Douglas MacLean's first starring vehicle for Associated Exhibitors, will be unusual is indicated by reports which Associated Exhibitors has received from the west coast. With the high-powered Italian Ballila, formerly belonging to Captain "Eddie" Rickenbacker, celebrated ace, and a speedy French pursuit plane seen in an actual race, picture-goers are certain to be treated to a most realistic aerial performance.

In his first starring feature MacLean is supported by a notable cast, including Marjorie Daw, Arthur Hull, Hallam Cooley, Edna Murphy, Hughie Mack, Wade Boteler, John Steppling, Lillian Langdon, Francis McDonald, and Mervyn LeRoy.

"Ninety and Nine" Has Forestry Approval

The United States Forest Service in Denver has sent letters to all the exhibitors in the Denver territory urging them to book "The Ninety and Nine" because of its sermon warning against the dangers of forest fires. The department is sending also to the exhibitors government slides to be used before the showing.

The Pennsylvania Department of Forestry is urging all the citizens of that State to see "The Ninety and Nine." They have put out 125,000 tack cards which read "The Ninety and Nine"—everybody loses when timber burns—Prevent Forest fires—It pays."

STATEMENT of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for April 1, 1923.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh avenue, New York City; Managing Editor, J. S. Dickerson, 729 Seventh avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh avenue, New York City.

2. That the owners are: (Give names and addresses of individual owners, or if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Motion Picture News, Inc., 729 Seventh avenue, N. Y. C.; Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Isabel G. Gillett, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Carll Tucker, 729 Seventh avenue, N. Y. C.; Dorothy Owens Johnston, 729 Seventh avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

E. KENDALL GILLETT,

Sworn to and subscribed before me this 16th day of March, 1923.

[Seal] R. G. GEORGE.

U. S. Commander Likes "Masters of Men"

"Masters of Men," the picturization by C. Graham Baker of Morgan Robertson's sea story, was submitted to the acid test when Lieutenant-Commander Foster of the Naval Recruiting Bureau, New York City, saw the picture. The United States Navy had lent to Vitagraph all possible aid in shooting those scenes dealing with life on board a man-of-war.

Lieutenant-Commander Foster praised the picture highly for its admirable fidelity to the United States Navy manners and customs and praised equally the scenes on board the four-master, where the two naval men are shanghaied. The picture will be shown on board every ship in the United States Navy.

"Masters of Men" is a David Smith production. The principal roles are played by Earle Williams, Alice Calhoun, Cullen Landis and Wanda Hawley.

C. B. C. Sells More Foreign Rights

A big deal was made this week, whereby the C. B. C. Film Sales Corporation disposed of the entire world foreign rights on all its output, present and future. This gigantic transference of foreign rights was made by C. B. C. to Joseph Simmons, with offices in New York City, and provides that Mr. Simmons buy distribution rights to all the C. B. C. feature productions throughout the entire world, excluding the United States, Canada and Argentine.

It is announced that the four C. B. C. productions which are ready will be launched at once in the foreign market. These include "Her Accidental Husband," the first Edward Belasco production, and the first three C. B. C. Box Office Winners, "More to be Pitied," "Only a Shopgirl" and "Temptation," in the territory not disposed of already.

Horne Starts "Itching Palms" for F.B.O.

James W. Horne has begun work at the Film Booking Offices studio in Hollywood on "Itching Palms," a comedy drama, adapted by Wyndham Gittens and Helmer Bergman, F. B. O. scenarists, from the play "Jerry Comes Home," by Roy Briant. The story is laid in a small rural community and country types are said to provide many humorous moments.

In the cast are Tom Wilson, who was recently signed to a long term contract by F. B. O.; Virginia Fox, formerly leading woman with Buster Keaton and having her first dramatic role in this production; Tom Gallery, Victor Potel, Monte Collins, Tom Lingham and others.

The plot of "Itching Palms" centers about the theft of a large sum of money, and a sprightly and venturesome grandmother is one of the chief characters. This role is portrayed by Gertrude Claire, whose seventy-one years weigh lightly on her shoulders.

At left: Princess Thais Valkonsky, who appears in "Wandering Daughters," produced by James Young for First National. At right: Maurice Canonge, French comedian, who is cast in "Trilby," which Richard Walton Tully is to make for First National. Canonge will play "Zouzou."

"Suzanna" Praised at Capitol

N. Y. Reviewers Acclaim Mabel Normand in Mack Sennett Comedy Drama

MACK SENNETT'S comedy-drama feature, "Suzanna," starring Mabel Normand, made a distinct hit with public and critics when this Allied Producers and Exhibitors Corporation release had its Broadway premier, March 25, at the Capitol theatre, New York.

"Mabel Normand's appearances on the screen are regrettably infrequent," says Robert E. Sherwood in the Herald. "She has a remarkable flair for impudent comedy and the sparkle of her wit cannot be dimmed. 'Suzanna' is further enlivened by some beautiful scenes, beautifully photographed, and by a typical Mack Sennett chase at the finish."

"The next time any one raises the question, 'What is the matter with the movies?' we will suggest an answer. It is that Mabel Normand doesn't make half enough of them," said Beauvais Fox in the Tribune. "After seeing the picture we inclined to join the ranks of the select, many who look on Mack Sennett as the master mind of the movies."

"The principal features of this picture play are the uncommonly fine scenes showing horses racing in the distance, the remarkable ability of Mabel Normand to hang on behind her sweetheart while the chase is under way, and a horseback fight on the edge of a bluff made for the purpose of chilling the chillable," said Quinn Martin in the World.

"Mack Sennett's latest attempt at being serious," said the reviewer for the Times, "is a very good little love story of Spanish California in the early eighties. The bullfight scenes are quite effective."

"There's an exciting duel between the men, their horses never slackening their turious pace," said Grena Bennett in the American. "Mabel Normand acted Suzanna. Her art is flawless."

"Mabel Normand, under the excellent direction of Mack Sennett, made another hit at the Capitol in 'Suzanna,'" said the critic for the Evening Telegram.

"We've always contended that Mabel Normand was about the greatest screen comedienne and see absolutely no reason in the world for changing that opinion after sitting through her performance in 'Suzanna,'" said Don Allen in the Evening World.

"If Winter Comes" Is Close Adaptation

"If Winter Comes," which will be seen on Broadway shortly when the William Fox screen version opens an engagement in Times Square, promises to upset at least one of the rules for turning a "best seller" into a picture play, by being a faithful reproduction of the Hutchinson work.

There has been a general outcry against the way many producers have altered the plots of widely read novels. The scenario writer and the director of "If Winter Comes," have, it is claimed, put the English writer's work on the screen exactly as he wrote it.

"Wonders of the Sea" for Washington House

J. E. Williamson's undersea picture, "Wonders of the Sea," will be presented in Washington, D. C., by Harry Crandall, at the Metropolitan theatre, April 15. The showing will continue for one week.

"Wonders of the Sea" was exhibited, by request, before the Smithsonian Institution and National Museum on December 13, and the presentation was attended by Secretary of the Navy Denby and prominent staff officials.

Special Song Number to Exploit "Gimme"

One of the many exploitation aids for the Goldwyn-Rupert Hughes picture, "Gimme," is a song number of the same name written by Eddie Bonns, director of exploitation for Goldwyn, Lou Marangella, and George Fairman.

The song is described as a "Fox-trot" melody, and it is being successfully used by exhibitors throughout the country in advance of and during the showing of the picture. Goldwyn exploiteers are securing tie-ups with local music dealers in their respective territories, and a sweeping publicity and exploitation campaign is being carried on by the publishers in order to make it one of the outstanding song hits of the year.

"Gimme" is published by Jack Mills, Inc., New York.

F.B.O. Effects Tieup with Buick

Another exploitation tie-up has been put into effect by Film Booking Offices of America with the Buick Automobile Company in behalf of the "Fighting Blood" series now in course of filming at the F. B. O. studios in Hollywood.

When Gene Sarazen, American professional golf champion, and Jack Hutchison, former champion of Great Britain and the United States, recently visited the F. B. O. lot with Gene's brand new Buick sport model touring car, they posed with Ann Perdue, now appearing in "Daytime Wives," and Clara Horton, female lead in "Fighting Blood," with the young women seated in the auto and the golf champions on the running board.

These photographs, enlarged for window display, have been placed in the windows of more than 5,000 Buick distributors throughout the United States.

"Close Deal on "Little Red Schoolhouse"

W. E. Shallenberger, President of Arrow Film Corporation, announces the closing of a contract with Messrs. Neufeld and Luchese of the DeLuxe Film Company, Philadelphia, whereby that company secures the rights to the Martin J. Heyl production, "The Little Red Schoolhouse," for Eastern Pennsylvania Southern New Jersey and Delaware.

"The Little Red Schoolhouse," made from the famous old stage play by Hal Reid,

Washington Sees Metro Features

Four Out of Five First Runs for Entire Week's Showing in Capitol Houses

FOUR feature attractions released by Metro Pictures Corporation were presented in first-run theatres of Washington during the week of March 5, each engagement being for a full week. Only one first-run theatre, the Metropolitan, showed a motion picture not a Metro attraction.

At the Columbia was "The Toll of the Sea," the first motion picture to be made by a new natural color process; Reginald Barker's production, "Hearts Aflame," was presented at the Rialto; Viola Dana in "Crinoline and Romance" was the feature at the Palace, and "The Forgotten Law," a Max Graf production, was shown at the Strand.

"The Toll of the Sea" was thus appraised by the Washington newspapers: "Marks a step toward perfection in the motion picture industry."—Star. "A marvelous achievement."—Post. "Anna May Wong, a Chinese actress of extraordinary promise."—Times.

Technicolor Pictures Corporation are the producers of this film, which is based on Frances Marion's story.

Reginald Barker's production, "Hearts Aflame," received equally laudatory notices: "One of the most impressive spectacles of its kind ever filmed."—Star. "A thrilling photoplay . . . really startling episodes."—Post. "Should be remembered long by all who see it."—Times.

This photoplay is a Metro-Louis B. Mayer production, based on Harold Titus' novel, "Timber."

Viola Dana in "Crinoline and Romance" was the subject of the following critical appraisals: "A worth while picture . . . enjoyable."—Times. "A very pleasant evening's entertainment." — Post. "An entertaining picture."—Star.

Bernard McConville prepared the story and scenario of this photoplay, which Harry Beaumont directed.

"The Life of Reilly," is the title of the C.C. Burr all-star two reel comedy, Charles Murray the principal comedian.

To Film Arabian Nights Tale

C. S. Clancy to Take Unit Abroad to Do "Ali Baba and 40 Thieves"

C. S. CLANCY, whose recent production "The Headless Horseman," featuring Will Rogers, is being shown throughout the country, has now completed arrangements to film an elaborate screen edition of that famous old Arabian Nights' tale "Ali Baba and Forty Thieves."

During the past six months Mr. Clancy has been preparing a continuity said to be filled with the dramatic excitement and emotional punch that the story itself lacks, and has picked out what he considers to be ideal exterior locations in the colorful city and province of Tunis in Northern Africa. The interiors will be taken in the Tec-Art Studios in New York.

While in Europe this winter Mr. Clancy arranged with agents in Paris and in Rome to send actors for the minor parts and "extras" direct to Tunis, but he will take all his principals and a large technical staff with him from New York when he sails for the Mediterranean the latter part of April.

Ned Van Buren, the cameraman who is responsible for the beautiful photographyin "The Headless Horseman," has been artistic scenes that have been planned for "Ali Baba," and Lejaren Hiller is to be art director.

To avoid climatic dangers in deferred negative development Mr. Clancy has arranged to take a complete laboratory equipment, laboratory men and cutters from New York to Tunis and will also carry projection and printing machines so that the exterior scenes will be completed and cut by the time the company returns to New York in June.

Negotiations for the members of an all-star cast are now in progress. A release contract is soon to be signed with one of the four largest distribution concerns and will be announced soon.

The production is expected to cost around $150,000 and will be released next fall.

Boast Strong Cast For "This Way Out"

Jack White is working an exceptionally good cast in the Educational-Mermaid Comedy, "This Way Out," now in the course of production at the United studios.

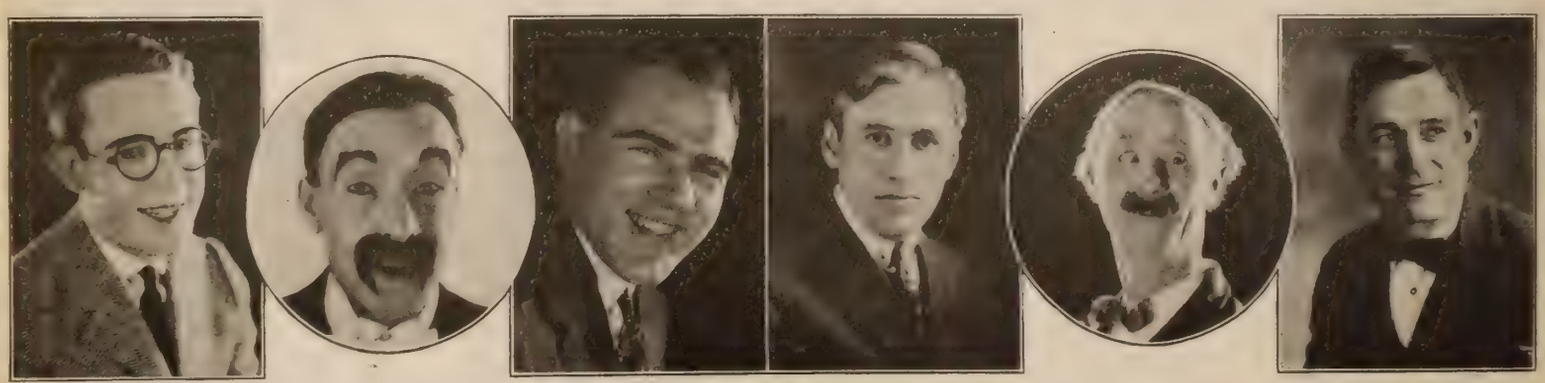
Commend Florence Vidor's Work

Reviewers of Fan Magazines Praise Interpretation of "Alice Adams"

ASSOCIATED EXHIBITORS' production, "Alice Adams," starring Florence Vidor, which has been scheduled for release on April 8, has been made the subject of considerable discussion in the columns of some of the fan movie publications. Miss Vidor's interpretation of the character created by Booth Tarkington has met with the approval of the reviewers who have already witnessed showings of the production. The favorable reception accorded the picture as well as Miss Vidor's past achievements have resulted in a heavy demand for first-run bookings, it is stated by Associated Exhibitors' home office.

In April issue of *Photoplay* Delight Evans lists this as "one of the six best pictures of the month," and Miss Vidor's individual work as "one of the six best performances" in recent pictures. Miss Evans places particular stress on the fact that the star and her director have taken absolutely no liberties with Mr. Tarkington's text. "A Prize Story has become a Prize Picture," says this commentator. "The photoplay is true to Tarkington and true to the highest film standards. Rowland Lee, in directing and adapting, has not transplanted Virgil Adams and his whining wife and their two children to the screen; he has simply made portraits of them. They are excellent likelinesses; there si no retouching to remind you that you are not really sitting in on the Adams family councils and quarrels. Florence Vidor understands Alice, and resists all temptations to make her a motion picture heroine. Miss Vidor has never done finer work. Claude Gillingwater plays her father, and what a performance!"

In *Motion Picture* for May Florence Vidor receives yet further recognition, Neysa McMein, well known as a painter and designer of magazine covers, placing her in a carefully selected list of "the six most beautiful women on the screen."



Principals in the new deal between Pathe, Mack Sennett and Hal Roach—Left to right: Harold Lloyd, Snub Pollard, Hal Roach, Mack Sennett, Ben Turpin and Will Rogers

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Behind the Scenes with E. L. Hyman, Brooklyn Mark Strand

Choosing Gelatins for Various Color Harmonies for Effective Stage Presentation

Articles by Lee S. Ferguson

THE use of colored lights for effective presentation of prologues and the creation of atmosphere for the motion picture is an art in itself. To secure modified lighting in the theatre is extremely simple thru the use of colored gelatines, yet the selection of the proper combinations of colors to secure the desirable results, requires a great deal of care and study.

In the series of articles which have been presented on this page on the methods employed by Edward L. Hyman, it is possible to attain a general idea of the fundamentals and practices employed to work out proper color effects. In this article, Mr. Hyman brings out the way the different gelatines are standardized in use in his theatre.

Modified lighting lends an excellent opportunity for the individual exhibitor to display his individuality and gain much popularity for his theatre at relatively no outlay of expense. It may well be predicted that in the near future, effective colored lighting will be a demand that no motion picture exhibitor can ignore and the practical self-education along these lines is an excellent investment.

ON the desk of Edward L. Hyman there is a card about five by ten inches in size that shows about two dozen samples of colored gelatin. It is always within arm's reach, and serves its purpose when new sheets of the material must be ordered. Observation would disclose that the chief operator has an exact duplicate of this sample card in the projection room, and a third would be found in the sanctum of the stage manager. This triangular arrangement cuts down the chances of getting the wrong shade of gelatin when colors are bought. An inharmonious lighting effect is considered as disastrous by Hyman as a musical discord is to Bodanzky, and thus the very simple but particular system through which gelatins are bulletined and recorded when needed.

Of course there are several colors that Hyman does not use. Through experimentation and rehearsals he has discovered those which can evolve the best effects and has eliminated those that jar or do not offer contrast. Those which he manipulates to good advantage are amber, orange, red, magenta, dark violet, light blue, medium blue, dark blue, medium green and dark green. A blue-green or moonlight blue is used for flooding purposes quite often.

Certain Colors Not Used

Those colors which Hyman has eliminated are light lemon, dark lemon, medium and dark amber, light and dark red, rose pink and rose purple. Amber serves the purpose of the light and dark lemon; orange does the work of medium and dark amber; light and dark red offer nothing that cannot be brought out with plain red, and magenta answers for rose pink and rose purple.

Through the use of those colored gelatins which he has placed on the eligible list, and with lamps dipped in corresponding shades of colorine, Hyman has developed about fifty harmony combinations, offering variety enough to form an apparently endless parade of colors and shadings before the eyes if all were used at once. By using scrims and an assortment of curtains, and through various devices worked out from time to time the effects are changing constantly. Recently a complete orange combination was used for a number, with an almost unnoticeable degree of contrast. This contrast was in the foot lights of the small, or presentation stage, which were blue. All other stage and orchestra lighting was orange, as follows: Mestrum covering entire stage (flood); Kliegl flood on the orchestra; a huge transparent window at either side of the orchestra stage, lighted from behind; four 2,000-watt overhead spots on the orchestra; four arch spots, two up and two down, focused on the draw curtains, and two entrance spots focused on the ceiling and over the windows. As explained, all this lighting was orange with the exception of the blue foots on the small stage, and the effect was striking, to say the least.

Good Color Combination

An overture combination used not long ago had medium blue and green arch spots on the draw curtains, medium green transparent windows, light pink entrance spots on ceiling, four 2,000-watt overhead spots light green, one red and two blue coves, blue foots and green borders on the stage, magenta X-rays three-quarters, Mestrum deep pink flooding entire stage, and Kliegl flood medium blue on the orchestra. This more complex lighting idea is in many respects as fascinating to an audience as any combination that may be worked out, although a straight combination such as the orange described above draws and holds the attention because of its beauty.

For the week of March 18, orange was brought into play for the overture, which was "Tannhauser." This number started with the Pilgrim's Chorus from the well-known opera, and at about the center of the overture, as time goes, went into "Evening Star," the curtains parting on a special set with basso singer putting on the song. At the close of the song the orchestra took up the last part of the "Tannhauser" overture, which closes strong. The lighting at the beginning and leading up to the song number, and then to finish the overture following the song was as follows: Mestrum orange from the projection booth covering the entire stage, Kliegl orange on the members of the orchestra, borders on large stage (orchestra stage) full reds and whites one-half, transparent windows either side of the orchestra were orange, four orange 2,000-watt overhead spots on the orchestra, blue foots on small stage, magenta X-rays on small stage, and red cove lights.

Use of Tab Curtain

As the tab curtains parted for the vocal number, this front lighting was dimmed off, concentrating the attention upon the set and artist. Through a round opening in a black mask curtain mountains were seen on a back drop, lighted deep blue for night. Stars were in the sky, made possible by transparencies, with the Evening Star most prominent. The artist, in correct operatic costume, was lighted by a steel blue spot from the side.

The method of using the mask curtain offers much to any exhibitor who wishes to use a vocal number or tableau. The size of opening in the curtain may depend upon the space available for the number, and the shape of the opening may be round, oval, square, rectangular, star shaped or most anything wanted. All lighting may be back of the mask curtain, the gelatins on two or three spot lights giving the desired effect.

A combination used recently for a soloist in front of the orchestra, upon the large stage, was as follows: Mestrum medium blue focused on the draw curtains. Magenta X-rays on this curtain. Two top arch spots medium green, and lower ones orange; medium green transparent window to the left and blue transparent window to the right. Blue foots on the large stage, with green borders; blue cove lights, and magenta-green Kliegl flood on the orchestra. An amber spot picked out the artist when she appeared.

Description of the Motion Picture Camera

Explanation of the Basic Principles and Salient Feature of Apparatus

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photography

CHAPTER IV.

LONG before motion pictures were dreamed of, philosophers and medical men were conscious of persistency of vision. They knew from their experiences and the experiences of others, if they looked at a bright object, such as the sun or a lighted lamp and turned their eyes to a dark corner the image, or at least a bright spot, would remain before their eyes for a few moments. The brain retained the illumination that the eye had sent to it for a few moments. Experiments proved that this persistency of vision did not occur in the retina of the eye. Close inspection of the retina showed that the picture projected thereon by the lens of the eye vanished the instant the entering ray was cut off. Therefore scientists stated definitely that the illusion was centered in the brain. No further explanation has been made.

No human being or animal has ever been known to be without this peculiar trait. No human being or animal has been known to lose this persistency of vision. If a mortal could be found who did not possess it, when looking at moving pictures, he would see not pictures in motion but a number of "still" or inanimate pictures following one another very rapidly, each one perfectly still for about a sixteenth of a second.

What Motion Pictures Actually Are

Motion pictures are simply a number of snapshots run before a strong illuminating light and projected, by means of a powerful lens, upon a white screen or surface. Each picture is arranged so that it will stop for a fraction of a second and then move on, succeeded by another slighly different in appearance. The brain retains the image of the first picture and when the image of the second is telegraphed to it, by the sense of sight, the two blend and overlap and the spectator imagines he has seen but one image.

The camera in which the pictures are taken is similar to the projecting apparatus but instead of the light rays being emitted from the machine, as in the the case of the projecting machine, they are gathered in or admitted through the lens. The rays fall upon a long strip of sensitized film, the same as that used in small hand cameras, made into a continuous roll which is fed past the lens intermittently at the rate of sixteen exposures a second. A revolving shutter is used in both camera and projector to cut off the light while the film is moving and a new section is being drawn into position before the lens.

The motion picture camera is similar to the ordinary camera with the exception that it is provided with a mechanism for making exposures in rapid success on a ribbon of film. Sixteen pictures per second has been adopted as the standard speed for taking and projecting motion pictures. This rate was adopted after a long series of experiments to ascertain the least number of pictures necessary to produce upon the screen a moving picture which would not offend the eye by the flicker or pulsation due to the intermittent succession of light and darkness which produces the illusion of motion. If the number of pictures thrown upon the screen is less than sixteen per second, the persistency of vision is not sufficient to carry the impression of light over the intervening period of darkness. Although the eye may not be able to distinguish that the light is completely cut off while the next succeeding picture is being drawn into place, there is an unpleasant pulsation commonly called "flicker" which is very fatiguing and annoying. By increasing the number of alternate dark and light periods per second the persistency of vision is able to bridge the gap between the successive periods of light thrown on the screen. As the flashes increase in their rapidity, they gradually merge into a sensation of continuous light upon the screen without perceptible pulsation or flicker.

Flicker Perceptible at Sixteen Per Second

At sixteen pictures per second flicker is very perceptible so that many of the first cameras made were constructed to take many more than sixteen pictures per second. Some of them made as many as sixty-four exposures and used a film four times the area of the present standard. With the small returns obtainable from the exhibition of motion picture films in those days, this rendered the expense of taking motion pictures almost prohibitive. The present narrow width of film was adopted to cut down expense.

It was also found that it was not necessary to take so many pictures to produce satisfactory illusion of motion. However, flicker is unpleasant when the number of light flashes is less than thirty per second. Sixteen pictures per second produce a satisfactory illusion of motion so instead of taking and projecting thirty or more pictures per second, a second blade or flicker blade was placed upon the shutter of the projection machine. This intercepted the light for an instant while the individual pictures stood still upon the screen so that there were two flashes of light for each picture.

Any camera mechanism which records the successive pictures upon the sensitive film is satisfactory—there is no need of a flicker blade except to make a perfect record for reproduction.

It is highly desirable that the pictures be accurately spaced at the standardized distance of three-quarters of an inch from center to center or sixteen pictures per foot. Each successive picture when thrown upon the screen will be as nearly as possible in perfect register, that is in exactly the same place upon the screen. If this is not done an unpleasant jumpiness or wavering of the picture will result.

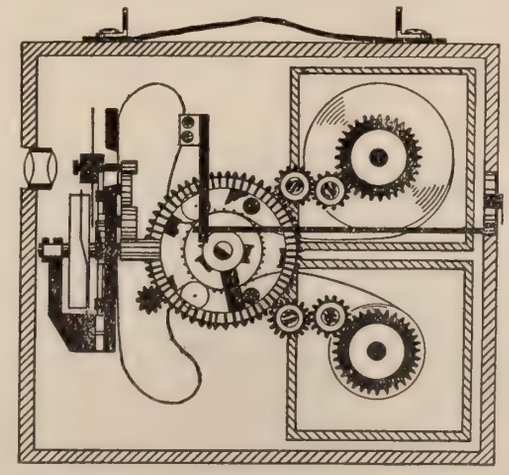


Diagram of the mechanism of the Universal Camera. A single sprocket camera with harmonic cam movement

In recording, that is in photographing, a motion picture at the rate of sixteen per second, there are several operations in making each frame or picture which must be accomplished in one-sixteenth part of a second. It is not possible to utilize all of this sixteenth part of a second in making the exposure because the film must be drawn down into position for a succeeding epxosure before the next sixteenth part of a second. During this very short period of time, it is necessary to cut off the light from the lens by means of the shutter, draw the film down accurately just three-fourths of an inch, hold it in place, and expose it to the image from the lens long enough to impress that image upon the sensitive surface, then completely cover the film exposed in the frame aperture before repeating this cycle of operations. All must take place in the sixteenth part of a second.

It will be appreciated that a mechanism which fulfills these conditions must be accurately and substantially constructed and be able to perform this cycle of operations many thousands of times without appreciable wear. It is possible to construct an intermittent mechanism which will draw the film down so rapidly that only a fifth or sixth part of this sixteenth of a second is used in changing the film, but such a mechanism wears out many times more rapidly than one which takes a longer time to pull the film down for the next exposure.

Accepted Practice in Camera Construction

In constructing a camera, therefore, it has been the generally accepted practice to use an intermittent mechanism, comparatively slow in moving the film up and to make up for its slowness by increasing the "rapiidty" or "speed" of the film. Although these words are not correct, they are often used to indicate the sensitiveness of the photographic emulsion. Sensitiveness of the film is its ability to record the lens image in a given time.

There are many types of camera movement, but the best of these is probably the harmonic cam. This is often called the Lumiere, or the Lumiere-Carpentier movement, as it was first used in a camera of that name. The harmonic cam is a triangular cam with curved sides, working between two guides which it moves up and down as it revolves. As it accomplishes the downward movement of the fingers in a third of a revolution, it permits of a larger shutter opening than any other movement in general use.

The Geneva, or Maltese Cross movement, has been used in camera construction, and while it gives a quicker downward pull of the film than the harmonic cam, it has several disadvantages which preclude its use. In the Geneva movement the downward draw of the film is accomplished in about an eighth of a revolution, but, as this movement has four bearing surfaces which are liable to wear unevenly it has not found much favor as a camera

(*Continued on page* 1714)

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Simplified Electricity for Projectionists

Direct Current Circuits

Lesson III—Part II

An electric circuit is the means whereby energy, in the form of electricity, is carried from the point where it is generated to another point where it is changed to a different form of energy.

There are three essential parts to every electric circuit. These are: *The Generator Circuit,* which consists of the generator, together with its resistance, switches and the necessary connecting wires; the *Feeder Circuit,* consisting of the wires which carry the electricity from the point where generated to the point where it is used; the *Local Circuit,* which consists of the apparatus required to change the electricity into directly useful energy, the auxiliary apparatus, such as resistances (where motors are used) and the local connecting wires. Fig. 21 shows an electric circuit divided into these three fundamental parts.

It must be understood that the circuit

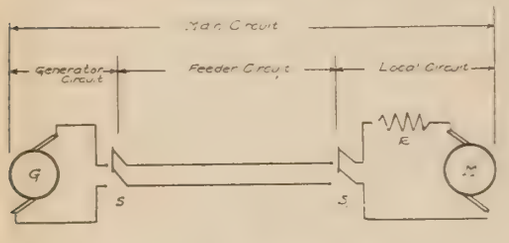

Figure 21

shown is a very simple one, devoid of much of the special auxiliary apparatus ordinarily used in such circuits. In the figure, G is the generator; S and S_1 are the switches controlling each end of the main circuit; M is a motor being supplied current by the generator, and R is its controlling resistance.

Polarity of the Generator

The direction in which a current flows through a circuit depends upon the direction in which the armature of the generator turns. If the armature revolves in a certain direction current will flow one way; if the direction of the armature is reversed, the current will flow the opposite way. This gives rise to what is known as *polarity* of generators (direct current only). For a certain given direction of revolution, one brush of the generator is called *positive* (marked +) and the other is called *minus* (marked —). If the direction of the armature is now reversed so that the positive changes to negative and the negative changes to positive. *Outside* of the generator the current *always* flows from + (positive) to — (negative).

The circuit wires connected to the brushes of the generator take the same polarity as the brushes. Thus, the wire connected to the positive brush would be the positive of the circuit. In order to determine the polarity of the wires of a direct current circuit put *both* wires into a glass of water. *Do not touch them together.* Little bubbles will be seen to come off of one wire. This is the *negative.* The polarity of the wires should always be marked on the switch or switchboard and should then never be changed. It is very important, in the case of the direct current projection arc, that the positive wire be connected to the *top* carbon.

Resistance of Feeder Circuit

An electric circuit can be looked upon as being composed of a number of resistances connected up in different ways. Besides the electrical machinery connected in the circuit the resistance of the connecting wires also plays an important part. This is particularly true in the case of the wires connecting the Generator and Local Circuits; i. e., the Feeder Circuit. Since these wires are sometimes very long the *voltage drop* due to them must be considered when planning a circuit.

In last week's article we saw how to calculate what might be called the *absolute resistance* of a conductor. We will now apply this newly acquired knowledge to calculating the resistance of the Feeder Circuit shown in Fig. 22. In this illustration, G is the generator with the polarity of the brushes marked as shown; E_g is the voltage at the *brushes of the generator;* S and S_1 are switches controlling the circuit; E_t is the *terminal voltage* of the local circuit; i. e., the voltage across the local switch; A is a projection arc drawing 50 amperes from the generator, and R is its controlling resistance.

Now the voltage E_t will not be as great as E_g of the generator because of the drop in the feed wires. It is our problem to find out what this voltage drop is so that E_t may be known.

The first step will be to find what size of wire is necessary to carry the 50 amperes flowing through the line. Table IV (page 1712) shows that for *rubber covered* insulation, a No. 6 wire (extreme left hand column) is required to carry 50 amperes. The *area* of the wire in *circular mils* is shown in the third column. It is 26,250. Our problem is now to find the resistance of *two* copper wires, each 200 feet long and having an area of 26,250 circular mils.

The resistance formula will appear as follows (assuming a temperature of 20° C.):

$$R = \frac{2 \times K \times L}{A}$$

$$R = \frac{2 \times 10.37 \times 200}{26{,}250}$$

$$R = 0.16 \text{ ohms}$$

The *voltage drop* through these wires, when each is carrying 50 amperes, will be

$$E = I\,R$$

$$E = 50 \times 0.16$$

$$E = 8.0 \text{ volts}$$

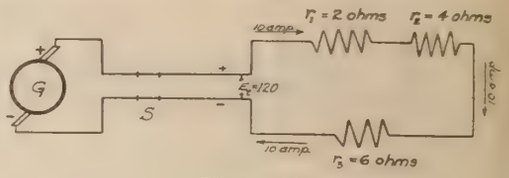

Figure 23

so that E_t will be equal to $E_g - 8 = 110 - 8 = 102$ volts. The *power loss* in the wires will be

$$P = I^2\,R$$

$$P = 50 \times 50 \times 0.16$$

$$= 2{,}500 \times 0.16$$

$$= 400 \text{ watts (0.4 kw.)}$$

Resistance of Local Circuit

Wires are also required in the Local Circuit to connect the various pieces of apparatus together electrically. The resistance of these wires, however, can usually be neglected, as they are seldom long enough to cause a serious drop in voltage.

We are more concerned, in the local circuit, with the resistances of the various pieces of apparatus forming it. In Fig. 23 is shown such a circuit together with the generator supplying it with power. This latter item can be forgotten for the moment and only that portion of the diagram to the right of the switch S need be considered. It is also assumed that the generator is so close at hand that the resistance of the feeder circuit can be neglected.

The thing we wish to find out is, "What effect will the three resistances r_1, r_2, and r_3 have upon the voltage of the circuit ($E_t = 120$ volts)? In other words, what *current* will flow as a result of these resistances being connected as shown?

Thanks to the efforts of early scientists a law is known which governs this relation and tells us what we wish to know. This law, known as Kirchoff's Law, says, "The *algebraic sum* of *all* the voltages acting in a *closed circuit* is equal to *zero.*" By *algebraic sum,* as used above, is meant the following. Every voltage acting in a closed circuit has a sign placed before it which tells the direction in which the voltage is acting. Thus all the voltages acting in one direction have a *plus* (+) sign before them, while all the voltages acting in the *opposite* direction have a minus (—) sign before them. It is somewhat similar to *polarity of wires* in a direct current circuit. When *no* sign is shown it is *understood* that the voltage has a *plus* sign before it.

Applying this law to the circuit shown in Fig. 23 we see that E_t, the terminal voltage, acts in such a direction as to force current *through* the resistances. Suppose we call this voltage *plus.* We also know that each resistance *trys to prevent* current from flowing and causes a *voltage* drop, e = ir. Since these

(*Continued on page* 1712)

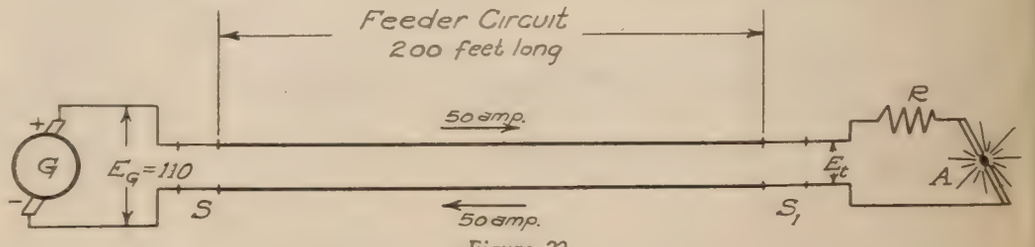

Figure 22

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Simplified Electricity for Projectionists

(Continued from page 1710)

voltages *buck* the terminal voltage they must all be acting in the *opposite* direction to it and hence have the opposite sign which is *minus*. Now Kirchoff's Law says that the *sum* of all these voltages, with proper regard to their respective signs, is equal to zero.

This can be expressed as an equation as follows:

$$(-Ir_1)+(-Ir_2)+(-Ir_3)+(+E_t) = 0 \quad (1)$$

and since $e = ir$,

$$(-e_1)+(-e_2)+(-e_3)+(+E_t) = 0$$

removing the brackets we have

$$-e_1-e_2-e_3+E_t = 0$$

adding $-e_1-e_2-e_3$ to each member

$$E_t = e_1+e_2+e_3$$

In order to determine the final sign when the voltage is enclosed in brackets the following rules can be used:

$$-[-e] = +e = e$$
$$+[-e] = -e$$
$$-[+e] = -e$$
$$+[+e] = +e = e$$

Now the first equation (marked (1)) can also be written

$$E_t = Ir_1 + Ir_2 + Ir_3$$

Since I is present in *each term* of the *right member* we can *factor* as follows (the word *factor* means to take the *same quantity* from *each term*):

$$E_t = I\ (r_1 + r_2 + r_3)$$

Now $(r_1 + r_2 + r_3)$ is the total resistance, R, of the local circuit so we can also say

$$E_t = IR$$

remembering that R (total resistance) $= (r_1 + r_2 + r_3)$.

Thus in order to find the current flowing in Fig. 23 when $r_1 = 2$ ohms, $r_2 = 4$ ohms and $r_3 = 6$ ohms and when $E_t = 120$ volts, we proceed as follows:

$$E_t = I\ (r_1 + r_2 + r_3)$$

divide each side by

$$(r_1 + r_2 + r_3)$$

$$\frac{E_t}{(r_1 + r_2 + r_3)} = I$$

$$\frac{120}{(2+4+6)} = I$$

$$I = 10 \text{ amperes}$$

Since this is a *series circuit* (all the resistance are in series, one behind the other) the *same current* flows through *each resistance* so that the drop *across each* is as follows:

$$e_1 = Ir_1 = 10 \times 2 = 20 \text{ volts}$$
$$e_2 = Ir_2 = 10 \times 4 = 40 \text{ volts}$$
$$e_3 = Ir_3 = 10 \times 6 = 60 \text{ volts}$$

and since

$$E_t = e_1 + e_2 + e_3$$
$$E_t = 20 + 40 + 60$$
$$E = 120 \text{ volts}$$

also, in order to check Kirchoff's Law

$$-e_1-e_2-e_3+E_t = 0$$
$$-20-40-60+120 = 0$$

TABLE IV.
Electrical Properties of Copper Wire.

B & S. No.	Diameter in Mills at 20° C	Area in Circular Mills at 20° C	Resistance in Ohms per 1000 feet at 20° C	Current Capacity in —Amperes— Rubber Covered Insulation	Other Insulation
0000	460.0	211,600	0.04901	225	325
000	409.6	167,800	0.06180	175	275
00	364.8	133,100	0.07793	150	225
0	324.9	105,500	0.09827	125	200
1	289.3	83,690	0.1239	100	150
2	257.6	66,370	0.1563	90	125
3	229.4	52,640	0.1970	80	100
4	204.3	41,740	0.2485	70	90
5	181.9	33,100	0.3133	55	80
6	162.0	26,250	0.3951	50	70
8	128.5	16,570	0.6282	35	50
10	101.9	10,380	0.9989	25	30
12	80.8	6,530	1.5880	20	25
14	64.1	4,107	2.525	15	20
16	50.8	2,583	4.016	6	10
18	40.3	1,624	6.385	3	5

"Other Insulation" means such insulation as asbestos covered wire which is not so readily affected by heat as rubber.

Big Demand for Slide-O-Graph Reported

The Standard Slide Corporation of New York City reports exceptionally heavy sales on the new "Slide-o-Graph," the automatic advertising machine for theatre lobbies. This apparatus permits the showing of the most interesting scene of each coming feature and also vaudeville acts in the front of the lobby, thus keeping all those who pass the theatre informed concerning the daily program and feature attractions at an exceptionally low advertising cost to the exhibitor. "Slide-o-Graphs" use attractively colored slides and are effective both day and night.

Reynolds Electric Publishes Bulletin

The Reynolds Electric Company has recently published a bulletin containing the care and maintenance for electric flashes. This bulletin should prove of help to those operating this type of equipment.

—Agard.

Predict J. J. Harner's Return to Industry

Many expressions of hope that the Sun Light Arc Corporation which went into bankruptcy early in the year, would resume business activities, have reached J. Justice Harmer, president of the company, and these expressions have laid emphasis upon the belief that Mr. Harmer, who made the Sun Light arc the factor it is in this industry, would be especially welcome as the head of a stronger and more solidly established Sun Light Arc Corporation.

The Sun Light Arc Corporation was organized with Mr. Harmer as president in 1918, and found itself confronted with many adverse business conditions, due to the general situation of the country at that time. The Sun Light arc has been of vital importance for the economic production of pictures.

Westinghouse Develops New Type of Heater

A new type of heater, known as the Type MP heater, to be used especially in ticket booths, has been designed by the Westinghouse Electric and Manufacturing Company.

The heater, which is 20 inches in length, is easy to install and requires little space as it can be attached to the side of the booth by screws. The resistance units are mounted inside and the heater is of all-steel fireproof construction, making it safe and reliable. It will serve also as a foot rest for the person occupying the booth and the danger of damage to footwear is eliminated by reason of the foot rest on the heater being sufficiently removed from the cover protecting the resistance units by an air space. A three-heat snap switch also insures the right amount of heat.

The heaters are of black Japan finish and are supplied for 110 and 220 volt circuits.

Davidson of Norwich, Ct., to Build

Indications are that Willimantic, Conn., is to have another motion picture house, as a result of the Abe Davidson of Norwich, Conn., buying from Joseph Giraca a lot on Main street, in the former city, having a frontage of 40 and depth of 169 feet. For some time, Mr. Davidson has been looking over available sites in this city, with the admitted intention of building another screen-program playhouse.

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Description of the Motion Picture Camera

(*Continued from page* 1708)

movement. Should one side, for instance, wear a trifle more than the other three sides, every fourth picture in the negative would be slightly out of register with the other three. In addition to this, slight variations in the thickness of the negative film, or its pliability, cause it to ride the intermittent sprocket more or less snugly, causing a variation in the frame line, or an up and down movement of the picture.

The Revolving Cam

The harmonic cam, on the other hand, revolves once for each frame taken. Any small amount of wear, being the same for each successive picture, is not appreciable. This wear may be readily taken up in most constructions by loosening two screws which hold one of the guides between which the cam runs, and the guides may be adjusted firmly against the cam. The shutter opening with the Lumiere movement may be greater than 180 degrees, which is much more than any other mivement in common use. The shutter blade could be reduced to 120 degrees were it not for the fact that it must have an additional width sufficient to cover the aperture opening, so that the smallest shutter blade that can be used in any movement is that fraction of a revolution during which the film moves downward plus a segment wide enough to completely cover the aperture opening from corner to corner. The Pathé, Prevost, the Universal, the Gillon, and many other makes of cameras, use the harmonic cam.

Almost all other movements are some variation of the rod and crank principle. That is, a rod, or other connection, fitted to a crank pin on the shutter shaft actuates the up and down movement of the claws. Since the downward movement of the crank is one-half of a revolution, no rod and crank motion can have as wide a shutter opening as the harmonic cam. Some of them decrease the time in which the film is moved down by having a crank whose throw is greater than the distance from picture to picture, and use only a portion of the crank throw for drawing the film down, the engagement of the pins or claws witih the film taking place after the crank has commenced to move downward and releasing before the crank reaches the bottom of its throw.

There are many variations of the rod and crank movement. In the Pittman model the fingers are upon springs actuated by a crank. The fingers move in a circular path except when drawing down the film, where they are forced to subtend a chord of the circle by a friction plate in the plane through which the film moves. This friction plate being struck 16 times per second by the revolving spring claws makes this movement a very noisy one. In the Williamson movement a small arc-shaped slot guides the pins in an approximately straight line during the period of their engagement with the film. In other movements a double crank is used, giving both the in and out and up and down movement to the claws. A third variety of movement which was much used a few years ago was called the slip claw movement. In this movement the claws were ratchet-shaped and in their upward travel slipped along the perforation as a pawl slips over a ratchet.

Faults with a Particular Movement

The Pathé Frères formerly made an amateur model which used the slip claw movement. The slip claw movement has almost entirely gone out of use because it could not be reversed. No matter in which direction the crank of the camera was turned the slip claws would pull the film down in the same direction. An inadvertent throwing back of the crank, for even a fraction of a revolution, would cause the film to lose its upper loop. Unless there was a great nicety of adjustment between the friction at the gate and the pressure of the spring claws they were liable to push the film backward on their upward travel, causing the frames to overlap, thereby making what is called a creep in the film.

The in and out movement, or the movement of the pins in and out of the perforation, is accomplished in various cameras by many different methods. A positive in and out movement is much to be preferred over one which is accomplished by some sort of spring pressure. A positive in and out movement is one in which the pins are pressed in and withdrawn by a mechanical movement, such as a cam or drunken screw. In the Pathé or Gillon types the in and out movement is accomplished by a drunken screw. A drunken screw is a thread having an irregular pitch, the thread used for the in and out movement being a continuous one with the contours so placed as to force the pins into the perforations at the beginning of the downward throw of the cam and withdraw them at the bottom of the throw. In the Prevost movement the in and out throw of the pins is accomplished by small harmonic cams of the same design as the larger cam which produces the up and down movement. Most of the rod and crank types of movement have a cam working against a spring to push the fingers in and out, the cam pressing the fingers in and the spring pushing them out when released by the cam. It is possible to operate a movement of this type so fast that the spring does not have an opportunity to withdraw the fingers quickly enough, thereby causing creeping and losing of the loop. The Ernemann camera has a rod and crank movement with cam and spring for the in and out finger movement.

As nearly all parts of a camera movement, shift backward and forward 16 times per second they are subjected to a great deal of wear. All of these parts subject to wear must, of course, be kept constantly but lightly lubricated, and should be provided with means for adjustment so that there is the least possible amount of play between bearing surfaces. The finger shuttle, that is a frame bearing the fingers, which moves up and down, is carried in some sort of guides which should be provided with adjustable gibs for taking up wear.

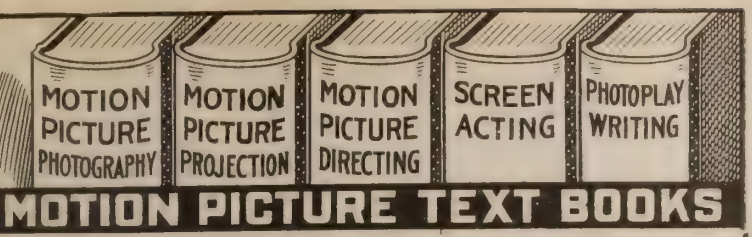
The shutter is the revolving blade which cuts off the light from the lens while the film is being moved downward for the next picture, or exposure. The circular revolving shutter is so universally used in motion picture cameras that it is almost unnecessary to take any other type into consideration. The shutter should consist of two blades, one of which is set immovably with a minimum area for keeping the aperture closed during the downward movement of the film. Another blade should be provided which may be adjusted so as to decrease the opening in the shutter by revolving it past the fixed blade, so that the opening may be entirely closed if necessary. While it is preferable to use the maximum opening of the shutter in most instances, there are many times when it is desirable, for various reasons, to cut down the exposure by means of the shutter opening instead of a smaller diaphragm opening.

The Shutter Dissolve

A means for decreasing the shutter opening while the camera is in operation is called a shutter dissolve. By its employment are obtained such effects as fade-outs, fade-ins, dissolves, etc. There are two types of shutter dissolve, the automatic and the hand oper-

(*Continued on page* 1716)

An artistic and decorative design followed in the Paramount theatre, Los Angeles, Cal., which is owned and operated by the West Coast Theatres, Inc.



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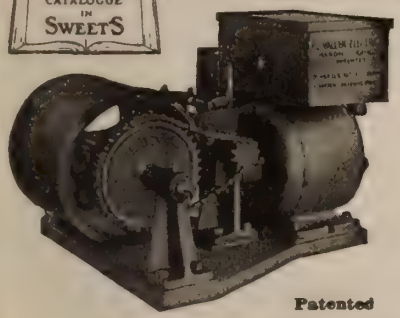

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Description of the Motion Picture Camera

(*Continued from page* 1714)

ated. In the automatic dissolve the pressure of a button on the camera throws a clutch into operation that closes the movable shutter blade gradually in a predetermined number of feet of film. With the hand operated dissolve the shutter may be closed gradually by hand in any length of film desired. Generally neither one of these features is provided by camera manufacturers, one of the few exceptions being the Bell & Howell camera, which has an automatic dissolve incorporated in the camera mechanism. So desirable is this form of dissolve that most professional cameramen have had them installed in their cameras by some mechanic who makes a specialty in cinematographic machinery. It is to be expected that most manufacturers will meet the demand for this device in their later models of cameras.

Choosing the Camera

One of the hardest problems for the student motion picture photographer is the choice of a camera. The popularity of motion pictures has caused many inventors and promotors to place miniature or toy motion picture outfits on the market. While such cameras and projectors may have a field of their own among amateurs who have no serious intention of coming professional motion picture photographers, they are of little use for any other purpose.

The reason for their existence is the decreased cost in the operation, by reason of the very small film which they use. This puts them within the reach of those who could not otherwise afford the expense of private production. In some cases, they may be a boon to a student with professional aspirations whose financial position will not permit the purchase of apparatus using standard film. In general, however, the use of toy or miniature picture apparatus by those for whom the contents of this book are intended, is strongly deprecated. In the first place, cheap cameras using standard film may be purchased for the same price as a good miniature camera. In the second place, there is always a chance that the owner or user of a standard camera may be able to dispose of his production in some commercial way. On the other hand, there is no chance for the operator of the miniature camera to obtain any financial return of the expenditure which he has made.

By judicious forethought, the owner of a standard camera may conduct his experiments with very short lengths of film, using only a foot or two at a time. The cost of material need not influence even those whose financial restrictions are most stringent.

Buying Cheap Camera for Serious Work

It must be understood that the purchase of a cheap camera for serious work is not recommended. By all means, purchase the highest grade of camera that your means will allow. Generally speaking, the price of a camera is in fairly direct proportion to the quality of work which it will produce. A cheap camera produces poor work because the manufacturer cannot afford to put accurate workmanship into it. On the other hand, some of the better makes of the cheaper cameras will produce pictures for certain purposes, which are almost, if not quite, as satisfactory as those made by a much higher priced instrument. It would be ridiculous for a man who expected to use his camera only for taking a few topical events for exhibition in a local theatre to buy an expensive studio outfit with an equipment of lenses, diaphragms, hoods, and dissolves, when a cheaper camera would do perfectly well for his purpose.

So many different types and brands of cameras have been placed on the market that it is not possible to give a description of all of them here, but most of the principal types are shown in the illustrations and the reader must depend upon his judgment in selecting the type of instrument best adapted to his requirements.

Ease of Threading Important

The ease or difficulty with which the film may be threaded through the camera has an important bearing upon its usefulness. As a rule, a camera of a straight line threading, that is, one in which there are no twists in the film in its passage through the camera, is the simplest and most desirable. On the other hand, the more compact models, in which the retorts are placed side by side, cannot be threaded without a twist in the film.

The general rule for threading the camera is as follows:

Place the feed retort in position.

Pull out as much film as is needed to thread the camera.

Pass the film over the feed sprocket and open the gate.

Place the film smoothly between the side guides with the emulsion towards the lens.

Close the gate carefully and latch, leaving a loop of film between the feed sprocket and the upper portion of the gate large enough so that pulling the film down in the gate for six perforations will not draw the loop taut between the sprocket and the top of the gate, and yet not so large that the loop will strike any portion of the camera mechanism.

Then leave another similar loop at the bottom of the gate.

Carry the film around the take-up sprocket beneath the rollers through the light trap in the retort to the spool in the take-up sprocket and the take-up spool.

Fasten the cover of the take-up magazine

Give the handle a turn to see that the film is feeding through properly and close the camera.

The film in the feed retort must be wound so that when the retort is in place the film is threaded properly, the emulsion side of the film in the gate toward the lens. In straight line threading the loop is not a true loop but only slackness in the film to provide for a quick downward movement of that portion of the film within the gate when it is dragged down by the claws.

In cameras with the magazines side by side a true, or return, loop must be made in the film between the feed sprocket and the gate and between the gate and the take-up sprocket Types of the double return loop threading are found in the DeBrie, Pathé Portable and Newman & Sinclair cameras.

The Prevost, carrying its magazines side by side on top of the camera, is an exception, the feed magazine being directly above the feed sprocket and gate, feeds downward in a straight line and simple loop into the gate. From the bottom of the gate it goes upward and to the right in a long single loop, without a twist, to the take-up sprocket, where it feeds directly into the take-up retort. The return, or true, loop is the same sort of a loop as would be formed by wrapping a piece of film in a spiral direction about a round object, while the simple loop of straight threading is merely a slackness in the film without any other twist or turn.

In addition to the simple directions given here there are a number of variations in different cameras which provide rollers for guiding the film in various directions. For example, in the old style Gillon a roller is provided which brings the film in a straight line from the reed retort, from whence it passes over another roller before passing to the feed sprocket; the object of the second roller being to engage the film around a greater part of the circumference of the feed sprocket, in which only two teeth would engage the film around a greater arc of the sprocket's circumference.

H. F. O'Brien Now with Electrical Products Corp.

H. F. O'Brien who was formerly with the Los Angeles branch of the Westinghouse Elec. & Mfg. Co., and later electrical engineer of the Famous Players-Lasky Corporation, is now sales engineer for the Electrical Products Corporation of Los Angeles, Cal. Mr. O'Brien has had exceptional opportunities to study all the various engineering phases of the motion picture industry and is probably one of the best informed men in this industry. J. K. Brady who was foreman under Mr. O'Brien is now electrical engineer of the Famous Players-Lasky Corporation. The Electrical Products Corporation is now entering the motion picture field for the purpose of supplying complete electrical equipment.

The accompanying photograph shows views of their 150 K.W. portable sub-station which was built by Mr. O'Brien for the Lasky studios. This is the largest and most complete portable sub-station in the motion picture industry. The tower is of Shelby steel tubing and can be raised and lowered by one man. The manner in which the 2,200 volt wiring was made eliminates any bending of the 2,200 volt cables.

Views of the 150 k.w. portable sub-station built for the Lasky Studios at Hollywood. This station was designed by H. F. O'Brien (at that time electrictl engineer of that company), and is the largest portable power station in the motion picture industry

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Business Good in Southwest

A new 800 seat motion picture house, adequately equipped to present stage productions or motion picture, will be opened in a few weeks at Yoakum, Texas.

A new thousand seat motion picture theatre will be erected in the near future at Enid, Oklahoma. Big productions will be the policy.

D. Meyers is erecting a modern picture theatre at Muskogee, Oklahoma. Big productions will be the policy of this house. D. Meyers is an oldtime showman and he will use some very novel advertising stunts. The very finest in projection room equipment will be installed.

The new Kelley theatre, Iola, Kansas, was recently opened to the public to a very pleasing business. The finest in theatre equipment was installed and projection results are pleasing.

The Saenger Amusement Company is erecting a modern picture theatre at Texarkana, Texas. Two late model projectors and a motor generator set will be the projection room equipment.

San Antonio, Texas—A new motion picture theatre costing $500,000 will be opened here to the public in a few weeks.

Manager Dave Morrison, Rex theatre, Greeley, Colo., reports good business with features as the policy. He is a real live wire.

All the Denver (Colo.) theatre supply houses report that business is good as is business with all the theatres in this state.

Timpson, Texas—C. Baker has recently purchased the motion picture theatre in this city.

—Trout.

Items from Connecticut

Louis Phillips, manager of the New Haven branch of the Independent Movie Supply Company, Inc., has just installed two Powers latest type equipped with G. E. high intensity arcs also G. E. motor generator 75 in the Wilkinson theatre, Wallingford, Conn., a new $150,000 house.

The Park Street Investment Company of Hartford, owners of the New Lyric theatre, have installed 2 Powers 6B with Cinephor lenses also a 15x4x11x16 Raven halftone screen. Ticket chopper and Pyrene fire extinguishers have been installed in addition to an Imsco 10-reel film cabinet.—Nichols.

NEW YORK

Buffalo—Architect Lewis & Hill, 892 Main St., have preliminary plans for a two-story theatre, store and office building, 65x150, to be built on Bayley Ave. of brick and steel.

New York City—A. E. Erlanger, 214 West 42nd St., N. Y. C., will build theatre, 89x125, at 246-256 West 44th st., N. Y. C. Theatre to be fireproof. Architect, Warren & Wetmore, 16 East 47th St., N. Y. C. Plans being drawn.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 1
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawits-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	5 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Ellie Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 9
Night Life in Hollyw'd.	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	8 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec.	16
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct.	7
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict.-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Firebrand, The	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan.	13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Just a Mother	Isobel Elsom	Norca Pictures-S. R.	5 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov.	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket $16	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan. 27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels	
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels	
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert	Wm. Fairbanks	Arrow-S. R.	5 reels	
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Valley of Lost Souls	Kingst'n-Sutherland	Independent Pict.	4 reels	Jan. 20
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Western Justice	Caldwell-Hill	Arrow-S. R.	4 reels	
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Birth of a Nation	Special Cast	United Artists	12 reels	
Bishop of the Ozarks, The	Special Cast	Film Book Offices	6 reels	Mar. 17
Brass	Monte Blue	Warner Bros.	8 reels	Mar. 17
Buster, The	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance	Viola Dana	Metro	6 reels	Feb. 3
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Dooryard, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Drums of Fate	Mary M. Minter	Paramount	6 reels	Jan. 20
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan. 20
Front Page Story, A	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
High Speed Lee	Reed Howes	Arrow-S. R.	5 reels	
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania	Mae Murray	Metro	6 reels	Feb. 17
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb. 24
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Ninety and Nine, The	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
One Stolen Night	Alice Calhoun	Vitagraph	5 reels	Feb. 3
Passionate Friends, The	Special Cast	C. B. C.-S. R.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels	
Romance Land	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Stormswept	Special Cast	Film Book. Offices	5 reels	Feb. 24
Suzanna	Mabel Normand	United Artists	8 reels	
Town That Forgot God, The	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox	6 reels	Feb. 17
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze	Clara K. Young	Metro	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	8 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon	Bebe Daniels	Paramount		
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Lamp in the Desert,	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found	Special Cast	Goldwyn	6 reels	
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount		
Noise in Newboro, A	Viola Dana	Metro		
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Rupert of Hentzau	Special Cast	Selznick		
Single Handed	Hoot Gibson	Universal	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro		
White Flower, The	Betty Compson	Paramount		
Your Friend and Mine	Special Cast	Metro	6 reels	

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Artist, The	Clyde Cook	Fox	2 reels	Mar. 3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	Feb. 24
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Big Show, The	Children	Pathe	2 reels	Mar. 3
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	Feb. 24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct 21
Broke	Jimmy Adams	Educational	1 reel	Mar. 3
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec.	30
City Chap, The	Al. St. John	Fox	2 reels		
Coal Dust Twins	Neely Edwards	Universal	1 reel		
Cobbler, The	Children	Pathe	2 reels	Feb.	17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
Crash	Jimmie Adams	Educational	1 reel	Nov.	18
Cupid's Elephant		Fox	2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov.	4
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan		Fox	2 reels		
Day by Day in Every Way		C. B. C.-S. R.	2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut		Lee-Bradford-S. R.	1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan.	20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan.	13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar.	3
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Easy Terms	Neely Edwards	Universal	1 reel		
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec.	30
Egg, The	Stan Laurel	Metro	2 reels	Feb.	3
Electric House, The	Buster Keaton	First National	2 reels	Nov.	4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov.	4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel		
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan.	20
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb.	24
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels		
Fair Week	Paul Parrott	Pathe	1 reel	Dec.	23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel		
Farm Follies		Universal	2 reels		
Fearless Fido	Aesop's Fables	Pathe	2/3 reel		
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels		
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov.	11
Fire Fighters	Children	Pathe	2 reels		
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent—Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct.	7
Fresh Heir, The		Fox	2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
Good Scout, A		Educational	2 reels	Dec.	30
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb.	24
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
Haunted Castle, The		Educational	1 reel		
Haunted House, The		Fox	2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
Hee Haw!	Trimble & Maud	Universal	2 reels		
Heeza Liar and Ghost		Hodkinson	1 reel		
Heeza Liar's Treasure Island		Hodkinson	1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec.	2
His First Job	Lewis Sargent	Universal	1 reel	Oct.	14
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Hold Tight		Educational	2 reels	Mar.	3
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
Hula Honeymoon, A	Henry Murdock	Educational	2 reels	Feb.	17
Hurry Up		Educational	1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
In Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
Jungle Romeo, A	Snooky	Educational	2 reels	Mar.	17
Just a Little Late Club, The		Second National	1 reel	Dec.	30
Just Dogs		Universal	2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
Look Out Below	Lige Conley	Educational	2 reels	Aug.	19
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb.	17
Love Drops	Neely Edwards	Universal	1 reel	Dec.	9
Maid to Order	Lewis Sargent	Universal	1 reel		
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb.	10
Nuisance, The	Murray-Anderson-McKee	Hodkinson	2 reels	Feb.	17
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar.	3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept.	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm Country	Louise Fazenda	Educational	2 reels	Feb.	10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Pleasant Journey, A	Children	Pathe	2 reels		
Please Be Careful		Fox	2 reels	Sept.	30
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detective	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels	Mar.	17
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	3
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb.	3
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar.	17
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messinger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray-Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A		Universal	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb.	24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Tweedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Three O'Clock in the Morning	Tweedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb.	24
Tin Bronco, The		Fox	2 reels		
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Traveling Salesman, The	Aesop's Fables	Pathe	2/3 reel		

Troubles on the Ark	Aesop's Fables	Pathe	2/3 reel	
True Blue	Queenie (horse)	Universal	2 reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel	
Two of a Trade	Aesop's Fables	Pathe	2/3 reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels	
Unhappy Husbands		Second National	1 reel	
Uppercut, The	Paul Parrott	Pathe	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2 reels	
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1 reel	
Watch Your Wife	Paul Parrott	Pathe	1 reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2 reels	
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
When Knights Were Cold	Stan Laurel	Metro	2 reels	Feb. 3
When Summer Comes	Bevan-June	First National	2 reels	
Where's the Parade?	Neely Edwards	Universal	1 reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel	
Whiskers	Lewis Sargent	Universal	1 reel	
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec. 23
Why Worry	Billy West	Smart Films	2 reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2 reels	
Wise Cracker, The		Fox	2 reels	
Wishing Duck, The	Mutt & Jeff Cart'n	Fox	½ reel	
Women First	Lee Moran	Universal	2 reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1 reel	
Young Sherlocks	Children	Pathe	2 reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1 reel	
Alligator Hunting and Farming		Fox	½ reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1 reel	
Ancient Rome		Fox	1 reel	Sept. 23
Around the World in 18 Days (Serial)		Universal	12 episodes	
Bar Cross War, The (Drama), Leo Maloney		Pathe	2 reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1 reel	
Beersheba (Holy Land Series)		Amer. Releasing	1 reel	
Bending the Twig (Urban Classics)		Vitagraph	1 reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1 reel	
Better Milk (Urban Classics)		Vitagraph	1 reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1 reel	Nov. 25
Bird Life		Fox	1 reel	
Bits of Europe		Fox	1 reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1 reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2 reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1 reel	
Border Law (Drama), Leo Maloney		Pathe	2 reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2 reels	
By Lantern Light (Robt. Bruce)		Educational	1 reel	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1 reel	
Camphor		Fox	½ reel	
Castaway, The (Bruce Scenic)		Educational	1 reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1 reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2 reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2 reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2 reels	
Committee on Credentials (Drama), H. Carey		Universal	2 reels	
Copper Beeches, The, Eille Norwood		Educational	2 reels	
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2 reels	
Cruise of the Princess Maguinna (Travelogue)		Lee-Bradford-S. R.	1 reel	
Dangerous Waters (Drama), Jack Mulhall		Universal	2 reels	
Deputized (Drama), Leo Maloney		Pathe	2 reels	
Doomed Sentinels (Drama), Roy Stewart		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Drifter, The (Drama), Leo Maloney		Pathe	2 reels	Nov. 11
Drifter, The (Tenement Tales)		Clark-Cornelius	2 reels	
Drifters, The (Wilderness Tales)		Educational	1 reel	
Duty First (Tenement Tales)		Clark-Cornelius	2 reels	
Dwellers of the Deep (Urban Classics)		Vitagraph	1 reel	
Empty House, The (Drama), Eille Norwood		Educational	2 reels	
Enchanted City, The		Educational	1 reel	Oct. 14
Ex-Kaiser in Exile, The		Hodkinson	2 reels	Mar. 3
Famous Northwest Mounted (Sport Review)		Goldwyn	1 reel	
Fighting Blood (Drama), Geo. O.Hara		Film Book. Offices	2 reels	Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2 reels	
Fleeced For Gold (Artfilm)		Pathe	1 reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2 reels	
Fruits of Faith (Drama), Will Rogers		Pathe	3 reels	Dec. 23
Fun From the Press		Hodkinson	1 reel	
Gambling With Gulf Stream		Hodkinson	1 reel	Feb. 17
Game of Graft, A (Drama), Edmund Lowe		Independent Pict.	2 reels	Nov. 11
Giants of the Open (Drama), Roy Stewart		Universal	2 reels	
Gibeah (Holy Land Series)		Amer. Releasing	1 reel	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golden Bullet, The (Drama), Harry Carey		Universal	2 reels	
Goose Safari on Lower Mississippi		Hodkinson	1 reel	
Grandfather's Clock (Urban Classics)		Vitagraph	1 reel	
Guilty Hand (Drama), Roy Stewart		Universal	2 reels	
Gypsy Trail, The (Drama), Art Acord		Universal	2 reels	
Hair Trigger Burke (Drama), Harry Carey		Universal	2 reels	
Hansel and Gretel, Baby Peggy		Universal	2 reels	
Haunted Valley (Serial)		Pathe		
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1 reel	
Hearts of Oak (Drama), Roy Stewart		Universal	2 reels	
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1 reel	
He Raised Kane (Leather Pushers)		Universal	2 reels	
Here's Your Men (Drama), Leo Maloney		Pathe	2 reels	Dec. 23
His Enemy's Friend, Leo Maloney		Pathe	2 reels	Nov. 25
His Last Case (Tenement Tales)		Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney		Pathe	2 reels	
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1 reel	
Hot Shots (Lyman H. Howe)		Educational	1 reel	
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)		Universal	18 epis.	Sept. 16
Jack and the Beanstalk, Baby Peggy		Universal	2 reels	
Jenkins and the Mutt (Robt. Bruce)		Educational	1 reel	
Joan of Newark (Leather Pushers)		Universal	2 reels	
Kings of the Forest (Drama), Roy Stewart		Universal	2 reels	
King Winter (Lyman Howe)		Educational	1 reel	
Knight in Gale, The (Drama), Geo. O.Hara		Film Book. Offices	2 reels	Feb. 3
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1 reel	
Last Call, The (Drama), Edmund Lowe		Independent Pict.	2 reels	
Law of the Sea (Drama), Jack Mulhall		Universal	2 reels	
Little Knight, The, Arthur Trimble		Anchor-S. R.	2 reels	
Little Red Riding Hood, Baby Peggy		Universal	2 reels	
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1 reel	
Lost, Strayed or Stolen, Leo Maloney		Pathe	2 reels	Feb. 17
Love Charm, The, Arthur Trimble		Anchor-S. R.	2 reels	
Madonna of the Chair (Novelty)		Clark-Cornelius	1 reel	
Man vs. Beast		Educational	2 reels	Oct. 21
Mass Play (Sport Review)		Goldwyn	1 reel	
Message of Emile Coue, The		Educational	2 reels	Mar. 3
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1 reel	
Mirror, The		Universal	1 reel	
Moon Blind (Robt. Bruce)		Educational	1 reel	
Mooseback Riding on the Miramichi		Lee-Bradford-S. R.	1 reel	
Mural Decorations of Sistine Chapel		Clark-Cornelius	1 reel	
Mystery Box, The		Hodkinson	1 reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)		Educational	2 reels	Dec. 16
Nature and Poet (Urban Classic)		Vitagraph	1 reel	
Nature Lovers' Rambles (Urban Classics)		Vitagraph	1 reel	
Nature's Handiwork (Urban Classics)		Vitagraph	1 reel	
Nature's Wild Babies (Urban Classic)		Vitagraph	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
Old Spain		Fox	1 reel	
One of Three (Drama), Roy Stewart		Universal	2 reels	
One Jump Ahead (Drama), Leo Maloney		Pathe	2 reels	Dec. 16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2 reels	
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1 reel	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
O'Kyan of Headquarters (Tenement Tales)		Clark-Cornelius	2 reels	
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2 reels	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	
Pekin Ducks		Fox	½ reel	
Perils of the Yukon (Serial)		Universal	15 epis.	July 8
Phantom Fortune, The (Serial)		Universal	2 epis'd's.	Mar. 17
Pirates of the Air (Urban Classic)		Vitagraph	1 reel	
Pirates of the Deep (Drama), Jack Mulhall		Universal	2 reels	
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1 reel	
Plunder (Serial)		Pathe	15 epis'd's.	Dec. 16
Price of Progress, The		Pathe	2 reels	Nov. 18
Prickly Conscience (Robt. Bruce)		Educational	1 reel	Jan. 13
Priory School, The (Drama) Eille Norwood		Educational	2 Reels	Oct. 14
Quail, The		Hodkinson	1 reel	
Radio King, The (Serial)		Universal	10 epis.	Sept. 30
Redheaded League, The, Eille Norwood		Educational	2 reels	
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1 reel	
Resident Patient, The, Eille Norwood		Educational	2 reels	Nov. 25
Road to Jericho (Holy Land Series)		Amer. Releasing	1 reel	
Ropin' Fool, A		Pathe	2 reels	
Rough Going (Drama), Leo Maloney		Pathe	2 reels	Feb. 3
Roving Thomas in Nova Scotia		Vitagraph	1 reel	
Roving Thomas on an Aeroplane		Vitagraph	1 reel	
Roving Thomas on Fishing Trip		Vitagraph	1 reel	
Royal Chinook, The (Artfilm)		Pathe	1 reel	Jan. 20
Runaway Dog, The		Fox	1 reel	
Rustlers of the Redwoods, Roy Stewart		Universal	2 reels	
Samaria (Holy Land Series)		Amer. Releasing	1 reel	
Science At Home (Urban Classic)		Vitagraph	1 reel	
Sea Elephants (Lyman Howe)		Educational	1 reel	
Shechem (Holy Land Series)		Amer. Releasing	1 reel	
Shiloh (Holy Land Series)		Amer. Releasing	1 reel	
Siege of Lancashire Queen, Jack Mulhall		Universal	2 reels	
Six Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Six Shooter Justice, Harry Carey		Universal	2 reels	
Sky Splitter, The		Hodkinson	1 reel	Dec. 9
Smoked Out (Drama), Leo Maloney		Pathe	2 reels	Feb. 3
Social Buccaneer, The (Serial)		Universal	10 episodes	
Solitary Cyclist, The (Drama), Eille Norwood		Educational	2 reels	Oct. 28
Soul Herder, The (Drama), Harry Carey		Universal	2 reels	
Speed (Serial)		Pathe	15 eps'ds.	Sept. 23
Spending Six Million a Day (Urban)		Vitagraph	1 reel	
Spirit of Evil, The (Drama), Edmund Lowe		Independent Pict.	2 reels	Nov. 11
Split Outfit, The (Wilderness Tales)		Educational	1 reel	Nov. 18
Staff of Life, The (Urban Classic)		Vitagraph	1 reel	
Starland Revue		Film Book. Offices	1 reel	
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2 reels	
Story of Ice, The		Fox	½ reel	
Strike Father, Strike Son (Leather Pushers)		Universal	2 reels	
Such Is Life Among Idlers of Paris		Film Book. Offices	1 reel	Sept. 30
Such Is Life in Busy London		Film Book. Offices	1 reel	
Such is Life in a Dutch County Fair		Film Book. Offices	1 reel	
Such Is Life in the Riviera		Film Book. Offices	1 reel	Sept. 30
Such Is Life Near London		Film Book. Offices	1 reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey		Universal	2 reels	
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1 reel	
Texas Sphinx, The (Drama), Harry Carey		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Thrills and Spills		Fox	½ reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood		Educational	2 reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart		Universal	2 reels	
Timber Queen, The (Serial)		Pathe	15 ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1 reel	
Tracked Down (Drama), Art Acord		Universal	2 reels	
Trail and Stirrup (Sport Review)		Goldwyn	1 reel	
Under Suspicion, Leo Maloney		Pathe	2 reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe		Independent Pict.	2 reels	Nov. 11
Vacation Cocktail, A (Sport Review)		Goldwyn	1 reel	
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1 reel	
Via Radio		Educational	1 reel	Dec. 23
Volcanoes of the World		Fox	1 reel	
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1 reel	
Water Sports		Fox	½ reel	Sept. 23
When Kane Met Abel (Leather Pushers)		Universal	2 reels	
White and Yellow (Drama), Jack Mulhall		Universal	2 reels	
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1 reel	
William Tell (Urban Classic)		Vitagraph	1 reel	
Without Evidence (Tenement Tales)		Clark-Cornelius	2 reels	
Wolves of the Water Front, Jack Mulhall		Universal	2 reels	
Wrong Man, The (Drama), Harry Carey		Universal	2 reels	
Yellow Handkerchief, The, Jack Mulhall		Universal	2 reels	
Young King Cole (Leather Pushers)		Universal	2 reels	

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Motion Picture News

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Charles J. Van Enger

Goldwyn Producing Corporation
Goldwyn Pictures
Studios
Culver City California

March 16, 1923.

Standard Film Laboratories,
Los Angeles,
California.

Gentlemen:

It gives me great pleasure to write you this unsolicited letter commending the work of your organization on the release prints of "The Christian", which I photographed for Maurice Tourneur at the Goldwyn studio.

It is an inspiration to the man at the crank to know that whatever of beauty he gets on the negative will not be lost, but enhanced, in the laboratory.

The motion picture is, necessarily, the product of many minds and hands, and its effect can be marred by any one weak link in the chain. I commend your work to the confidence - and the patronage - of my fellow craftsmen.

Sincerely yours,

Charles J. Van Enger

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"Mack Sennett again, with Ben Turpin staring out of focus," says Exceptional Photoplays, under the head "Worth Watching For." "A great team.

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Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

A Star and a Picture For All Audiences!

The inimitable Charles Ray in the kind of role that made him a great star and a wonderfully popular favorite with all kinds of audiences.

"The Girl I Loved" is that sure-fire type of film that combines romantic drama, tear-compelling heart appeal and thrilling melodrama. It wins!

"Ray's Stock Ought To Climb Several Points"

"Charles Ray's remarkable acting makes 'The Girl I Loved' one of his very best pictures," says M. P. World. "Charles Ray stock ought to climb several points as a result.

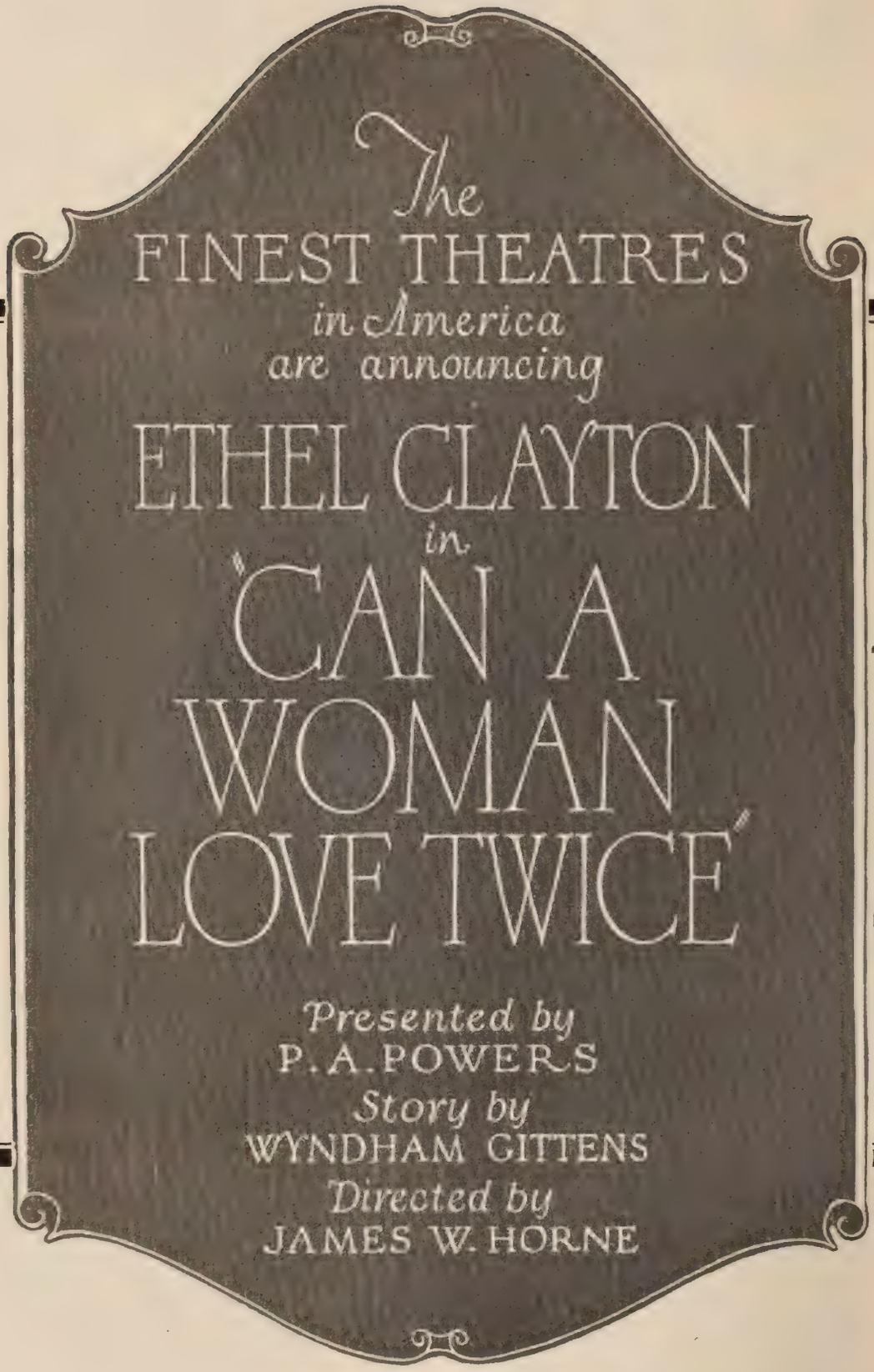
"It is a success from a production viewpoint and ought to prove a financial success for exhibitors.

"For fine suppressed acting one hardly can expect a better style than that exhibited by Ray; and for melodrama one must give him due credit in the scenes where he is in the runaway, and afterward. The settings are beautiful."

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT


The
FINEST THEATRES
in America
are announcing
ETHEL CLAYTON
in
"CAN A
WOMAN
LOVE TWICE"
Presented by
P. A. POWERS
Story by
WYNDHAM GITTENS
Directed by
JAMES W. HORNE

A photoplay made to order to please the most discriminating audiences in the world, " CAN A WOMAN LOVE TWICE " has won its way into the finest theatres in the land. In bookings and in its power to draw capacity houses everywhere it is proving its peerless quality.

Its sheer photodramatic qualities make it a thing far apart from the average run of ordinarily good pictures. It is more than a good picture—it is an offering of such a degree of excellence that it stands out as a beacon of de luxe showmanship in a foggy sea of mediocrity. It is the ONE picture in a thousand.

You, Mr. Showman, know that your audiences appreciate the finer things of life. You know that the public always pays for excellence. Here it is—a truly excellent photodrama with an appeal that will add prestige to your house and big profits to your till. Show it—NOW!

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OF AMERICA, INC.

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EXCHANGES EVERYWHERE

Sales Office United Kingdom R-C PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St., London, W. 1., England

The Author Says-

"I AM truly enraptured at the magnificent and artistic manner in which you have interpreted my novel. I consider it superior to any film I have ever seen. It is better in many respects than 'The Four Horsemen' because of the excellence of the actors and the magnificence of the sets. No author could desire anything finer for his work. I am sure it will be a great success.

"As author of 'Enemies of Women' I congratulate and I thank you!"

(Signed) VICENTE BLASCO IBANEZ

"ENEMIES

by Vicente Blasco Ibanez

WITH

LIONEL BARRYMORE

and ALMA RUBENS

The Critics Say-

"Without doubt one of the most lavish films ever offered to the public. From beginning to end it is embellished with a wealth of beauty."—New York Telegram

"It is the last word in what is known as a 'box-office attraction.' It will be a joy forever to exhibitors."—New York Globe

"For real entertainment, it would be hard to beat. Thrills, romance, melodrama, movingly beautiful scenes."—New York Post

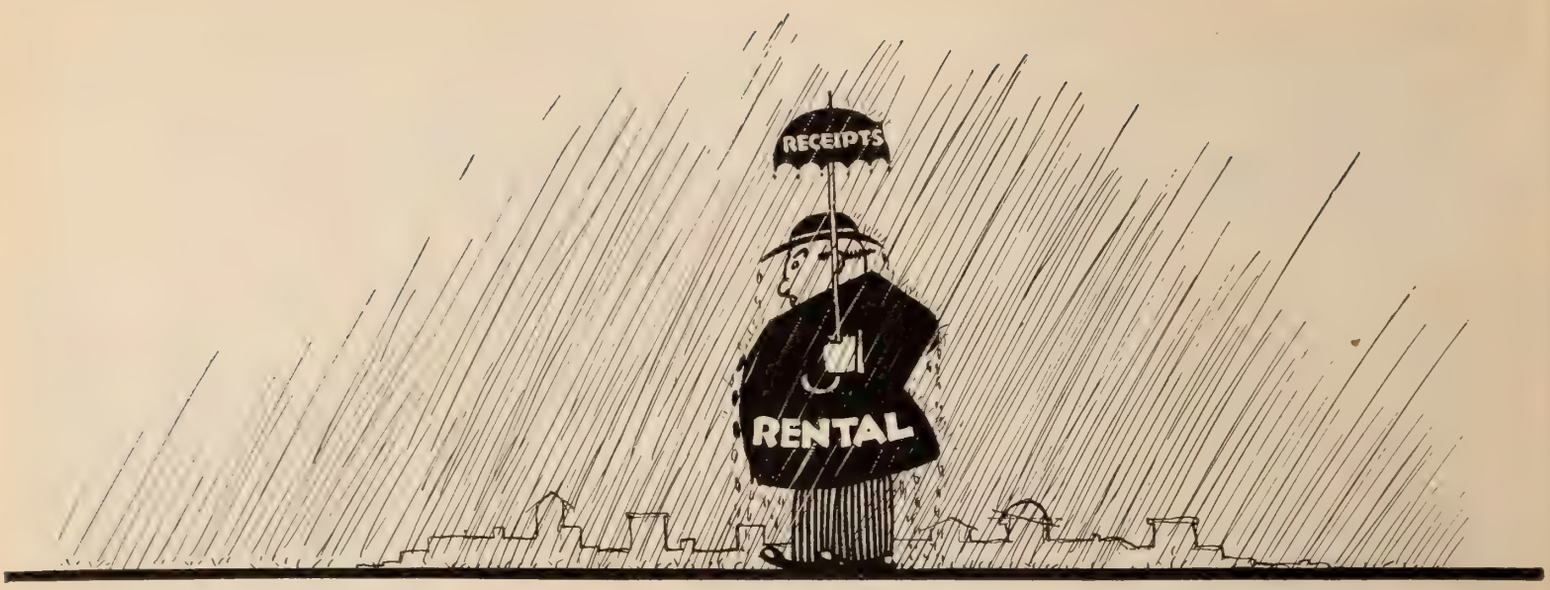
"It is an eye-full. Looks as if it cost a fortune to make."—New York World

Now doing absolute capacity at Central Theatre, Broadway, at Two Dollar Top

# of WOMEN"

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

A Cosmopolitan Production



He's All Wet!

SPEAKING of April showers—

Nobody can tell the gentleman pictured above, that it's raining *violets.*

If the rain keeps up, it'll be raining *lilies* all over his chest—and he won't even know that it's raining.

Of course, he can't control the weather. But he can do one of two things:

He can cut out the French pastry of Super-Specials that mean excess baggage and no nourishment. That will reduce his waste and his waist line.

Or he can get an umbrella big enough to keep the rain out. If he's a real wise bird, he can do ***both*** by booking the First Eight PREFERRED PICTURES. Good in any weather.

B. P. SCHULBERG
presents

RICH MEN'S WIVES
SHADOWS
THORNS AND ORANGE BLOSSOMS
THE HERO
POOR MEN'S WIVES
ARE YOU A FAILURE?
(Prints at your exchange now)
THE GIRL WHO CAME BACK
DAUGHTERS OF THE RICH

"We'll pay for our mistakes if you'll pay for our successes"

Produced by
PREFERRED PICTURES-Inc.
B P Schulberg - Pres J.J. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

TWO NEW JACK WHITE PRODUCTIONS
of Exceptional Merit

Featuring LIGE CONLEY
"KICK OUT"

"Good comedy, frequent laughs, action very fast"—
M. P. NEWS

MERMAID COMEDIES
"HOLD TIGHT"

"A crackerjack comedy"—M. P. WORLD

With the newest in automobile race thrills

NATIONALLY ADVERTISED

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Christie

New Ideas — New

BACKGROUNDS from Hawaii to Alaska--different in every picture

The greatest variety of subjects ever offered in a two-reel program is in the current Christie series

They are proven comedies to Advertise as a Big Part of any show

WONDERFUL HORSEMANSHIP

Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

"CHILBLAINS" WINS THE PIKE COUNTY DERBY

Comedies

Laughs — — FIRST

"GREEN AS GRASS"

with

JIMMIE ADAMS

A New Star for

Christie Comedies

in a fast and thrilling race of laughs

Hokum De Luxe that will

PLEASE THE WHOLE FAMILY

Funny and Clean

DIRECTED BY SCOTT SIDNEY

JIMMIE ADAMS

THRILLING CHASES

Christie Comedies

"Don't let your competitor get this one—or you'll be sorry!"
—Film Daily

The Big Box-Office Picture of The Year!

Variety:

This is a picture Goldwyn could have taken and shown for a run in some legitimate house on Broadway during the coming summer, and put it over for three months at least.

Danny Says:

This is a clean-up. An enormous amount of real audience appeal in the picture. The novelty of the idea and the manner in which it has been carried out will put it over for you with a bang.

Morn. Telegraph:

You can please some of the people some of the time with some of the pictures, but you can please all of the people all of the time with "Souls for Sale."

SOULS

Goldwyn *is doing* Big Things!

HOLLYWOOD

A master story-teller tears aside the veil of secrecy that surrounds the life of a movie star!

RUPERT HUGHES'

sensational serial which ran in the Red Book Magazine.

Does a star in the movies place her soul on the auction block?

35 Famous Stars *in this Great Picture*

Eleanor Boardman, Frank Mayo, Mae Busch, Barbara La Marr, Richard Dix, Lew Cody, Marshall Neilan, Fred Niblo, King Vidor, June Mathis, Eric von Stroheim, Hugo Ballin, Kathlyn Williams, Mabel Ballin, Florence Vidor, Jean Hersholt, Lillian Leighton, Dagmar Godowsky, William H. Crane, John Sainpolis, Bessie Love, Alice Lake, T. Roy Barnes, Johnny Walker, Claude Gillingwater, Chester Conklin, Anna Q. Nilsson, Robert Edeson, Milton Sills, Blanche Sweet, Barbara Bedford, Elliott Dexter, Hobart Bosworth, Raymond Griffith, Claire Windsor, Jean Haskel, Zasu Pitts, Patsy Ruth Miller and others.

Don Allen, Eve. World:

In our estimation the greatest audience picture we ever saw. It has every element that will attract and draw an audience. The cast? See "Who's Who in Hollywood."

M. P. World:

An audience picture and a showman's picture if there ever was one. It is superbly directed and intensely human. Its hold on the spectator is little short of amazing.

M. P. News:
Should go big anywhere

for SALE

Goldwyn *is doing* Big Things!

The BEST SHO
booking thi
The EX
in

HODKINSON
PICTURES

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

A Picture that MILL

WMEN are
s wonder film!

-KAISER
EXILE!

Presented by Fred E. Hamlin

Eastman Theatre	Rochester, N. Y.
Tom Moore's Rialto	Washington, D. C.
Southern Enterprises Circuit	
Butterfield Theatre Circuit	Michigan
Modern & Beacon Theatres	Boston, Mass.
Kunsky's Capitol Theatre	Detroit, Mich.
Symphony Theatre	Los Angeles, Calif.
State Theatre	Pittsburgh, Pa.
Adams Theatre	Detroit, Mich.
Aldine Theatre	Philadelphia, Pa.
Strand Theatre	Easton, Pa.
Nulty Theatre	Wichita, Kansas
Beatey's American	San Jose, Calif.
Ogden Theatre	Ogden, Utah
Cohen Opera House	Newburgh, N. Y.
Cohen Rialto Theatre	Poughkeepsie, N. Y.
Baker's Theatre	Dover, N. J.
Steinway Theatre	Astoria, L. I.
Marcy Theatre	Brooklyn, N. Y.
Majestic Theatre	Columbus, Ohio
De Luxe Theatre	Utica, N. Y.
Wigwam Theatre	El Paso, Texas
Globe Theatre	McKeesport, Pa.
Lyceum Theatre	Duluth, Minn.
Pickwick Theatre	Chapel Hill, N. C.
Liberty Theatre	Kansas City, Mo.
Regent Theatre	Washington, D. C.
Empire Theatre	Syracuse, N. Y.

ONS will want to SEE!

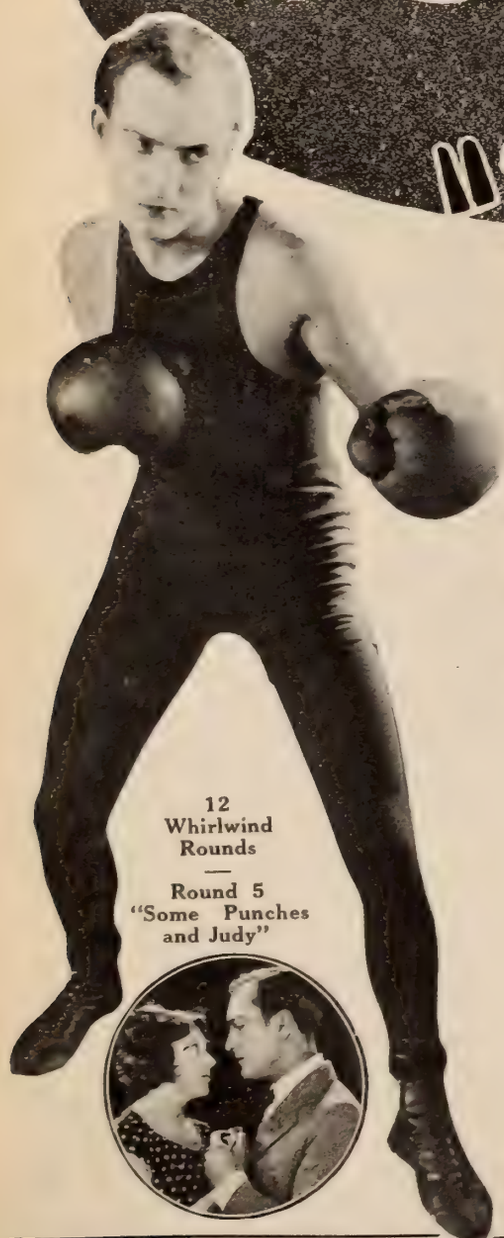
The GRANADA

FINEST THEATRE ON THE PACIFIC COAST

BOOKS ENTIRE "FIGHTING BLOOD" SERIES

H. C. Witwer's Marvelous Collier's Weekly Stories

MASTERFULLY DIRECTED BY MAL ST. CLAIR



12 Whirlwind Rounds

—

Round 5 "Some Punches and Judy"

The proof of a picture is in the booking. Look over the names of just a FEW of the hundreds of houses that already have booked this knockout series:

Comerford Circuit, Pa.
Waltham, Waltham, Mass.
Strand, Lexington, Ky.
Plaza, Wheeling, W. Va.
Majestic, East St. Louis.
Strand, Woonsocket, R. I.
Lubliner & Trinz, Chicago.
Ascher Bros., Chicago.
Lafayette, Buffalo.
Strand, Binghamton, N. Y.
Merril, Milwaukee.
American, Oakland, Cal.
Saenger Amusement Co.
Park, Utica, N. Y.
Place, Waterbury, Conn.
Rialto, Oklahoma City, Okla.
Rialto, Butte, Mont.
Electric, Joplin, Mo.
Columbia, Muncie, Ind.
Isis, Kokomo, Ind.
Grove, Elgin, Ill.
Pantages, Minneapolis.
Capitol, Dallas, Tex.
Clune's Broadway, Los Angeles.

EAST, WEST, NORTH, SOUTH—this wonderful box-office giant is growing day by day. The time to add YOUR house to the list is NOW!

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Released through Independent Exchanges

An epic of all womankind

"THE EMPTY CRADLE"

adapted from the novel

CHEATING WIVES

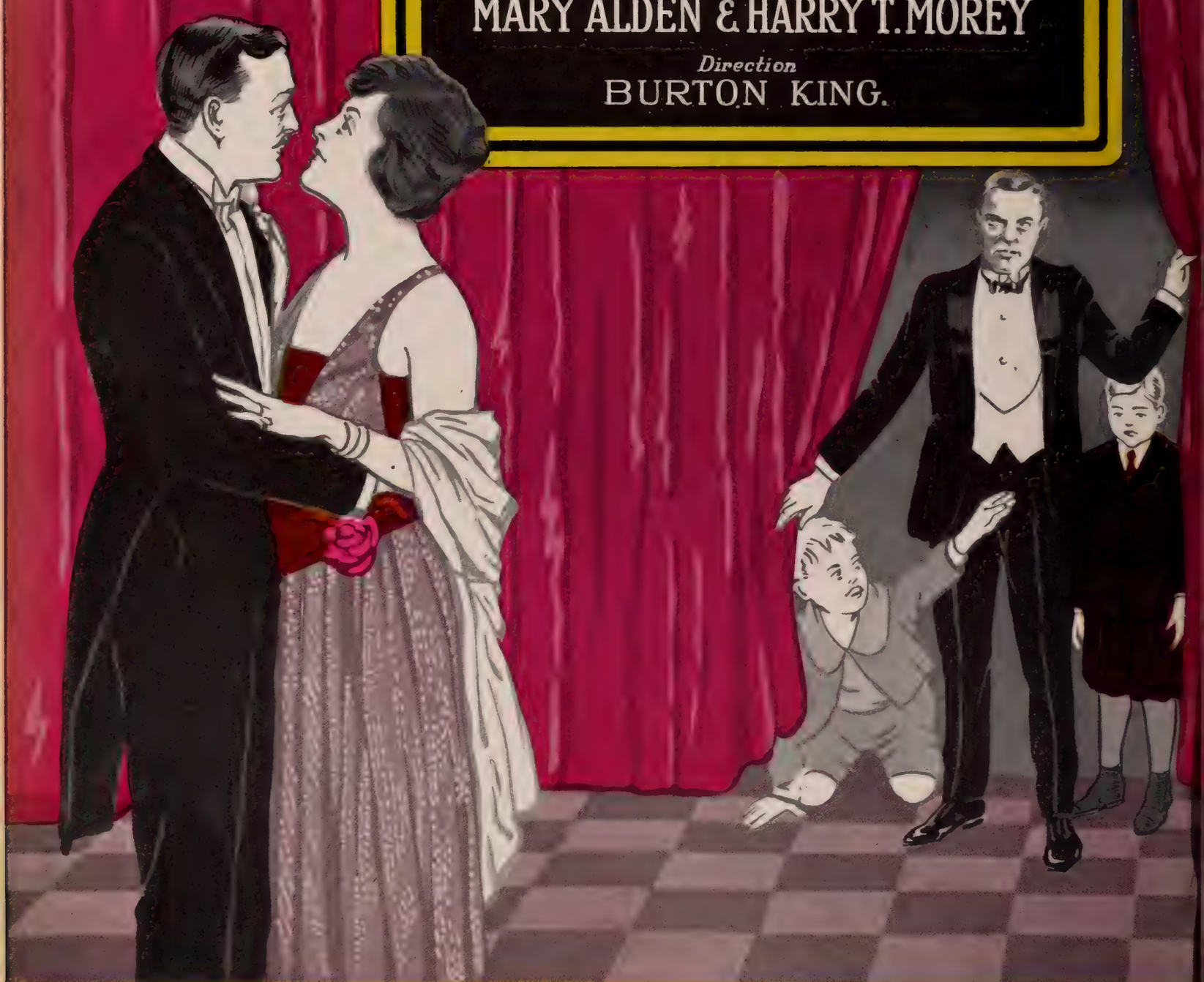
by LEOTA MORGAN

featuring

MARY ALDEN & HARRY T. MOREY

Direction

BURTON KING.



Presented by TRUART FILM CORPORATION

1540 BROADWAY, NEW YORK

M.H. HOFFMAN
GEN. MGR.

Whosoever hath not

For whosoever hath,
to him shall be given . . .
But whosoever hath not,
from him shall be taken.

Presented by TRUART FILM CORPORATION M.H. HOFFMAN GEN. MGR.
1540 BROADWAY, NEW YORK

Whosoever hath

The "EMPTY CRADLE"

(CHEATING WIVES)

Released through Independent Exchanges

UNIVERSAL JEWELS

Just What You Want Right When You Want It

4 BIG UNIVERSAL JEWELS

UNIVERSAL, as usual, comes through with the season's biggest box-office bets—right when you need them most! Listed on the following pages are four Jewels with everything—stars, stories, direction, settings—that any movie fan could ask for! They're built for big business—and they're going to get it! See your Universal Exchange NOW.

TURN HERE

Presented by CARL LAEMMLE

UNIVERSAL

The FLAME of LIFE

Starring
PRISCILLA
DEAN

from one of
FRANCES HODGSON BURNETT'S
best novels
A HOBART HENLEY PRODUCTION

The ABYSMAL BRUTE

JACK LONDON'S
Sensational Story - Starring
REGINALD DENNY
AND A GREAT SUPPORTING CAST
A HOBART HENLEY PRODUCTION

UNIVERSAL PICTURES ARE ADVERTISED

PRESENTED BY

JEWELS

BAVU

ever-last-ing-ly EXCITING

with an exceptional cast including

WALLACE BEERY – ESTELLE TAYLOR
FORREST STANLEY – SYLVIA BREAMER
JOSEF SWICKARD

From Earl Carroll's Play ··· Directed by Stuart Paton

The SHOCK

starring

LON CHANEY

and VIRGINIA VALLI

The Picture of Thrilling Surprises

Directed by Lambert Hillyer

EVERY WEEK IN THE SATURDAY EVENING POST

CARL LAEMMLE

UNIVERSAL GETS IT!

Carl Laemmle acquires

THE WORLD'S RIGHTS to THE BIGGEST BOX OFFICE SENSATION IN SCREEN HISTORY

H. A. SNOW'S

Hunting Big Game in Africa

With Gun and Camera

RELEASED DIRECT TO EXHIBITORS

THIS history-making sensation established a record run of eleven weeks, playing to tremendous business at $1.65 top at the Lyric Theatre, N. Y. C. Instead of road-showing this greatest of all shows in legitimate theatres, Universal gives every exhibitor a chance to scoop in on the cream which it could have retained for itself. It will be released as a Universal Picture. Wise exhibitors will secure their dates at once. Don't waste a moment!

Beware of Re-issues and Tame Imitations

WRITE OR WIRE YOUR PROPOSITIONS IMMEDIATELY TO

UNIVERSAL PICTURES CORPORATION

1600 BROADWAY
N. Y. C.

Ranked in the Year's Best 12

When J. O. Spearing of the New York Times came right square out and "liked" a motion picture, the distributors in New York got up and cheered. He was that "tough" as a critic. Look in the panel below and see what he did to "MILADY"—put in as one of the year's best. E. V. Durling of the New York Globe repeats Spearing's comment and says "everybody agrees with it." Says further "it is acknowledged as being one of the best films of the year." We say to exhibitors that *this great romantic melodrama is better than eight out of every ten pictures you play in your theatres.*

SOMEWHAT ahead of time, but occasioned by circumstances which make its immediate appearance seem suitable, the report of this department on the motion-picture productions of the first quarter of 1923 is herewith presented, the period covered being considered as closing on March 15.

The year has made an encouraging beginning. There has been a depressing amount of cheap and stupid stuff, of course, but of such is the film world largely filled all the time.

The present writer ventures to recommend the following as the most worthwhile of the longer films seen by him in and around the Broadway district between Jan. 1 and March 15, 1923, the order being alphabetical:

DANGEROUS AGE, THE—The story of a middle-aged man whose fancy wanders—and comes

DRIVEN—The outstanding photoplay of the year so far—and probably further Except for the end-

HEAD HUNTERS OF THE SOUTH SEAS—Martin Johnson and his wife go among the

HOTTENTOT, THE—Douglas MacLean, Raymond Hatton, a horse, an exceedingly expert camera.

HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA—The entertaining, as well

MAD LOVE—The vivid Pola Negri convinces you that she is a real person in an erotic Camille-

MILADY—Further and exciting adventures of the Three Musketeers, but not in the style of the Fairbanks film—less spectacular but more Gallic. Appreciatively directed by Henri Diamant Berger. Produced in France. (American Releasing.)

MR. BILLINGS SPENDS HIS DIME—A light and trivial farce, stretched beyond its

PEG O' MY HEART—The stage play too literally reproduced but vivified by the re-

PILGRIM, THE—Charlie Chaplin, that's all—that's enough. As an escaped convict,

OTHELLO—This German film is heavy, and it is not Shakespeare, but there is

SECOND FIDDLE—A Film Guild production, which falls below "The Cradle Bus

NEW YORK TIMES

Milady

A HENRI DIAMANT-BERGER PRODUCTION

A big love story. A fast, full-of-action melodrama. A dare-devil adventurer plunges through Hell for his Queen. A "woman of the fleur-de-lys" helps direct the affairs of a nation. In New York with only $700.00 newspaper advertising it packed the Cameo and got the best reviews any picture had received in six months.

It Starts Where "The Three Musketeers" Finished

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

"Romance and Mystery"—

This is an entertaining feature, combining romance and mystery. The plot is well developed, moves swiftly and holds interest throughout, with a cast of capable players doing excellent work in the various roles. It should prove good entertainment. — *Exhibitors Herald.*

"A CLOUDED NAME"

with

Norma Shearer

Yvonne Logan and Gladden James

A Logan Production

Directed by
Austin O. Huhn

From a story by
Tom Bret

"Unusual Story Twist"—

The story discusses the proposition; Is a woman loved for beauty of body or beauty of soul? It then goes on to prove that the latter is true. There is some fine camera work, a goodly quota of thrills and an unusual twist to the plot at the end.—*Motion Picture News*

"THE SUPREME PASSION"

with

Florence Dixon and Robert Adams

Suggested by
TOM MOORE'S
"Believe me, if all those endearing young charms."

Written by
Robert McLoughlin
and
Charles T. Dazey

"Action and Thrills"—

"THE MAN WHO WAITED"

with

Frank Braidwood and Inez Mac Donald

and an exceptional cast

Story and Direction
by
Edward I. Luddy

In physical thrills, good exterior shots of mountain ranges and swift action, there is enough merit to classify this picture as a good Western. — *Motion Picture News.*

It offers thrills, scrapping episodes, gunplay and horsemanship feats. The action is lively at all times. — *Exhibitors Trade Review.*

"Out of the Ordinary"—

"A PAUPER MILLIONAIRE"

From the story by Austin Fryer

It is different and deviated from the beaten path in more ways than one. It has been directed with a masterful hand, and the sets are beautiful and accurate. All in all, it is one of the best pictures we have seen in some time.—*Morning Telegraph.*

A WM. L. ROUBERT PRODUCTION

WITH AN ALL STAR CAST

For You My Boy

THE HEART THROBBING SENSATION OF THE YEAR

There have been many pictures of Mother Love but here is one dealing with the equally tense and dramatic emotion of Father Love. It is a showman's picture for showmen with a wealth of exploitation possibilities.....write for press book.

RUBICON PICTURES

TELEPHONE BRYANT 3907 — 723 SEVENTH AVE. NEW YORK

B. P. Schulberg
presents

Katherine MacDonald

in

Refuge

By Lois Zellner
Directed by Victor Schertzinger
Scenario by Florence Hein

A First National Picture

The story of a girl who married a beggar to save a kingdom and found herself a princess - One of the most thrilling tales of love, romance and adventure ever presented.

B. P. Schulberg *presents*

Katherine MacDonald

The prince sprang to the rescue – from "REFUGE"

"Will you forgive me?" from "MONEY-MONEY-MONEY"

"Someone had loaded the revolver" from "HEROES & HUSBANDS"

"Stop! how dare you bring my name into your quarrel" – from "WHITE SHOULDERS"

"Refuge"

The American beauty in her latest picture, a melodramatic tale of adventure in a mythical kingdom on "The Prisoner of Zenda" type. A most unusual love story set in a gorgeous background and with action that is fast and furious every minute. If your patrons like straight from the shoulder thrills and strong melodrama, this is what you want.

"Money, Money, Money"

A story with a Main Street setting, a most timely topic as you know. A happy combination of a good story, a beautiful star and good direction makes this one a big success. Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman. It should appeal to every lover of good, clean screen entertainment.

"Heroes and Husbands"

A beautiful romance of high society with the up-to-the-minute question of a woman's sphere in life. One that is sure to appeal to the women, and one which the men will enjoy as thoroughly. A love story with a deep mystery angle and plenty of thrills in gorgeous settings. Story by Charles A. Logue. Directed by Chet Withey.

"White Shoulders"

Many critics have called this Miss MacDonald's best picture. It is the story of a beautiful Southern girl placed on the auction block of marriage by her mother; taken from the famous Saturday Evening Post story by George Kibbe Turner and read by millions. It is one they all know and love. Directed by Tom Forman.

"The Woman Conquers"

A wondrous tale of a society girl's battle for life and love in the snow wastes of the far north. A colorful story of red blooded men and women with the primitive instinct of fighting for their own. The kind every audience will thrill to. An artistic and entertaining photodrama by Violet Clark and directed by Tom Forman.

Produced by Preferred Pictures, Inc.

"You have proved yourself worthy," she said – From "THE WOMAN CONQUERS"

FIRST NATIONAL PICTURES

First National Pictures

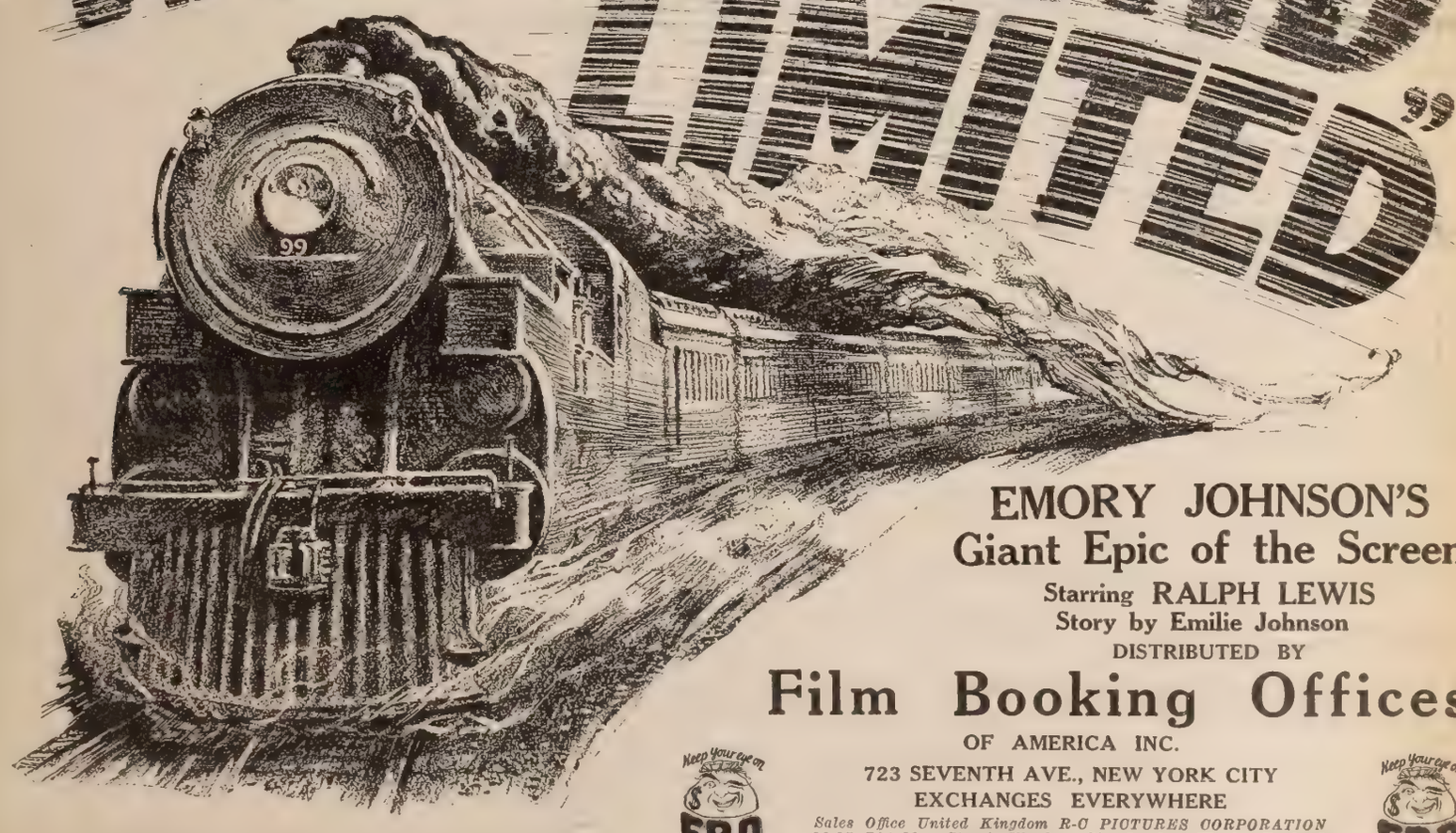
RIGHT on TIME NOW!!!

NOW!—right on the heels of that gigantic money-maker, "THE THIRD ALARM;" NOW!—right while exhibitors are clamoring their loudest for BIG STUFF; NOW—right while there exists the greatest need for an outstanding attraction that will pull against any kind of competition—NOW comes "WESTBOUND LIMITED," Emory Johnson's mighty photodrama of flesh and steel!

Emory Johnson proved he was a director with his eye on the box office with "IN THE NAME OF THE LAW." He emphasized it mightily when "THE THIRD ALARM" mopped up throughout the country. And now he'll blazon it forth in colossal letters of golden profits for exhibitors who play "WESTBOUND LIMITED." Ride with the man who never fails. Write, wire or phone your nearest F. B. O. exchange for dates AT ONCE!

P. A. POWERS presents

"WESTBOUND LIMITED"



EMORY JOHNSON'S
Giant Epic of the Screen

Starring RALPH LEWIS
Story by Emilie Johnson
DISTRIBUTED BY

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OF AMERICA INC.
723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE

Sales Office United Kingdom R-O PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St., London, W. 1., England

Keep Your eye on F.B.O.

Keep Your eye on F.B.O.

THE MOTION PICTURE STUDIO DIRECTORY

The 1923-24 Edition of
The WHO'S WHO of the INDUSTRY
Is Now Being Compiled

In addition to the list of representative members of the profession listed last week, who have already made their reservations for advertising and who have provided us with accurate biographies, are:

EDDIE CLINE—	His name is Edward Francis Cline—and he now directs Buster Keaton Comedies.
SYDNEY D'ALBROOK—	Who is making a "screen name" for himself, such as he earned for his splendid work upon the speaking stage.
FINIS FOX—	Among his recent scenarios was "The Bishop of Ozark."
MICHAEL DARK—	One of the principal players in "On the High Seas."
D. R. O. HATSWELL—	In "Peg o' My Heart" he played Alaric Chicester.
HOBART HENLEY—	An established director—and who made "The Flame of Life."
JUNE MATHIS—	Whose adaptation of "The Four Horsemen" is easily remembered.
KALA PASHA—	Recently seen in "Racing Hearts."
SAM RORK PRODUCTIONS—	We will not presume to identify further.
HARRY MYERS—	Pictures in which he has appeared in the past year are many; one in particular was "The Beautiful and Damned."
ROBERT FRAZER—	Climbing higher with every picture—with a performance in "Jazzmania" much to his credit.
CHARLES A. LOGUE—	Again in Hollywood—after playing in "The Woman Who Fooled Herself," made in Porto Rico.
BERT SPROTTE—	In the recent release, "The Prisoner."
EDWARD LAEMMLE—	Directing for Universal.
MARION AYE—	A newcomer in pictures—with evident possibilities.
GEORGES BENOIT—	Prominently cast in "The Masquerader."
PHILLIP DE LACY	A promising, if very youthful juvenile.
KIT GUARD—	A newcomer who threatens prominence.
PREVIOUSLY LISTED:	Robert G. Vignola, Harry Beaumont, King Baggott, Claude Gillingwater, Eric Mayne, LeRoy Stone, Baby Ivy Ward, Eugene Mullin, Harold Goodwin, Fred Caldwell, Trimble-Murfin, Alec B. Francis, George K. Kuwa, Nelson Freeman Wood, Edward Hearn, Frederick Esmelton, Joseph Depew.

Send in YOUR Biography Free

RESERVE YOUR ADVERTISING SPACE NOW

AND "Get on the Band Wagon"

MOTION PICTURE NEWS, Inc., 729 - 7th Ave., New York

MAKE YOUR RESERVATION FOR ADVERTISING WITH OUR NEAREST REPRESENTATIVE

Having Just Seen the First Print of "The Bright Shawl"

We Congratulate You—

INSPIRATION PICTURES, INC., Charles H. Duell, president, on your consistently fine productions starring Richard Barthelmess. With your very first picture, "Tol'able David," there was an artistic quality in every detail of production that made this picture stand out as one of the best of the year. There seemed little likelihood of equalling it, yet we believe that with each succeeding picture you showed an unmistakable determination to strive for even higher perfection in artistry and in entertainment values. And "The Bright Shawl" is, in our opinion, your most sterling achievement.

RICHARD BARTHELMESS, on the many fine characters you have created, and especially on your interpretation of the American boy in "The Bright Shawl," which we believe to be the most appealing of all.

MISS DOROTHY GISH, on your exceptionally fine delineation of the character of the impetuous Spanish Dancer who died for Cuban liberty.

JOHN S. ROBERTSON, on your unusual artistry and understanding in weaving together all the separate elements into a perfect ensemble, making a picture which we believe will be pronounced one of the finest productions of the season.

JOSEPH HERGESHEIMER, on a most colorful romance upon which the photoplay is based.

EDMUND GOULDING, on your fine screen adaptation, in which you have preserved the characters of the story with truth and fidelity and the spirit of the romance with a nicety seldom equalled.

EVERETT SHINN, on your exceptional skill in art direction.

GEORGE FOLSEY, on the wonderful photographic values, and the entire supporting cast for their splendid character studies.

We congratulate you for your sincere efforts in producing pictures that build up theatre patronage and bring results at the Box Office.

Associated First National Pictures, Inc.

Hero of "Hottentot"

DOUGLAS MacLEAN, star of "Bell Boy 13" is a real Box Office asset. Play him up while he's Hot from his triumph in "The Hottentot" and you'll pack them in to the doors. Exhibitors and newspaper critics all agree his new one's a Wiz! Read!

DRAWS CROWDS LIKE A MAGNET

"A scream. Wonderful attraction that drew the crowds like a magnet. We find that the public likes to laugh. They ate up this show.

"Fast moving, laugh-getting comedy, in which MacLean does good work. Business good."—*Middle West reports of week run theatres in Motion Picture News.*

PEPPY WITH LAUGHS AND WITH THRILLS

"Fast action and a wildly farcical situation distinguish this excellent comedy. Peppy with laughs and thrills."—*Milwaukee Sentinel.*

ROLLICKING FUN AND VERY PLEASING

"A most satisfying comedy—rollicking and altogether pleasing."—*Denver News.*

ROARING COMEDY BOX OFFICE MAGNET

"A magnet which drew big crowds. A roaring farce with many fine laughs. Any one wishing to laugh should see it."—*Dallas News.*

SHOULD BREAK ALL LAUGH RECORDS

"A splendid feature. A wholesome comedy which should break all laugh records. Sheer fun from beginning to end. Douglas MacLean has never been better. Will please all ages."—*Denver Times.*

EXCEPTIONAL AS ENTERTAINMENT

"A laugh from beginning to end—ideal comedy. MacLean does splendid work. Full of hilarious situations that make this exceptional entertainment."—*St. Louis Globe Democrat.*

SAM KATZ BOOKS FOR ENTIRE CIRCUIT

"'Bell Boy 13' has just completed very successful engagement at Chicago Theatre. Reviews of the press and comments of the audience splendid. Have booked it for all theatres."—*Sam Katz.*

AMUSING COMEDY OF REAL MERIT

"A comedy of real merit and a most amusing picture."—*St. Louis Post-Dispatch.*

THIS ONE RINGS BOX OFFICE BELL

"It rings the w. k. bell—a rollicking, swift moving comedy, enormously amusing. MacLean is a fine comedian indeed. Laughs come thick and fast. We enjoyed this film and the audience was equally enthusiastic."—*New York Daily News.*

Thos H. Ince presents

FIRST NATIONAL PICTURES

BELL

a Real Box Office Star

Here's something you are looking for—a short snappy feature comedy. It has played to big success in first run houses in New York, Chicago, Cleveland, Pittsburgh, Des Moines, Omaha, Brooklyn, San Francisco, Washington, Dallas, Milwaukee, St. Louis, Portland.

FULL OF PEP; GOES OVER WITH A BAM

"'Bell Boy 13' is sure to make you giggle. If you don't laugh at this you must be enveloped in a cemeterialic atmosphere that no merriment can pierce. I laughed and so did everyone else from start to finish. We chuckled. We haw-hawed. We snickered. We grinned. You'll find it funny. It is full of pep. The personality plus of MacLean puts it over with a Bam!"—*Mae Tinee in the Chicago Tribune.*

MacLEAN'S BEST COMEDY EFFORT

"A picture of delightful comedy throughout and one of Douglas MacLean's best efforts."—*Washington Star.*

A SPRING TONIC; UNUSUAL COMEDY

"A spring tonic—amusing and away from the beaten path. A comedy of situations with deft characterization."—*Washington Post.*

VERY AMUSING; FULL OF VERVE

"A sprightly story. Extremely amusing. Full of spontaneity and verve."—*Washington Herald.*

ONE OF THE MOST HUMOROUS FILMS

"One of the most humorous films. The situations are very funny."—*New York Telegram.*

FULL OF LAUGHS; WORTH WHILE

"There are two motion pictures at the Strand this week. The first one is just an ordinary photoplay. The second is more interesting. It is a comedy called 'Bell Boy 13,' with Douglas MacLean furnishing the laughs. It is a relief after artificialities and crudities that permeate the other picture. It is worth while because of MacLean. This comedian has a contagious smile and a quiet manner of acting that is pleasing."—*New York Evening Mail.*

MORE LAUGHS THAN CHAPLIN

"The audience got more laughs out of 'Bell Boy 13' which Douglas MacLean speeds through on the same bill at the Rialto than it did out of Charlie Chaplin in 'The Pilgrim.'"—*Omaha Daily News.*

ONE OF MacLEAN'S FUNNIEST PICTURES

"One of Douglas MacLean's funniest pictures. It moves swiftly and is consistently amusing."—*New York Tribune.*

HIGHLY AMUSING PHOTOPLAY

"Highly amusing. Douglas MacLean, who this writer insists is Mr. Fairbanks' only logical successor, performs in his usual breezy and highly capable fashion."—*New York Globe.*

Directed by William Seiter

Distributed by Associated First National Pictures, Inc.

BOY 13

Most Novel and Unusual Production

You'll pack them in if you tell them about this novelty!

Sunday, March 18, 1923 — THE Film DAILY

Interesting Picture Offers Entertainment That Is Very Novel

M. C. Levee presents
"THE ISLE OF LOST SHIPS"
Maurice Tourneur Prod.—Asso. First Nat'l. Pict
DIRECTOR ..... Maurice Tourneur
AUTHOR ..... Crittendon Marriott
SCENARIO BY ..... Charles Maigne
CAMERAMAN ..... Arthur L. Todd
AS A WHOLE ..... Decidedly unusual, a novelty with considerable that is fascinating and interesting
STORY ..... Highly improbable fiction but makes an absorbing picture that will please a great many
DIRECTION ..... First rate especially in creating unusual atmosphere
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Very good
PLAYERS ..... An excellent cast that includes popular favorites such as Anna Q. Nilsson, Walter Long, Milton Sills and Frank Campeau, the more important roles and other capable players including Bert Woodruff, Aggie Herring Hershall Mayall
SETS ..... Unusual settings; an occasional
CUTS ..... drop a bit obvious
MASTER OF STORY ..... Adventures of ship-wrecked trio who drift into the "Isle of Lost
DEGREE OF PRODUCTION ..... 7,425 feet

Variety of preferences and should offer and A1 entertainment, particularly to those who constantly demand something new and different.

The basic situation of Crittendon Marriott's story is not what makes his theme different but it is the distinctive treatment and by plot that give it individualty. You have a hero and heroine and what, minus its familiar twists and by the popular island formula but trimmings, would be the following sequences completely dispel novelty of the all similarity.

Maurice Tourneur had more than an ordinary task upon his shoulders when given the production of this story, especially in view of the difficulties that must have presented themselves when it came to picturing the actual "Isle of Lost Ships." And with the exception of an occasional painted drop being obvious, his work is splendid. The atmosphere of this episode is mighty fascinating and the scenes so entirely different from the usual, that it can hardly fail to prove interesting. The storm is a wonder and the shots from the rear of a vessel ploughing through a rough sea create the feeling of actual experience.

There is action in the picture and thrills of an unusual order, together with a suspense in the latter reels that will be sure-fire with the majority of audiences. The submarine sequence in which the escaping islanders are trapped in a sea of kelp, a form of water vegetation, and the subsequent rescue brings the story to an exciting conclusion.

Milton Sills, as the escaped convict whose innocence is finally proven, gives a capital performance and will surely please his many admirers. Anna Q. Nilsson is excellent as the girl. Walter Long is the villain, as usual,—this time as the ruler of the unique island colony. With Long's introduction there is a sex appeal episode that might be toned down to advantage

Should Go Well In View Of Its Unique Atmosphere, Production And Cast

Box Office Analysis for the Exhibitor

Exhibitors who are looking for a novelty will surely not want to miss "The Isle of Lost Ships." The production is one of the most unusual that has been released so far this year and it certainly supplies a novel entertainment for those constantly in search of something that gets off the beaten track. You can talk about the fantastic nature of this, the unique atmosphere and the action and thrills. Promise them a sea story that is totally different. The highly improbable character of it should easily be overcome by the novelty of it.

The title is good and can be used in connection with special announcements and whatever exploitation you can give it, or stunt advertising which should also be worth while. Use the producer's name and you have a splendid cast to talk about with the names of Milton Sills, Anna Q. Nilsson, Frank Campeau and Walter Long to interest them. Play up the novelty angle of the production in particular

M.C. Levee
presents a
Maurice Tourneur
Production

The ISLE of LOST SHIPS

FIRST NATIONAL PICTURES

A First National Picture

By CRITTENDEN MARRIOTT; Personally directed by Maurice Tourneur; Art Director, Milton Monasco; Asst. Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence.

Motion Picture News

Sounds Like Business

THERE'S a solid and hopeful ring to the meeting of exhibitors in Chicago last week at which it was proposed to lay the financial foundation of a national exhibitors' organization.

We are taking the meeting at its own straightforward statement, assuming that its purposes have no political nor commercial objectives, nor affiliations whatever.

A national exhibitor organization cannot serve such ends and serve itself and its members. That, of course, is understood.

The men back of this meeting have names that command respect for sincerity and ability.

And so does their stated plan.

* * *

We need not discourse upon the need of exhibitor organization.

With excessive taxes, censorship and unfair legislation on the one side and on the other such trade conditions as producer-owned first runs, high rentals, etc., the need of a protective organization is more than plain.

The lines are not only closing about the group of independent exhibitors but even piercing their ranks.

These are the days of combines—for good or ill. It is up to the exhibitor to combine or be combined—to preserve his own strength by aggregating it or let someone else use it and destroy it piecemeal.

It's just a practical business situation—to be met in a practical business way, by practical business men.

Politics, personalities, promises, publicity, resolutions, oratory—have nothing to do with it. Subterfuge will destroy it. It is business—or nothing. It is a situation to be tackled just as each exhibitor tackles his own individual business problems.

* * *

It is proposed to have at least 1,000 exhibitors contribute at least $100.00 each; this to finance the groundwork of a national organization comprising field work and business management.

Again, argument pro and con seems unnecessary.

If a total theatre investment of hundreds of millions isn't worth this annual premium for protection when protection is so plainly necessary, then this investment, however huge, is a mighty shaky one. Bankers and legislators will so regard it.

And if national exhibitor organizations cannot be adequately financed in this way—that is, by its own members—then there is no hope for national exhibitor organization.

* * *

Just recently group insurance has been contracted for by several and various organizations in New York City, organizations quite similar to a national exhibitor organization. The saving effected is a large one. Here, offhand, is an economy that, in itself, would justify an organization with a sound budget.

This, however, is a small item compared with a modification of the oppressive admission tax —a tax that can only be adjusted by an organization with compelling figures and membership.

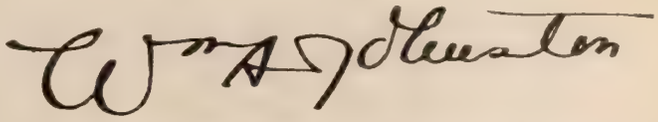
* * *

We heartily favor, too, the idea of putting such a national organization, soundly financed, into the hands of capable business managers, men who can and will run it on strictly sound business and unselfish and non-political principles.

* * *

Such an exhibitor organization can talk to Congress, to State Legislatures, to bankers and to the aggressor within this industry.

And the time has come to *talk*—with sanity and facts but also with *strength*.



PICTURES AND PEOPLE

GRAVE menace is contained in the bill now before the New York State Assembly in Albany, authorizing the use of standard width motion picture film in portable and home projectors, the only restriction being that the use of non-inflammable (cellulose acetate) film is required.

This offers a rather striking contrast to the recent procedure in the convention of fire underwriters held in Ottawa, Canada, where the reverse extreme was considered for the enactment of a law to prohibit the use of all inflammable film, the contrast being that the proviso in the New York legislature bill for use of acetate film only gives absolutely no assurance that this provision will be followed, there being less than 1 per cent non-inflammable film now in circulation. There is no question but what inflammable film will be used in 99 per cent. of the machines in the portable or home projectors, providing these machines are built with the proper mechanical specifications to permit the use of standard width film. A bill such as this either bespeaks of utter ignorance on the part of its originators and sponsors or else indicates that there is material commercial gain to be made. This bill would submit the amateur motion picture user to extreme fire hazard and permits no grounds for defense of such legislation.

* * *

THE uses to which a motor electric light plant may be put was demonstrated in fine form in Providence the other night when the electric light plant went out of commission. The Hotel Biltmore needed juice to keep the basement dry, to light exits, the lobby and manipulate the electric apparatus in the kitchen. A resourceful engineer thought of the mounted equipment of the Coronet Film Company. Gordon Burnham, the manager, was pulled out of bed at 2 a. m., took his automobile equipment to the hotel, hooked onto the main cable in the hotel and furnished electricity for six hours, until the electric lighting company had the power on again.

* * *

JACK CUNNINGHAM had his Big Night recently at the Criterion, New York. He started in at eleven-thirty and spoke right into St. Patrick's Day and dwelled upon the monumental task of adapting "The Covered Wagon." He explained the scenario was of such large proportions that the pages, if laid end to end, would reach from Broadway to the Three-Mile Limit in the Pacific.

* * *

LEON J. Bamberger of Paramount postcards from Mexico City that the National theatre will be the finest in the world if it is ever finished. Work started during the Diaz administration and was interrupted by every revolution which has swept over Mexico. Equipment includes $40,000 Tiffany glass curtain. Mr. Bamberger is in the Mexican capital on an intensive exploitation campaign in behalf of the Olympia theatre, a three thousand seat house. The exploiteer says that this theatre would put many of our first run theatres in the shade. The picture of the National certainly shows it up as a rare piece of architectural splendor.

* * *

ARTHUR S. KANE, who has been covering the best golf courses in Florida the past six weeks, has returned to New York and his swivel chair.

* * *

WINFIELD R. SHEEHAN, general manager, and Sol Wurtzel, supervising director of productions for Fox, left Los Angeles, Tuesday, for New York.

PARAMOUNT'S "The Go-Getter," Universal's "Your Good Name," and Vitagraph's "Masters of Men," win the asterisks from the National Board of Review for the current week.

* * *

FROM the land of Tut-Ankh-Amen comes a postcard from Tom Terriss, the director, telling us that he is making a picture with an Egyptian setting.

* * *

A L. LICHTMAN reports progress by cable in establishing agencies for the distribution of Preferred Pictures in Europe where he has been traveling for the past six weeks.

* * *

W. D. GROSS, manager of the Coliseum theatre, Juneau, Alaska, was a visitor in Seattle recently where he made arrangements for pictures to play at his house during the coming season. Mr. Gross brought each exchange manager a pair of Alaskan moccasins as a souvenir of his visit. At his theatre he accepts the moccasins in lieu of money as an admission charge, and in addition to the pair which he gave to each manager, he brought in over one hundred other pair, which he sold to an Alaskan curio shop in the city—thus getting his admission price from the sale of the footwear.

* * *

NANOOK is dead! Word has just been received through Robert J. Flaherty, producer of "Nanook of the North," that the Eskimo has succumbed to the rigors of his harsh environment. The information came to Mr. Flaherty by the overland Hudson Bay route in a short letter from a fur trade companion in his arctic exploring expedition. Nanook had especially endeared himself to the explorer by his faithful services as guide through the trackless wastes of North Labrador.

Screengoers fortunate enough to see one of the most vivid and vital pictures of all time will remember Nanook as a mighty hunter, a skillful nimrod, and a natural born actor. May his soul rest in peace.

* * *

S. S. HUTCHINSON, president of the American Film Company of Chicago, who returned from London in February, is in town.

* * *

LORD CARNARVON wasn't alone in making his entrance into old Tut's tomb. Robert G. Vignola was right at his heels. Now look out for an exact reproduction of the Pharaoh's death chamber in the director's next spectacle. Mr. Vignola was like the small boy who parks himself on the circus lot so as not to miss anything. He camped outside the tomb for three days.

* * *

MR. and MRS. HERMAN HOLLAND are the proud parents of a daughter, Gretchen Morris, born March 31st, at the Nursery and Child's Hospital. Mr. Holland is the genial manager of the Teleview Corporation, promoters of the stereoscopic process.

* * *

BORN to Douglas Fairbanks at the Pickfair estate in Beverly Hills last week, a sprightly Jersey calf. Both Doug and the calf are doing well—except Doug is still terribly worried trying to find a suitable pasture for the little "moo-cow."

* * *

CHARLES C. BURR has returned to New York after a brief vacation at divers and sundry watering places.

LET us pay tribute to Robert McGowan, the sponsor for Hal Roach's terrible cut-ups, who are creating a big noise in the films these days. The "Our Gang" series of comedies places Mr. McGowan somewhere near the top as a dispenser of real unadulterated humor. Here is a man who has caught the true psychology of what constitutes the pre-adolescent days of tender childhood.

Hal Roach picked the youngsters with rare discrimination, giving us Sunshine Sammy and his lil' side-kicker, Farina, Mickey Daniels (of freckle fame), the Condon kid and Mildred Davis' brother—as well as the fat boy whose name slips our memory. But it has taken Mr. McGowan to assemble them in a realistic manner that never for an instant is a camera suggested.

It is as if we were looking unobserved upon a group of lively youngsters playing on a sand lot or the sidewalks of the city. What these kids do is entirely natural and spontaneous. They are not prococious, so they never irritate with their mischievous pranks. They execute their high jinks entirely unconscious of the camera and the ideas behind their efforts are truly juvenile of theme. If it's a take-off of a circus, they'll do it to the queen's taste; if it's a sample of how to avoid hard work they can pass the examination with the easy abandon of a tramp. The spirit of youth is abroad in these comedies.

At the Capitol last week, the audiences were shrieking with laughter over one of the series, "The Big Show," which takes the spectator on a trip through an infantile circus. A neat little number, but no better than "A Pleasant Journey," and "Giants vs. Yanks." The pieces are maintaining a high standard. Every child under ten and grown-up children will find instant response with Our Gang.

* * *

BETTY BLYTHE is sailing for Algiers sometime next month where she will be featured in the Graham-Wilcox production, "Chu-Chin-Chow," which will be filmed abroad. It is understood that many of the interiors will be made in England and, of course, the exteriors will be made with the original Oriental settings in and about Tunis. Miss Blythe has had experience with atmospheric pictures of the Far East, having been featured in "The Queen of Sheba."

* * *

L. J. SELZNICK is back from Atlantic City, improved in health and with new plans to be announced soon.

* * *

THE National Non-Theatrical Motion Pictures, Inc., of which Francis M. Hugo, ex-secretary of the state of New York, is chairman of the board of directors—a post which he recently accepted—will tender a luncheon to representatives of religious and educational bodies and of the general public to be held April 11 at the Biltmore. This organization serves the educational and religious institutions of the country with motion pictures that make an important contribution to the public welfare.

* * *

GUS S. SCHLESINGER, general manager of Warner Brothers foreign department, arrived this week on the Aquitania after spending six months abroad in the interests of the producers.

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THEODORE ROBERTS has had a wide variety of roles since he faced the camera many years ago, but never has he shown a finer cameo characterization than Grumpy in the picture of that name. Some may say that he isn't a perfect choice because Cyril Maude, who first interpreted the role upon the stage, could not be improved upon. Just because Roberts doesn't look like Maude, nor act like him should not be marked up against him. The point is he gets into the character of the irascible old man in such a realistic manner as to make you feel like walking up to the screen and shouting: "Hello, old-timer!"

It is a different Roberts from the man you've seen in "The Old Homestead" or Wally Reid's auto stories. Only an actor endowed with the highest expression of pantomime—one able to understand and feel a role—can establish his are so thoroughly. Our respects to Theodore Roberts.

* * *

WE'RE not sending this into F. P. A. We are giving it to you direct. You who run may read. In Orland, California, the exhibitor has a sign painted and stuck up on the entrance door of the show shop, which reads "TO ALL FILM MEN—THIS THEATRE IS BOOKED FOR THE NEXT SIX MONTHS—MANAGER."

* * *

S. BARRETT McCORMICK has arrived at Oakland, California, and, among his first official duties, writes for his Empy News.

* * *

J. I. SCHNITZLER and Nat Rothstein are on their way to French Lick, Indiana, for a short vacation, where they will practice their golf strokes to prepare for the next film tournament.

* * *

NANTUCKET ISLAND, inured as she has been in past years to being frozen in and cut off from the rest of the world for several days and even weeks at a time, found it a little harder recently when she had eight days of it. You see they got frozen up with only enough movie reels for one show, and everyone saw that on Monday night. Then the movie house closed up, until Old Man Winter, censor extraordinary, decided that they had had time to digest that picture. He eased up a little and permitted the S.S. Sankaty to break through the ice to New Bedford. She returned with more pictures, which were as enthusiastically received as the renewed supply of meats and other foodstuffs, which were running low.

* * *

HARRY CARR, who formerly looked over the scripts for D. W., but who at present is a feature writer for the Los Angeles Times, waxed vitriolic in a recent article. Among other criticisms he wrote: "As a general thing the stories that appear on the screen are beneath contempt. They are changed around until they are senseless and pointless." He blames the New York Home Offices for emasculating worth-while fiction.

* * *

E. G. PATTERSON, of the Standard Film Laboratory, Los Angeles, is in New York on business and leaspure.

* * *

VIVIAN MOSES, director of publicity for Fox, has returned to New York after an extended stay on the Coast.

East Missouri M. P. T. O. A. Elects

I. W. Rodgers, Popular Exhibitor, Named Division's First Permanent President

I. W. RODGERS, who owns picture houses in Poplar Bluff, Mo.; Cairo, Ill., and other points, was selected as the first permanent president of the newly formed Eastern Missouri division of the Motion Picture Theatre Owners of America at the organization convention held in the Elks' Club, St. Louis, on Tuesday, March 27. About seventy exhibitors were in attendance, a very large number being from out of town.

Unlike some gatherings of exhibitors the Eastern Missouri convention did not waste much time on inconsequential matters, and politics occupied a rear seat. A resolution favoring the repeal of the Federal tax on admissions below 50 cents was passed, and another resolution places the organization on record as against permitting singers who boost songs controlled by the Society of Authors and Composers to appear in the theatre of the members. Congress will also be asked to knock out the music tax.

A third resolution was directed against the deposit system and the national organization is requested to work for the repeal of the present methods of requiring deposits on films.

Joe Mogler, president of the St. Louis Motion Picture Exhibitors' League and a national vice-president, presided at the opening of the convention, and in a short talk told of the aims and objects of the new body. He said that the national officers believed better results could be obtained by dividing Missouri into two districts, because the exhibitors of the state purchase their films from both Kansas City and St. Louis.

At noon business was dispensed with long enough to enjoy a bountiful repast prepared by the St. Louis league for their guests.

In addition to Rodgers the other officers elected by the convention were: First vice-president J. F. Rees, Wellsville; second vice-president, Charles Goodnight, De Soto; third vice-president, J. E. Smith, Eureka; fourth vice-president, Mrs. M. J. Moore, St. Charles; fifth vice-president, R. Stemple, St. Charles; treasurer, Fred W. Wehrenberg, St. Louis; secretary, L. C. Hehl, St. Louis, and sergeant-at-arms, Charles Warner, St. Louis.

The executive committee will be composed of the president, vice-presidents, secretary, treasurer and Spyros Skouras, St. Louis; W. O. Reeves, St. Louis; Tommy James, St. Louis; Hector M. E. Pasmezoglu, St. Louis; W. A. Boyd, Louisiana; Jack Truitt, Moberly; Joe Mogler, St. Louis; A. C. Norwein, Bonne Terre, and Oscar Lehr, St. Louis.

National convention delegates are: Joe Mogler, Hector; M. E. Pasmezoglu, Oscar Lehr, F. N. Hoelzer, St. Louis; L. C. Hehl, I. W. Rodgers, Fred W. Wehrenberg and Spyros Skouras. Alternates: Mike Nash, St. Louis; A. C. Norwein, R. Stemple, Charles Goodnight, Mrs. William Young, St. Louis; J. M. Pratt, Fulton, Mo.; Jack Truitt and W. O. Reeves.

Film Stealing Increases Around Albany

The stealing of film in Albany and vicinity has reached serious proportions. At least one exchange has decided to make no more film shipments, unaccompanied, by trolleys out of Albany. Owing to the fact that interurban service reaches many neighboring towns, exhibitors in this section have formed the habit of telephoning the exchanges for short subjects, and requesting their shipment on some outgoing car. The conductor on these cars invariably refuses to sign a receipt, and as a result, several reels have turned up missing during the last few weeks.

The Pathé exchange last week lost a seven-reel feature, "Silas Marner," as it was being brought from Troy, by light truck. The film had been shown at the Troy Orphanage, and left at the Lincoln theatre for convenience. It was picked up there, but disappeared from the truck which the driver had left for a few minutes while he was getting a lunch in a nearby restaurant. The theft was reported to the police.

Adverse Oklahoma Bills Retire with Session

THE Oklahoma Legislature adjourned sine die, Thursday, March 29th, without having passed the Sunday closing law or the outlaw law, known as the Clara Smith Hammon, on the Jesse James-Dalton Brothers type of films.

The Legislature may reconvene in special session and pass both bills; otherwise they are dead for the next two years.

Bill Would Place Ban on Traveling Carnivals

Under the terms of a bill recently introduced in the Pennsylvania Legislature at Harrisburg by Assemblyman Franklin Spencer Edmonds, of Philadelphia, traveling carnival companies would be prohibited from exhibiting in that State, as being "detrimental to the public peace, public health and public morals."

The bill has the backing and earnest support of the State Department of Health, which believes it would be more effective than the self-imposed censorship proposed by the carnival companies themselves.

Motion picture interests in Pennsylvania long been opposed to the traveling carnivals, many of which have introduced gambling and other catch-penny devices.

The bill defines a traveling carnival company as "any itinerant organization or aggregation by whatsoever name, moving about the country on railroad cars, motor or horse propelled vehicles, giving performances or exhibitions for pay in one or more tents, wagons or other enclosures and having with it concessions such as are commonly called doll, blanket, knife, umbrella and Teddy bear racks, games of chance or games of so-called science and skill, whether or not all or part of such shows or devices are under separate ownership or under one ownership or under one control."

The bill makes it a misdemeanor for anyone to operate such a company in the State, and upon conviction a violator is subject to a fine of not less than $100 or more than $300, or to undergo imprisonment of not more than six months for each offense.

S. M. P. E. Convention Program to Provide for Members and Guests

INTERESTING information comes to the editor concerning the Spring Meeting of the Society of Motion Picture Engineers to be held at Atlantic City, N. J., May 7th-10th, 1923, which promises four days of instructive as well as entertaining sessions, for both the members and their guests.

Excellent hotel rates have been obtained for the members of the society, and their families who will attend the convention. Registration cards for the hotel will go forward within a very short time. The ladies will have a special program prepared with a final farewell tea at the Country Club Thursday noon.

It is expected that the promise to produce a radio transmitted picture by some of the members will be fulfilled at this meeting. For the Educational Field, we can say that the Symposium on Home Motion Picture Equipment will be held on Tuesday, May 8th, at which session ten papers will be discussed.

The tentative program begins Monday, May 7th, with registration, the President's address, reports of the various committees and the reading of papers concluded by a get-together luncheon at about 5:30 P. M. Tuesday, the 8th, brings forth the symposium on home motion picture equipment which will be followed by the reading of ten papers which will possibly carry the sesson well into the early part of the afternoon after which the Society will adjourn for the afternoon to visit the Million Dollar Pier and witness a net haul. Wednesday will include the reading and discussing of papers with a banquet in the evening. Thursday is the last day of the convention, the business session closing at noon.

Ohio Sunday Opening to Be Put Up to Voters

After the House Judiciary Committee of the Ohio lawmaking body had refused to hold a public hearing on the Ramey Bill providing local option on the question of Sunday motion picture performances, Samuel Bullock, Cleveland, of the public service department of the Motion Picture Theatre Owners of Ohio, declared that Ohio motion picture exhibitors intend now to carry their campaign for legalized Sunday movies before the voters of the Buckeye State.

The bill is slated for death before the committee. It would prevent the stopping of Sunday shows in municipalities where theatres are now open, except through referendum, and would prohibit Sunday shows where there are now none without legislative action.

In regard to the action to be taken by Ohio motion picture men Samuel Bullock is reported as saying: "Initiative petitions will be circulated and the matter of Sunday movies put to voters of the state."

Exhibitors Lay Plans To Finance M.P.T.O.A.

Chicago Meeting Arranged by Michigan Owners Urges Strengthening Organization

THE Motion Picture Theatre Owners of Michigan assumed the initiative last week in an effort to weld together all forces of the M. P. T. O. A. and those not now connected and make of it a really all-powerful organization which will function as a well-oiled machine in every city in the country. The move was a non-political one, and the action was taken only with the idea of re-establishing the organization on the same high plane or even more extensively than it operated at the time of the Cleveland convention three years ago.

Representative exhibitors from seven states were called together by the Michigan organization at the Sherman House in Chicago for the purpose of discussing plans for re-financing the body and to submit those plans to the national organization at its coming annual session in Chicago. The states represented were: Minnesota, Wisconsin, Indiana, New York, Nebraska, Illinois and Michigan.

There was no criticism directed at any of the present officers, nor were politics discussed. Michigan exhibitors, realizing that the national body was not functioning as effectively as it might under better financial conditions and a more extensive organization, suggested renewed efforts to create or revive interest in those cities which have been lax or entirely inactive in the affairs of the parent organization.

It was the sense of the meeting that the financing of the national organization must be done by exhibitors of the country who are convinced of the necessity of the parent body. The statement was also advanced that there were one thousand exhibitors in the United States who will pay a minimum of one hundred dollars each for the first year to give the national officers something to work with, and a chance to do the many things that must be done.

The necessity of an experienced organizer to work with the president and board of directors was also emphasized. This organizer, it was suggested, need not necessarily be of the motion picture industry, but a man thoroughly experienced in his own line, whose duty it would be to circulate among exhibitors of the United States and among them arouse interest in or perfect organization for the benefit of the national body. This man, who would have the assistance of a business manager, would spend his entire time in the field.

Under the plan assistance can be given states not now organized so that they will function efficiently as state bodies, and in turn support the national organization.

The meeting was opened by W. S. McLaren, president of the Michigan organization, who was elected permanent chairman. He made it plain that at no time during the meeting could personalities or politics enter into the discussion. He introduced H. M. Richey, general manager of the Michigan organization, who outlined the plan that was later indorsed.

It was the intention of those present that the meeting be constructive, that they should go back to their respective states to get to the National Convention at Chicago representative exhibitors who, realizing the vital necessity of national organization, should make the idea a reality.

Before the meeting closed, a resolution was adopted unanimously thanking the Motion Picture Theatre Owners of Michigan for taking the initiative for so worthy a purpose.

Those present were Claude Cady, James C. Ritter, W. S. McLaren, A. J. Kleist, J. R. Denniston, E. S. Brewer, Glenn Cross and Harvey Lipp, of the M. P. T. O. of Michigan; Howard Smith, of Buffalo, N. Y.; Fred C. Seegert and Joseph G. Rhode, of the M. P. T. O. of Wisconsin; J. J. Rubens, Louis Frank and W. W. Watts, of the M. P. T. O. of Illinois; W. A. Steffes, Theodore L. Hayes and C. H. Hitchcock, of the M. P. T. O. of Minnesota; G. G. Schmidt, of the M. P. T. O. of Indiana; and A. R. Pramer, of the M. P. T. O. of Nebraska. Invitations were extended to other representative exhibitors in other states, who found it impossible to be present.

Reports that the Board of Directors of the Motion Picture Theatre Owners of America have been called to meet in Chicago on April 18th and 19th to consider action taken by exhibitors at the meeting of March 28th are unfounded.

The Illinois Motion Picture Theatre Owners will hold their annual convention at the Sherman Hotel, Chicago, on these dates, but no call has been issued to the national directors to meet at that time.

Thos. H. Ince Personally to Direct One Film a Year

WORD from the Coast advises that Thomas H. Ince will direct personally one production a year. The first subject which will receive the personal handling of Ince is to be "Country Lanes and City Pavements," written by John Fleming Wilson. Madge Bellamy will head an all-star cast in this picture. Bradley King will write the continuity. The production will be released by First National.

At the same time that he is directing, Mr. Ince, it is stated, will retain supervision as in the past over the remaining pictures being made under his auspices. Ince's resumption of the megaphone is noteworthy in view of the fact that for the past seven years he has confined himself to executive administration and supervisory capacities. His last personally-directed work was "Civilization."

Besides "Country Lanes and City Pavements" the following subjects are scheduled for production under Ince's auspices during the coming season:

"Her Reputation," by Bradley King and Talbot Mundy, featuring May McAvoy under the direction of John Griffith Wray; Vaughan Kester's "The Just and the Unjust," also to be directed by Wray; and "Unguarded Gates," with Madge Bellamy in the stellar role.

Golf Bug Hits Industry as Spring Arrives

THE Spring golf fever in the industry has already set in and clubs are being tuned up. The annual handicap event of the Western Motion Picture Golf Association is set for April 8th at the California Country Club course at Culver City. President Nat Deverich and Secretary Jessen announce eighteen holes of medal play for the championship cups.

The eastern contingent is looking further into the future and has set the date for the annual Spring event for June 5th at the Belleclaire Golf Club course at Bayside, Long Island. Details of the latter event have not yet been worked out but will be announced shortly.

Knickerbocker Defendants Get Adverse Ruling

Motions by Architect Reginald W. Geare, John H. Ford and the Union Iron Works to dismiss complaints naming them co-defendants in about fifty suits resulting from the Knickerbocker tragedy last year, were dismissed in the circuit division of District Supreme Court by Justice A. A. Hoeghling at Washington Wednesday last. They must plead to these suits, and all others, on the calendar, resulting from the same accident, he ruled.

"A cause of action is stated in the declarations of damages," the court held, "and defendants must plead to these causes." This decision held the theatre company that promoted the building prior to getting H. M. Crandall to operate it, and the District of Columbia, equally responsible with the above named defendants. All defendants had pleaded a mis-joinder of causes and actions in their demurrers.

Attorneys Charles A. Douglas, Joseph W. Cox and Conrad H. Syme, for the victims, maintained "there was a continuing and successive liability among the architect, iron man, and building inspector, and that all contributed to the defective building, whose collapse had caused the deaths and injuries."

As matters stand now, the defendants are forced by the court to fight out every one of the fifty damage claims.

Standard Time League Is Milwaukee Winner

The Standard Time League organized by theatre owners in Milwaukee for an active campaign against daylight saving was victorious in the election April 3 when the referendum vote to repeal or retain the ordinance was the issue.

The vote favoring the repeal was 34,610; against, 24,510. The big majority of the victory came as a surprise. The Federated Trade Council, Milk Producers and others lined up with the league to oppose the daylight saving committee working with local clubs and stores.

Operator Gets 3 Years in Iowa Acid Throwing

Mayo W. Paden, president of the Omaha lodge of motion picture machine operators, was found guilty last week of conspiracy in connection with the throwing of obnoxious chemicals in the lobby of the Liberty theatre at Council Bluffs, Iowa. He was sentenced to a term of three years in the Fort Madison penitentiary. A motion for a new trial was denied, and his bond fixed at $3,000 on appeal. The penalty is the maximum one.

W. Missouri, Kans. May Consolidate

Convention of M.P.T.O. Considering Proposition to Amalgamate Forces

MACHINERY which may result in the consolidation of the Western Missouri and Kansas units was set in motion at the semi-annual convention of the M. P. T. O. at Kansas City, Wednesday. The convention, although only a one-day affair, was one of accomplishments and was attended by Sydney S. Cohen, W. A. True, Connecticut; W. D. Burford, Illinois; Charles A. Lick, Fort Smith, Ark., third vice-president of the national organization; and Michael O'Toole, chairman of the public service committee of the M. P. T. O. A.

A motion to adopt a resolution urging Mr. Cohen to enter the field for re-election, was introduced by Lawrence Goldman, former secretary of the Missouri body. No sooner had the motion been introduced than Mr. Cohen sprang to the floor and asserted that he had made it plain he did not desire to run for office again. Mr. Cohen took the floor alternately, making short talks at intermittent times.

"I hope there will be ten good presidential candidates at the national convention," Mr. Cohen continued, "and I suggest you enter the names of Charles Sears and R. G. Liggett, presidents of the Western Missouri and Kansas organizations respectively, as candidates. Don't be fooled at Chicago by those opposed to independent theatres."

A committee appointed by the Missouri body will meet with a committee to be appointed by the M. P. T. O. of Kansas at the Kansas convention in Wichita, April 16 and 17, to consider the consolidation of the two units. The same committee, composed of Jack Truitt, Sedalia, Mo., chairman; A. M. Eisner, Kansas City; W. P. Cuff, Chillicothe, Mo.; T. C. Goodnight, Warrensburg, Mo.; and S. E. Wilhoit, Springfield, Mo., was appointed to frame a constitution and by-laws for the Western Missouri body, as well as to name a business manager. It was voted that President Sears be empowered to name eight delegates to the national convention.

Resolutions endorsing the Theatre Owners' Distributing Corporation, the action of the M. P. T. O. A. in refusing the uniform contract, the work of Sydney Cohen and other national officers and the Motion Picture Palace of Progress to be at Chicago, were adopted.

Due to the fact that Cohen and his party were forced to leave early for the Nebraska convention at Omaha, Thursday, the banquet was called off. No officers were elected, an election not being due until the next convention.

M.P.T.O. Kansas Prepares to Incorporate

INCORPORATION papers are being prepared for the M. P. T. O. of Kansas by Samuel Handy, attorneys for the organization, and will be ready to submit to the semi-annual convention when it convenes at Wichita, Kans., April 16 and 17.

The Kansas association previously has experienced some difficulty in having corporation papers completed, but this time there will be no "hitch," according to C. E. Cook, business manager. No theatre owner can be a stockholder unless he is a paid up member in the organization which, of course, will become a protective organization upon incorporation. Stock certificate shares may be ready for distribution at the convention. Shares will be sold at a nominal price. Many prominent legislators will attend the convention, several of them being speakers.

Congress May Establish U. S. Picture Bureau

Fred E. Hamlin, newspaper editor, who brought the motion picture of the "Ex-Kaiser in Exile" to this country last winter, and is distributing through the Hodkinson exchanges, tried to get a print of it accepted by the U. S. Government for the permanent historic record of the late war. President Harding, as the nation's chief and as a publisher, publishing the Marion Star, attended a private view of the film at the National Press Club last fall, approved the picture, but regretted the Government's inability to accept the film, because there is no custodian or suitable storage place for films.

The Government film production and distributing units at Washington and in the field are inadequate, widely scattered, and devoid of any facilities for the storage and duplication of historic films. All this led to a statement by Senator Walsh of Massachusetts Monday last, in which he said that "Legislation authorizing the Federal Government to collect and preserve motion pictures of historic events, may be introduced by me, in the 68th Congress."

Washington Fire Causes $250,000 Damage

Damage estimated at $250,000 resulted from fire in the Army Air Service hangars and photographic laboratories at Bolling Field Saturday, March 31. The fire is reported to have been caused by the spontaneous combustion of a roll of films, bursting into flames, while in the process of being developed. The spool of celluloid was blown from its spindle, the 500 feet of film filling the laboratory of Aerial Photo Section No. 3 with fire and smoke.

The flames quickly spread to hangar No. 8, destroying the hangar also. Several new airplane engines on testing blocks, in the hangar for experimental purposes, were destroyed before the fire department arrived.

O'Reilly in Albany for Balance of Session

Charles L. O'Reilly, of New York, president of the Motion Picture Theatre Owners of New York State, and Samuel I. Berman, secretary of the same organization, arrived at the Capitol in Albany, N. Y., last Monday night, and from now until the present session of the legislature concludes will be more or less along legislative corridors. During Monday night's session of the Senate, Mr. O'Reilly and Mr. Berman occupied seats on the floor of the Chamber, watching the proceedings with much interest.

Mr. O'Reilly stated that he was primarily interested in two bills affecting the motion picture interests.

So. California Exhibitors Elect Officers

FRED MILLER, of the California theatre, Los Angeles, was elected president of the Motion Picture Theatre Owners of Southern California at the meeting held April 3rd. Voting by acclamation the following were placed in office:

Fred Miller, president; W. W. Whitson, San Diego, and James Sams, Ocean Park, vice-presidents; Glenn Harper, Vermont theatre, Los Angeles, secretary; Ben Bernstein, Savoy theatre, Los Angeles, treasurer; C. E. Walker, Santa Ana; D. D. Vanderlip, Inglewood; H. J. Siler, Whittier, and Harold C. Arthur, West Coast theatre, directors.

Brookline May Open Door for Pictures

Brookline, wealthy and exclusive suburb of Boston, which has banned motion pictures since they were first heard of, bids fair to open the doors and grant license for theatre construction. Commercial pictures have been turned down time and time again.

There are two petitions for the construction of theatres before the Board of Selectmen, one from Horace Gray, who wants to build a theatre at Coolidge Corner, and another from Daniel J. Daley, who wants to put up a house at Brookline Village, as the official centre of the town is called. A third petition is expected any day.

At a meeting last week the Selectmen voted to put the question to a referendum at a special election which had been called to fill a vacancy in a town office for April 24. They have provided that the result of the referendum shall not be absolutely binding on them, but they have stated that if the citizens vote to let them in it will practically clinch the matter.

Serials Much in Favor Among Chinese

Although British and French interests control practically all the motion picture trade in Peking and Tientsin, 80 per cent of the films shown in these two cities are American, according to the Specialties Division of the Department of Commerce. Patrons of the movies in these two cities are made up of the better class of Chinese as well as the foreign population.

News reels are shown at almost every program, and the drama and comedy are very to be one of America's foremost artists, will devote his time to the preparation of some artistic lobby displays.

Would Put Censors Under Public Instruction

The new Code for the State of Pennsylvania, designed by Governor Pinchot for the reorganization of the State government, as just made public, would place the State Board of Motion Picture Censors under the department of Public Instruction. The code has just been introduced in the State and it likely will be the subject of much controversy.

At present the Board of Censors, which examines and passes judgment on all films shown in the State is a separate agency not under control of any department.

New Regulations to Aid Industry in Russia

State Orders Radical Reforms in Order to Establish Country Among Film Leaders

THROUGH new State regulations imposed on the industry in Russia that country hopes to become established among the leading nations as a selling and producing market. Radical changes have come about, according to the Deutsch-Amerikanische Film Union, that will purify the atmosphere that has been surrounding conditions there and properly organize the producing and distributing units. Although the Russian film industry has been growing with extreme rapidity lately, nevertheless it proved unable even to create a somewhat suitable organization, or to keep out undesirable elements. Thus it was possible for 500 firms who hire out films to establish themselves in Moscow where, in consequence of its traffic conditions, there are scarcely 1,500 picture theatres.

Henceforth a decree, issued by the Council of People's Commissary, places the Russian film industry on a new legal basis. One of the reasons for this order was the frequent infringement of the license law, such as smuggling and other offenses. This decree aims at the consolidation and sane development of the Russian film trade by a new arrangement that will also enable the foreign industry to cooperate.

The new law and the order for putting it into effect decrees: The film should be considered as means of instruction and as a work of art. Hence the All-Russian Photo-Cinema Co. will be placed under the Commissary for Art and Education as a central organization for film renting and for adjusting all the matters of the picture theatre. It acquires (under the name of Goskino) the right of a legal body and will pursue its work by attracting the local and district educational organs.

A central office will be established at the Commissary for Art and Education with the principal object to investigate the origin of the films. For showing uncensored films the renter, as well as the owner, will bear responsibility, according to provisions in the penal code. Uncensored films, if shown, are, as it is the case with smuggled ones, confiscated and become state property without compensation; also the copies and the license, if such are in possession of the smuggler or lender.

Henceforth a permit from the Goskino is necessary for private enterprises, and must be renewed monthly. The permit, however, if granted, can only be revoked if the private enterprise has repeatedly violated the laws, applying to kinomatograph theater and if it was lawfully sentenced.

Private enterprises that are producing in Russia or perform suitable work for the production process have forthwith the right to hire foreign films and those belonging to others to an extent many times exceeding the value of their own production.

Where theatres are not leased by private enterprises, they are run by the Goskino, or by local educational institutions.

Import and export are directed conjointly by the Commissary for Foreign Trade and by the Commissary for Art and Education. Negotiations for concessions with foreign firms must be approved by these commissaries. The film administration for Soviet Russia appointed the "Industry and Handels—A. G." The International Workers' Relief Committee for Soviet Russia, through its general agency, the Deutsch-Amerikanische Film Union A. G., to enter into negotiations with American and West European firms, and the negotiations are progressing favorably.

Prominent representatives of the Russian Film Trade—representatives of private undertakings, as well as those of state organizations—have already arrived in Moscow, and others are on the way. According to the spirit of these negotiations the Dafu will endeavor to set right, as far as the law permits, the difficulties which might have arisen to foreign firms owing to the former ignorance of the conditions of the Russian film.

Within the next few weeks the first new films from Moscow will be shown in western Europe picture theatres. They will present a new attempt to reach a high artistic level of art on the screen. The members of the Moscow Art Theatre have endeavored to transfer that to the screen, which may be considered the supreme attainment of their dramatic art; the portrayal of real life, and to depict it with all the special means at the disposal of the screen.

The actors have drawn on Russia past and present, on sagas and fiction for the material of their films. But they endeavor to avoid rendering the original characters trite, by concentrating their acting on the essential of each conflict and epoch. It has been of great value to them that they were able to develop a completely harmonious style during the years of their mutual work. And thus in Europe they are perhaps the first to possess a real "ensemble" for the screen also.

Hitherto Russia and the Russian character have often been imitated in films, but hardly shown correctly. The first of these films screened by the Moscow Film Co. "Russ" under the stage management of Shelyabushsky, Sanin, and Starewitch are "Polakushka" (after Leo Tolstoi), "Peter the Great," and the two legends of "Yola," and "Satan's Defeat."

The exclusive rights are vested in the Soviet Film Department, which disposes of them through their general agents, the Deutsch-Amerikanische Film Union A. G.

Cohen Again Endorsed for M.P.T.O.A. Presidency

AT a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, held at the Hotel Vendig, on March 16, Sydney S. Cohen was unanimously endorsed for re-election as President of the M. P. T. O. A. This territory, which has always been a strong Cohen supporter, and last year at Washington cast the largest vote for his election, is the first exhibitor body to come out for his re-election at Chicago in May.

In the face of Mr. Cohen's often repeated declaration that he is not a candidate for re-election, Pennsylvania is grooming a native son in the person of M. E. Comerford, should Mr. Cohen adhere to his decision. Mr. Comerford controls over 50 theatres in Northeastern Pennsylvania and Southern New York and, although he has always shunned the limelight, is today looked upon as one of the leading exhibitors in the country.

N. Y. Musicians Strike, But Return to Work

Internal strife in rival musicians' unions in New York City caused a one-day strike in the Capitol and Criterion theatres last Monday. Neither house was responsible for the walkout.

The battle was brought on largely in a desire of the two unions to gain control over the 13,000 musicians in the city. The Musical Mutual Protective Union and Associated Musicians of New York, Local 810, are the rival organizations. The latter has an agreement with managers that does not expire until September. The M. M. P. U. has no such agreement. The M. M. P. U. was suspended from the American Federation of Musicians two years ago and the two have been rivals since.

The immediate cause of the strike was the discharge of the Capitol drummer by Conductor Erno Rapee at the request of the Federation local. The other members of the orchestra walked out on instructions, as did those of the Criterion, six of whom had been discharged for non-payment of dues.

It is contended that the strike was forced in an endeavor to discredit the Federation with the managers and to bring about a breach in their agreement. The men returned to work Tuesday pending a meeting which will probably result in an amalgamation of the two unions, many of the musicians already being members of both.

New Companies File with State Secretary

Motion picture companies filing papers with the secretary of state during the past week show the following directors and capitalization: East and West Trading Corporation, $50,000, Samuel Silver, J. Berdais, New York; A. R. McDermott, Jersey City; Baron Film Sales Co., Inc., $500, Alexander Baron, Rae Baron, Brooklyn; L. H. Allen, New York; United Theatrical Producers' Corporation, $10,000, Mark Nathan, Brooklyn; H. L. Jacobson, Alexander Aaronson, New York; American Institute for World News, $50,000, L. F. Brown, M. Peters, E. J. Powers, New York City; DeForest Phonofilms, Inc., $50,000, Herman Bogdish, Aaron Powsner, H. A. Deimel, New York; Ogden Operating Corporation, $20,000, Emanuel and E. J. Glick, Max Berger, New York.

New Montreal House For Famous Players

Famous Players are adding to their holdings in Montreal, Canada. The Loew theatre has come into their control, and they also have the Capitol and St. Denis. The Pantages franchise for Montreal is held by N. L. Nathanson, managing director of Famous Players Canadian Corporation, and it is thought Pantages vaudeville will supplant Loew's.

Penn. Measure Affects Operators

Penn. Solon Would License Operators And Regulate Projection Conditions

RADICAL changes in the Pennsylvania code governing the use and operation of motion picture machines and the licensing of operators are proposed in a bill offered in the lower House of the Legislature at Harrisburg by Representative John E. Kunkel, of Westmoreland County, with the backing of Dr. Royal Meeker, State Commissioner of Labor and Industry.

The measure calls for changes in the code of May 1, 1909, whereby the State will receive fees for the examination of operators. Under the plan now in force the State examines operators and grants licenses in all parts of Pennsylvania except Philadelphia, Pittsburgh and Scranton. These cities are exempted in the new bill because they have their own electrical bureau that examines operators.

The Kunkel bill eliminates all provisions relating to the construction of booths in theatres where pictures are regularly shown and provides for projection rooms of fireproof construction. In cases where there are no projection rooms portable enclosures instead of portable booths, now permissible under the law, are allowed.

The bill provides that where carbon arc lights are used operators must be examined by the department, and they will be granted a projectionist's license if found competent. The fee for the examination is fixed at $4, and successful candidates must pay $3 additional. The license is issued for one year and renewals will cost $2 annually. Operators now holding licenses will be granted new licenses for $3 without examination. No operator can be under 18 years old.

The fee for apprentices, who cannot be under 16 years old, is one dollar, with 50 cents for renewals. Where incandescent lamps are used the fee is $2 for examination and $2 more for successful candidates, with $1 fee for annual renewals. The minimum age limits for these operators also is 18 years. All fees are to be paid to the Commissioner of Labor and Industry, who will turn the money over to the State Treasurer.

FAKIR FORGES WILLIAM A. JOHNSTON'S SIGNATURE

WE are advised by E. O. Smithies, manager of the Allen theatre, Kingston, Ontario, that a salesman representing the "Monarch Feature Films" of Rochester has been victimizing theatre managers and merchants in and about Kingston on a fake film advertising proposition and that he was aided in selling his idea by what purported to be a letter from William A. Johnston, editor of Motion Picture News, endorsing the proposition.

Mr. Johnston never wrote such a letter, never heard of the concern or the salesman and warns all exhibitors to be on the lookout for the man.

It is assumed that Mr. Johnston's signature has been forged by use of the signature cut appearing in connection with the editorial in each week's Motion Picture News.

According to Mr. Smithies, warrants for the arrest of the fakir are now out, the charge being trying to obtain money under false pretenses.

Information concerning the man or concern will be appreciated at this office.

Penn. Senate Prohibits Daylight Saving

The Derrick bill, favored by the motion picture interests of Pennsylvania, and prohibiting the establishment of daylight saving time anywhere in the state, has been passed finally by the State Senate in Harrisburg, and has been sent to the lower House for consideration.

This bill prohibits the passage of local ordinances in any city or other municipality of the State establishing any except standard time. Efforts, vigorously supported, to amend the bill so as to exempt Philadelphia, Pittsburgh and Scranton, and to exempt Allegheny and Philadelphia counties from the provisions of the proposed act were rejected in the Senate.

All-Star Cast Talks at A.M.P.A. Meeting

At the weekly meeting of the Associated Motion Picture Advertisers held on Thursday, an all-star cast was presented.

Vice-president Shapiro was in the chair, and among the many who responded to his introductions were Professor James Melvin Lee, director of the School of Journalism at New York University; George E. Redman, of London; "Danny," of the Film Daily; Jack Bachman, of the Al Lichtman Corporation, and Ben Schulberg, of Preferred Pictures.

St. Louis Suit Settled Out of Court

William Goldman's suit against Famous Players-Lasky for possession of the Kings theatre, St. Louis, has been settled out of court. Goldman is remodeling the theatre and intends to open it as a picture house with 20 and 30-cent admissions on May 1. He originally planned to open on Easter Day, but the legal trouble held up his program.

He also has plans drawn for a $1,000,000 picture palace at Grand boulevard and Morgan street. He has announced that house will be completed in time to open on September 1.

Vice President of Loew's Theatres, Inc., Dies

C. E. DANFORTH, senior member of C. E. Danforth & Co., vice-president of Loew Theatres, Inc., director of several banks and large corporations and one of the leading financiers of the country, died at his residence in New York last week after an illness of several months. All in this industry who knew him deeply regret his passing. He was one of the few bankers who understood this business and his exceptional ability and sympathy were given freely to its problems.

Naked Truth Dinner Plans Well Under Way

With the final session of the entertainments committee of the A. M. P. A. extending well past midnight, and with rehearsals in full swing, all is now stripped and ready for the Naked Truth dinner scheduled for Saturday, April 28th, at the Biltmore, in New York. Extra fuel was added to the fervid rush for tickets when it was announced that Harry Raichenbach, the slender-formed young benedict, will act, or rather be himself, as master of ceremonies, and that S. L. Rothapfel has been corraled as director general of presentation.

Report has it that this year's Naked Truth is set to outstrip any previous A. M. P. A. effort. The big bosses and other executives of the infant industry are already on the list of those who have secured tickets to eat with the boys and "see themselves as others see them."

Exhibitors Wait Decision on Daylight Saving

Motion picture theatre owners in many cities and villages of New York State are anxiously awaiting some decision these days on the part of the respective municipalities over the question of daylight saving. According to R. V. Erk, who paid a visit to the Film Row in Albany the past week, a continuance of daylight saving in Ilion will probably result in a loss to all houses. Last year there was a twilight baseball league in full swing in Ilion for five nights a week, with the result that the theatres played to but slim crowds during the major part of the summer.

It is understood that Watertown has decided against daylight saving, but that Utica is still at odds, with the probability that whatever decision Utica makes, it will be followed by Ilion and other surrounding places.

Washington Children See Red Cross Pictures

Children from the Force School, Washington, were the guests of Harry Crandall and Mrs. Locher at a private view of the Red Cross, 1922, films showing child life and relief work in many lands. A number of diplomats were present and were introduced by Mrs. Locher to the children.

Views of American relief work in Czecho-Slovakia and views of the 1920 athletic congress or Sokol, the first in free Bohemia, were shown. One of the new native film producers, a rehabilitated war veteran, took all the Sokol pictures shown.

Fox Announces Releases for Week of April 8th

FOX FILM CORPORATION announces three releases for the week of April 8th, two of which are feature productions and the other a Sunshine Comedy.

"The Madness of Youth" is the title of the John Gilbert picture which is scheduled for release on April 8th. Jerome Storm handled the story which comes from the pen of George F. Worts, magazine writer. Billie Dove is in the role of the feminine lead, and the rest of the cast includes Dorothy Manners, Donald Hatswell, George K. Arthur, Wilton Taylor, Ruth Boyd, and Luke Lucas.

Shirley Mason will be seen in "Lovebound," previously announced under the working title, "Inside the Door" and "Balance Due," released April 15th. The story was written by George Scarborough and adapted by Josephine Quirk and Jules Furthman. Henry Otto directed. Albert Roscoe, star of many Broadway stage productions, will support the Fox actress.

"The Three Gun Man" will be the Sunshine Comedy for the week.

Six Metro Specials Will Star Viola Dana

A new series of six special photoplays, starring Viola Dana, will soon be produced at the Metro studios, stories having already been selected for the star. In addition, work on six new productions will be begun. Technicolor Pictures Corporation, makers of the first natural-color picture, "Toll of the Sea," will soon undertake another photoplay, using the same new color invention.

The foregoing program of activities was announced upon the arrival at the Metro studios in Hollywood of Milton B. Hoffman, Metro production manager, who recently returned to the Coast after an extended visit in New York, where he conferred with Metro executives regarding further production.

Scenes from Pathe's western, "When Fighting's Necessary," starring Leo Maloney.

Scenes showing Jack Mulhall in "The Social Buccaneer," a Universal Serial.

What Pictures Does Public Want?

First National Survey Brings Varied Response Regarding Pictures in Demand

DURING a three months' tour that included every First National exchange west of Chicago, F. M. Brockell, manager of distribution for First National, talked to hundreds of exhibitors, owners of chains of theatres, managers of big city houses and managers of small-town theatres.

He asked each exhibitor a question—the question that has been awaiting an answer these many years: "What type of picture do your patrons want?"

As a result of this canvass, Mr. Brockell returned to the New York office last week with an interesting and significant collection of opinions.

For the purposes of tabulation Mr. Brockell made the following classifications: Society drama, melodrama, crook or underworld drama, society comedy, rural plays, spectacles, costume plays, western, European, famous stage plays, famous books, star plays.

Mr. Brockell summarized his survey in the following conclusions:

Society comedies and dramas are first in demand in the large cities. Spectacles are not wanted, especially when they run beyond the usual feature length. Crook dramas and melodramas are popular in the smaller theatres of large cities and in small towns, but as a rule they are not favored for first run houses.

The western picture made on an elaborate scale appears to be gaining in popularity.

The tendency is to avoid star plays, unless the drawing power of the star has been thoroughly tested and found adequate in the exhibitor's locality. The prejudice against costume plays is passing, because of the number of recent successes classed as costume plays.

Adaptations of famous books and plays are popular, owing to the advertising behind them and the exploitation possibilities they offer. Rural plays are popular only in certain sections, usually the part of the country used as a background for the story. Everywhere exhibitors want pictures with what is characterized as human appeal.

In discussing this survey Mr. Brockell said: "It appears from these varied expressions of preference that there is not any ideal type of motion picture for the country at large. A really big picture must override all local conditions and prejudices, and for the others, it all depends upon what class of audience or section of the country you want to reach.

"I was particularly interested in learning that the fears felt for any story of a period necessitating the use of costumes were not well grounded. In fact, there has been a considerable change in this respect during the past twelve months, due, I think, to the pronounced success of a number of our favorite stars in pictures of this type. It is being proved that as long as a story is gripping and human, the audience does not object to clothes of an earlier period."

Lichtman Lists Releases for April and May

The Al Lichtman Corporation has listed the following Preferred Pictures for release during April and May: "Daughters of the Rich," a Gasnier Production from Edgar Saltus' novel; and "The Girl Who Came Back," a Tom Forman production, and an adaptation of the well known stage play by Charles E. Blaney and Samuel R. Golding. The cast for "Daughters of the Rich" is Gaston Glass, Miriam Cooper, Ruth Clifford, Ethel Shannon, Stuart Holmes and Joseph Swickard. The players in "The Girl Who Came Back" include Miriam Cooper, Kenneth Harlan, Gaston Glass, ZaSu Pitts, and Joseph Dowling.

Reports Normal Conditions Abroad

D. J. Mountan, Arrow's Foreign Manager, Submits Interesting Data

D. J. Mountan, general manager of the foreign department of the Arrow Film Corporation, this week submitted some interesting data, which show that the situation abroad is greatly improved.

"Foreign conditions," said Mr. Mountan, "are back to normal in practically all territories, with the exception of Germany and Austria-Hungary. These two territories, however, have lately been showing great interest in American productions and are doing some buying despite the very unfavorable rate of exchange. It is interesting to note the figures regarding the number of pictures made outside of Germany that were shown in Germany in the period of 1920-1921. The following figures, compiled by the Film Express, published in Germany, are of interest:

1920

Country	No. Film	Reels	Meters
U. S. A.	17	76	21,118
Denmark	3	14	4,041
France	3	6	2,911
Italy	14	73	25,530
Austria	29	132	43,812
Russia	2	5	1,176
Spain	1	6	2,078

1921

Country	No. Film	Reels	Meters
Argentine	1	2	537
U. S. A.	204	788	213,352
Denmark	87	282	86,192
France	33	51	11,658
Great Britain	4	11	2,903
Italy	92	434	133,617
Austria	173	757	262,431
Sweden	29	86	26,903
Switzerland	1	1	388
Spain	2	11	3,724
Hungary	42	183	60,165

"These figures show that the inevitable has happened and America jumps almost to the lead of the list, being second only to Austria, Germany's next door neighbor and one whose exchange is even lower than Germany. With any sort of break in exchange there is no question but what America will forge to the top.

"Another territory that is now open for the American market is China. This territory has heretofore used nothing but used prints and the American producer and distributor has received little or no profit. With the advent, however, of the new Peacock Motion Picture Corporation and the ambitious plans of the very capable executives of this organization, American producers and distributors are now beginning to realize a fair return from this territory. I, for one, am sure every man in the industry received the news of the formation of this corporation with great delight. Mr. F. V. Chamberlin and his associates, J. Drexel Biddle, Jr., and R. C. Patterson, Jr., are positive proof that the contemplated plans will be carried to a successful conclusion, and that American film men may expect to sell a large percentage of their pictures in China territory."

Work Begun on "The Talisman" by Assoc. Authors

Associated Authors, the Frank Woods, Thompson Buchanan, and Elmer Harris triumvirate have started production work on "The Talisman" at the Thomas H. Ince studios. The subject will be released through Allied Producers and Distributors Corporation.

Chester Withey is directing the subject. Wallace Beery will be featured in the role of King Richard. John Bowers has been cast as Sir Kenneth; Marguerite de la Motte as Edith Plantaganet; Tully Marshall as the Hermit; Charles Gerrard as Saladin; Kathleen Clifford as Berengaria and Wilbur Higby as Deveaux. Others of the cast have not yet been decided upon.

Magnificent sets are being built for the production under the direction of Mrs. Una Nixon Hopkins, art director; Claude H. Mitchell is announced as production manager.

Beaumont Signs Long Term Warner Contract

Harry Beaumont was placed under a long term contract as director by the Warner Brothers, following the completion of "Main Street," the popular novel by Sinclair Lewis, according to an announcement made this week by Harry M. Warner.

Scenes taken from "Glimpses of the Moon," which appears on the Paramount schedule.

Commerce Chambers to See "Souls for Sale"

The entire cast which appeared in "Souls for Sale" attended the Monday evening performance at the California theatre in Los Angeles and received an ovation from the packed house. The Chambers of Commerce of both Los Angeles and Hollywood have arranged for special showings of the photoplay for their members, and will send messages concerning the film to other chambers of commerce throughout the country.

"Souls for Sale" will receive its first performance outside of Los Angeles at the Capitol theatre, New York, for the week beginning Sunday, April 8, with a S. L. Rothafel presentation.

A group of scenes from "Bucking the Barrier," in which William Fox presents Dustin Farnum in the stellar role.

Metro Ready to Release Big Game Picture

METRO PICTURES CORPORATION has concluded arrangements to release immediately Mr. and Mrs. Martin Johnson's "African Big Game," showing wild animals as they exist in their natural state in the jungles and on the plains of the African continent.

For two years Mr. and Mrs. Johnson, accompanied by a large number of natives who formed the "safari" or expedition, braved the dangers of endless deserts and treacherous forests for the purpose of making a photoplay of big game. Many of the species caught by their watchful cameras are even now verging toward complete extinction.

Martin Johnson's efforts as a naturalist have received the commendation of Carl E. Akeley of the American Museum of Natural History and other eminent authorities, both in the United States and abroad.

College Students Pursue Study on Sets

One of the early results of Carl Laemmle's College Endowment Contest, under the rules of which students in more than 125 colleges and universities are competing in scenario writing, is the recent interest of the faculty of Pomona College, Claremont, Cal., in the value of motion pictures as aid to the study of romance languages.

Sixty students of romance languages in that college have just completed a visit to Universal City for the purpose of studying the sets and characterizations being developed for the screen adaptation of Victor Hugo's classic, "The Hunchback of Notre Dame."

New Harry Carey Subject Well Under Way

At the F. B. O. studios Harry Carey is progressing on his new picture titled "The Miracle Baby," which is a screen adaptation of a magazine story by Frank Pierce. The Carey company returned this week from Truckee.

The F. B. O. star is supported by Margaret Landis as leading lady. Others in the cast are Charles J. LeMoyne, Edward Hearn, Hedda Nova, Edmund Cobb, Alfred Allen and Bert Sprotte. Val Paul is directing and William Thornley is behind the camera. The screen adaptation was made by Bernstein-Jaccard.

King Baggot Will Direct Rawlinson

King Baggot has been chosen by Universal to direct Herbert Rawlinson in his next starring vehicle, "Thicker Than Water."

This was adapted to the screen by Harvey Gates from the magazine story, "Richard," by Margaret Bryant.

Shots from "Wandering Daughters," James Young's initial release for First National.

A group of scenes taken from "The Man from Ten Strike," a Principal Pictures production in which Guy Bates Post appears as the star with Cleo Madison opposite.

Big Features Australasian Demand

United Artist Representative Tells of New Conditions in Industry Abroad

THAT conditions in the exhibitor end of the motion picture industry in Australasia today are very similar to those existing in the United States in that the big feature photoplay largely has taken the place of the ordinary "program" picture, is the report brought to New York by Maurice Silverstone, special representative in Australasia for United Artists.

Mr. Silverstone is in New York for a series of business conferences with Hiram Abrams, president, and other executives of United Artists' home office. In addition to the above statement Mr. Silverstone says there has been a very splendid improvement in the picture industry in general.

"Naturally this public demand for big pictures has been felt by and had its effect on the exhibitors everywhere in Australasia," says Mr. Silverstone, "and the net result is that new theatres have been built, other theatres remodeled and the extensive preparations were made to meet the wishes of the public in the matter of bigger and better pictures.

"As an illustration of the wonderful growth of the industry and the appreciation of and demand for better features nothing could be more forceful than the fact that Mary Pickford's old 'Tess of the Storm Country' opened eight years ago at the Crystal Palace, Sydney, Australia, at an admission price of six pence (twelve cents). Miss Pickford's personal and brand-new production of 'Tess of the Storm Country,' recently released, opened not long ago at the same theatre—which has been remodeled into the most up-to-date house—at four shillings ($1.00), and is certain to run there for a minimum season of two months."

Lytell Coming East for "Lone Wolf" Series

Bert Lytell, now starring for Sol Lesser in the film production, "The Meanest Man in the World," is due to come East within the next few weeks to carry out the terms of his new contract recently signed with Cosmopolitan Pictures.

Mr. Lytell will play the title role in "The Lone Wolf" series. The character is a reformed international crook, whose fight against the underworld, which tried to get him back, is tense and dramatic.

Louise Dresser Added to "Salomy Jane" Cast

George Melford's forthcoming Paramount picture, "Salomy Jane," will have a cast of unusual strength. The name of Louise Dresser is the latest to be added to those of Jacqueline Logan, Maurice Flynn and William Davidson.

"Salomy Jane" will be taken in the famous old mining district of Northern California, whence have come Bret Harte's greatest stories.

Scenes from "The Rip Tide," an A. B. Maescher production for Arrow release.

F. B. O. Boston Franchise Bought by Grand

Word has just got out that the franchise for the F. B. O. office in Boston has been bought out as of April 1 by Federated Films of New England, of which Samuel V. Grand is president. The final arrangements are still up in the air, but it is generally understood that Mr. Grand will continue in his present capacity and that Joseph Roth will also continue as General Manager.

The matter is expected to be all planned out in the near future, though whether the present offices of the F. B. O. will be used in favor of the Federated quarters is still undecided. Steve Fitzgibbons, F. B. O. Boston manager, has not decided just what he is going to take up in the way of future connections, though he will locate here. He is, however, going South for a month for a well-earned rest.

Strong Cast Seen in Paramount's "Hollywood"

With James Cruze's production, "Hollywood," nearing completion at the Lasky studio, Paramount has announced the complete list of players who will appear in the picture.

The list of prominent players eclipses even that of Cecil B. DeMille's "The Affairs of Anatol." "Hollywood" includes Thomas Meighan, Agnes Ayres, Jack Holt, Betty Compson, Leatrice Joy, Walter Hiers, Lila Lee, Jacqueline Logan, George Fawcett, Nita Naldi, J. Warren Kerrigan, Elliott Dexter, Charles Ogle, Lois Wilson, Mary Astor, Hope Hampton, Will Rogers, Gertrude Astor, Laurence Wheat, Ben Turpin, Kalla Pasha and Jim Finlayson.

New Lichtman Exchange Is Opened in Albany, N. Y.

Al. Lichtman has opened a new exchange in Albany, N. Y., at 676 Broadway. This office will handle all of the Preferred Pictures released by the Al. Litchman Corp., beginning with "Poor Men's Wives." The first four releases, "Rich Man's Wives," "Shadows," "Thorns and Orange Blossoms," and "The Hero" will remain in the hands of the Bond Photoplay Corporation.

"U" Signs Jack Hoxie, Roy Stewart, Wm. Desmond

THREE popular players have just been engaged for Universal feature productions, the Universal home office announces. They are Roy Stewart, William Desmond and Jack Hoxie. Stewart and Desmond have been playing in Universal serials and short features for several months. Hoxie, who is a western star, is a newcomer to the Universal lot. His recent productions have been with Arrow.

This addition gives Universal a full complement of six stars for the Universal Attraction schedule of five-reel features.

Cuba First to Broadcast Paramount Week

Cuba is the first country to broadcast its Paramount week celebration via the radio. Advices received by E. E. Shauer, director of the Foreign department of the Famous Players-Lasky Corporation, tell of elaborate plans for the celebration to be held in honor of the fifth annivarsery of the Caribbean Film Company and of Paramount Pictures in Cuba.

Cuba is the si th country outside the United States and Canada to hold a Paramount Week celebration, Australia, New Zealand, the Philippines, Panama and Trinidad having celebrated last year. All have planned celebrations for this Fall also. The program for the celebration in Cuba and Porto Rico will open on Saturday night, April 7.

Tourneur Names Cast For "Brass Bottle"

Maurice Tourneur has selected his players for his picturization of "The Brass Bottle," to be produced by M. C. Levee for First National release.

For the character of Horace Ventimore, the young architect, Tourneur has named Harry Myers. Fakrash-el-Aamash, the genie, will be played by Ernest Torrence. Tully Marshall as Prof. Futvoye, Clarissa Selwyn as Mrs. Futvoye, Ford Sterling as Rapkin, Aggie Herring as Mrs. Rapkin, Charlotte Marriam as Sylvia Futvoye and Ed Jobson as Samuel Wackerbath, comprise the other portrayers of the leading characters.

Sills Assigned to "Lady of Quality"

Milton Sills has been assigned by Universal to play the leading male role in "A Lady of Quality," a forthcoming Hobart Henley-Universal-Jewel production, starring Virginia Valli.

Scenes taken from "Alice Adams," starring Florence Vidor. Associated Exhibitors.

Good Supporting Cast for New Post Pictures

The completed cast for "The Man From Ten Strike," starring Guy Bates Post, will include Cleo Madison, Grace Darmond and Mitchell Lewis in the principal supporting roles. The company has just returned from the snow lands in the Yosemite Valley, and work on the filming of the James Oliver Curwood story is rapidly nearing completion. Robert T. Thornby is directing the production at the Thomas H. Ince studios. Principal Pictures Corporation are sponsoring its making and will release and distribute the feature in the near future.

D. W. Griffith Party Returns From Florida

D. W. Griffith, accompanied by a number of his leading players, is back from Miami, Florida, where some of the scenes for the forthcoming production, "The White Rose," were made. In the party were Carol Dempster, Mae Marsh, Ivor Novello, Neil Hamilton, Porter Strong and other featured players.

The picture will be finished at the Griffith studios in Mamaroneck, and probably shown to the public before the summer time sets in.

"Eleventh Hour" Nearing Completion

"The Eleventh Hour," from the stage success by Lincoln J. Carter, is nearing completion in the Fox Film Corporation West Coast studio. Charles Jones and Shirley Mason are the featured players. Included in the cast are June Elvidge, Alan Hale, Edward Martindale, Richard Tucker, Walter McGrail and Frederick Kelsey.

The scenario is by Louis Sherwin. Bernard J. Durning is directing. Release date will be announced during the summer.

Charles Jones in his new vehicle for release by William Fox, which is titled "Snowdrift."

Fred Clay, Pioneer with Lasky, Goes to Fox

FRED CLAY, business manager at Lasky's since the inception of the Jesse Lasky Pictures Play Company, has resigned to accept a contract with Fox as the general studio manager. The contract becomes effective April 16th.

Judge Goes to England as Publicity Chief

Horace C. Judge, for the past three years assistant to C. L. Yearsley in the advertising and publicity department of First National, sails for London on the "Homeric" April 14 to assume the management of the London and British advertising and publicity department.

On returning to his native land he will be associated with Ralph J. Pugh, managing director of the English branch of First National. His broad experience in motion picture and theatrical activities in this country, combined with a thorough knowledge of English business methods, makes him an ideal man to publicize pictures in England.

Scenes taken from the new William Fox production, "Lovebound," in which Shirley Mason plays the stellar role.

Staff Completed for New Jackie Coogan Picture

The completed staff engaged for Jackie Coogan's new production, which will be based on Mary Roberts Rinehart's story, "Long Live the King," will comprise the following: C. Gardner Sullivan as screen adaptor, with Eve Unsell collaborating on the continuity proper; Edward Biby as studio manager; Ollie May Baker as financial secretary of the present company; Frank Good in charge of the photography, assisted by Robert Martin; and Irene Morra as film editor.

Penn. Senate Would End Daylight Saving

The Senate of Pennsylvania, in session at Harrisburg, has passed a bill which would dispose of daylight saving. It would prohibit all municipalities from passing daylight saving ordinances.

"Backbone," Goldwyn Release, Set for April 30

"Backbone," the first of the twelve 1923 specials of Distinctive Pictures Corporation, will be released on April 30th by the Goldwyn Distributing Corporation under the terms of the new contract signed between Arthur S. Friend and F. J. Godsol last week.

This is the first production of Distinctive since its expansion late in 1922.

Alfred Lunt takes the male lead. In addition to Lunt there is Edith Roberts and a good cast. Edward Sloman directed the picture.

Principal Acquires "The Spider and the Rose"

Principal Pictures Corporation will distribute "The Spider and the Rose." The deal providing for the distribution of this picture was closed this week in New York between Principal Pictures Corporation, Bennie Zeidman and Mike Rosenberg. The cast includes Alice Lake, Gaston Glass, Baby Richard Hendrick, Joseph J. Dowling of "The Miracle Man" fame, Robert McKim, Noah Beery, Edward Stevens, Frank Campeau, Hector Sarano, Otis Harlan, Alec Francis and Louise Fazenda.

First National Books Four in N. Y. Strand

Four First National pictures are booked for early showing at the Strand theatre, New York City. They are the Thomas H. Ince production, "What a Woman Learned," due April 15; Jackie Coogan in "Daddy," April 22; Norma Talmadge in "Within the Law," April 29, and Ince's "Scars of Jealousy," May 15.

Universal Buys Rights to Western Novel

Universal has just bought a western story, "The Red Lock," a novel by David Anderson.

It is likely the picture will be used as a vehicle for Hoot Gibson, although it may be selected as a Jack Hoxie feature.

A notable gathering: At rear, left to right—Ernst Lubitsch and Tom Reed. Mary Pickford in center; at her left, Edward Knoblock; at her right, Svend Gade, Danish designer. Seated in front Doublas Fairbanks. All except Doug are engaged in the filming of Mary's new picture—a story of old Spain.

Shots from Arrow's serial, "The Fighting Skipper," featuring Jack Perrin, Francis Ford and Peggy O'Day.

"The Fighting Blade" Is in Production

John S. Robertson started production last week on "The Fighting Blade," a Cromwellian cloak-and-sword romance from the pen of Beulah Marie Dix. Richard Barthelmess is starred, and Dorothy Mackaill plays opposite him. The interiors are being filmed by Mr. Robertson at the Universal studios, Fort Lee, New Jersey, although the production is being made for Inspiration Pictures. Some of the exterior scenes will also be made in New Jersey.

"Lovebound" Release Is Due April 15

It is announced by Fox Film Corporation that Shirley Mason's latest feature, "Lovebound," will be released April 15th. The picture was previously known as "Inside the Door," then changed to "Balance Due," and finally "Lovebound." The story, an original from the pen of George Scarborough, was especially written for the star. Henry Otto directed, and the cast includes Albert Roscoe, leading man; Richard Tucker, heavy; Joseph Girard and Edward Martindale.

"Covered Wagon" Opens in Chicago April 22

James Cruze's Paramount production, "The Covered Wagon," will open in Chicago April 22 at the Woods theatre. John C. Flinn is in Chicago this week making the preliminary arrangements for the presentation.

Goldwyn Purchases Elinor Glyn's "Three Weeks"

Goldwyn Pictures Corporation has purchased the screen rights to Elinor Glyn's widely read novel, "Three Weeks," and will make a feature production based upon it.

The film rights to "Three Weeks" were purchased by Goldwyn after Miss Glyn's original screen story, "Six Days," now in production at the company's studios, under the direction of Charles J. Brabin, began to shape up. Negotiations for the rights were engineered by Edward Bowes, vice-president of Goldwyn, while he was in Europe.

Associated Exhibitors Name New Salesmen

C. L. Brentlinger has joined the Associated Exhibitors' organization as a salesman at the Des Moines, Iowa, branch. Mr. Brentlinger formerly was manager of the Orpheum at Terre Haute, one of the houses in the circuit owned by his father, A. F. Brentlinger.

W. B. Frank, general sales manager of Associated, has announced also the appointment of Charles W. Glett as a salesman at the Double "I" branch in Illinois.

James W. Horne Signed by F. B. O. to Direct

James W. Horne has signed a contract to direct for one year for the Film Booking Offices of America, according to Emile Offeman, general manager of the studios.

Horne has just completed "Itching Palms," a comedy drama adapted by Wyndham Gittens and Helmer Bergman, F. B. O. scenarists from Roy Briant's play, "Jerry Comes Home."

"Only 38" Is Under Way for Paramount

William de Mille began work last week on his Paramount production, "Only 38." Lois Wilson is playing what might be called the title role and is featured together with Elliott Dexter, May McAvoy and George Fawcett, all of whom have splendid roles.

Dorothy Mackaill Signs With Inspiration

Dorothy Mackaill has been signed by John Robertson to play opposite Richard Barthelmess for Inspiration Pictures in "The Fighting Blade."

Authors of The Revue which will be staged in Los Angeles, April 27th and 28th, by the Screen Writers' Guild and Writers' Club of Hollywood. Left to right—Frank Condon, Aubrey Stauffer, Tom Geraghty and Alfred Hustwick.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

ORCHESTRA LEADER RHEINGOLD HALLE, of the Riviera theatre, Chicago, has left the city to become director of the Victory theatre orchestra at Evansville, Illinois, and assumed his new duties April 2. Otto Geiss, who has been directing the Victory orchestra, is now wielding the baton at the Strand, and Director Zachary, of the Strand, has been transferred to the Victory as assistant to Director Halle.

Word comes from Mason City, Iowa, that our old friend, R. Ravenscroft, well known in Chicago theatre circles as an exploitation and advertising man, is making a fine record as manager of the Palace, one of Mason City's leading moving picture theatres, and is becoming well known for the exploitation work he is doing on behalf of his house.

A number of changes in the ownership of Indiana motion picture theatres has been reported during the last few days. F. J. Rembusch has taken over the Crump theatre at Columbus, making it a closed town; the Hornbaker Amusement Company, of La Fayette, has purchased the Colonial at Logansport from Manager Byrely, who has run it for many years, and the latter has secured the Strand and Alhambra at Knightstown. Charles Sweden is now operating the American at Evansville, which he took over from P. Holzman, which gives Mr. Sweden two houses in this city.

Manager McCurdy, of the Randolph theatre, made a flying trip to New York last week, where he conferred with home office officials of Universal on the forthcoming showing of "Hunting Big Game In Africa," which is booked to open at the Randolph on April 22. An unusually extensive exploitation and advertising campaign, including many window tie-ups, will be conducted previous to the opening of this feature, and the numerous accessories which are being put out by Universal will be used in this connection.

Rebuilding of the Auditorium theatre at South Bend, Indiana, is to start at an early date, and the Auditorium Amusement Company is selling all its old equipment anticipatory to this work.

The names of seven persons recommended for appointment as deputy moving picture censors were placed before the city civil service commission by representatives of nine civic organizations, including the Woman's City Club, the City Club, the Catholic Woman's Club and the Council of Jewish Women, last week. The names are: Mrs. Irvin McDowell, Mrs. William S. Hefferan, Mrs. E. E. Smith, Alderman U. S. Schwartz, Mrs. Thomas Burns, Maj. M. L. C. Funkhouser and Mrs. Moses L. Purvin.

A new company, of which Mr. H. Lathrop is president, Oscar Swan, secretary, and W. E. Breed, manager, has taken over the New Bedford theatre at New Bedford, Illinois. The house opened under the new management on March 27, and, according to Salesman Armgardt, of Universal, is booked one hundred per cent. Universal. E. M. Spratt, former manager of the New Bedford, is devoting all his time to his recently opened general store.

Charles Morton, of the Family theatre, Mount Carroll, Illinois, on March 27 reopened the Grand theatre at Galena, Illinois, which has been closed for some time.

Abe Wallerstein, manager of the Tivoli theatre, Michigan City, Indiana, is enjoying a ten days' pleasure trip to Baltimore, Maryland.

Madge Bellamy, star of "Lorna Doone" and many other pictures, is scheduled to arrive in Chicago the latter part of this week with her gold-plated motion picture camera, with which she will appear at a number of motion picture theatres and "shoot" the audiences. It is planned to have the pictures developed at once and shown on the screen of the various houses where she will make personal appearances. Publicity Director Sobler, of First National, arranged the appearances at the request of Thomas Ince, who recently secured Miss Bellamy's signature to a long-term contract.

Hal Oliver, who recently severed his connection with First National's publicity and exploitation department, is now a circus exploiteer traveling with the Sells-Floto Shows.

Among the Exchanges

JOHN FLYNN has arrived from New York headquarters of Famous Players-Lasky Corporation to arrange for the showing of "The Covered Wagon" at the Woods theatre, opening April 21, the theatre having been leased for six months by the Paramount organization. It is understood that Dan Roche, who has exploited this picture in several cities, will take up the reins when Mr. Flynn returns to New York. Elaborate presentation and an advertising and exploitation campaign, which will include the use of four hundred 24-sheet billboards and hundreds of 3-sheet posters will mark the opening of this great picture in Chicago.

Johnny Hines passed through Chicago this week en route to California, where he will start work on the picturization of George Cohan's famous comedy, "Little Johnny Jones." Mr. Hines met a large number of exhibitors when he visited Film Row and made a decided hit with a short speech he made in First National headquarters to a gathering of forty or fifty theatre men.

Manager Otto Bolle and Salesman Herb Haymen, of Paramount, made what they claim as a record-breaking trip in the interests of Paramount's "39" last week when they visited fourteen suburban theatres in one evening. Results were gratifying, as when Messrs. Bolle and Haymen arrived at the exchange the next morning they found four exhibitors already there waiting to book the pictures.

Joe Friedman, who has been vacationing in Atlantic City for the last ten days or two weeks, is expected back in Chicago about April 9. Mr. Friedman jumped over to New York to attend the Schulberg dinner and also looked after some business matters while in the East.

Mr. A. J. McCabe, formerly engaged in film sales work in Michigan territory, started special work for Universal, Monday the 19th. While in South Bend he was taken to the hospital seriously ill and left the 29th for Cheyenne, Wyoming, his mother's home, where he will submit to a surgical operation in the hope of securing permanent relief. It is not expected he will be able to resume his work with Universal before May 1.

Herman Stern, assistant general sales manager of Universal Film exchange of Chicago, has returned from a meeting of Universal executives in New York. There has, perhaps, never been greater activity about Universal exchanges than is noticeable these days of one big picture monthly and, in addition, short product and special feature releases. The Jack London story, "The Abysmal Brute," featuring Reginald Denny, was ready for screening to the trade this week, and four or five other Jewels are soon to be in the exchange's hands for advance showings. Mr. Stern is making arrangements for the release of the "Hunting Big Game In Africa" picture, which has been showing to capacity houses on Broadway for more than fifteen weeks at $1.50 admission, and regards the securing of this picture by Universal as one of its big achievements.

L. B. Golden, manager of Celebrated's Indianapolis exchange, was visiting Chicago headquarters last week. He reports business in his territory as good and that the Al Lichtman production, in particular, is going over in great shape. Just before leaving Indianapolis he signed up the Consolidated Realty and Theatre Circuit for "Shadows," the circuit recently having put "Rich Men's Wives" into all their houses to good business.

Announcement of the engagement of Edward Laemmle, nephew of Carl Laemmle, president of Universal Pictures Corporation and one of the Universal directors of production, to Miss Peppi Heller was made this week upon the arrival of Mr. Laemmle in Chicago. Miss Heller is the sister of Mrs. Louis Laemmle, of Chicago. The wedding will take place in Chicago, Sunday, April 8.

The F. I. L. M. Board of Trade is now located on the third floor of the Standard Oil Building, Ninth and Michigan, having moved from its old offices in Wabash avenue. J. D. Williams is in charge of the offices.

James Schofield, who has been connected with Paramount's accessory department for some time past, is out working with Eddie Rosecan in Northern Indiana, learning the fine points of salesmanship, and it is expected will soon have a regular field position with this company.

R. Schrader, Pathe's divisional manager, paid the local exchange a visit last week.

Two of Metro's well-known features have been booked into the Chicago for May showings. They are "The Famous Mrs. Fair" and Rex Ingram's "Where the Pavement Ends," the picture based on stories by John Russell.

District Manager R. C. Seery, of First National, called seven branch managers into Chicago to meet Mr. Henderson, of the Lesan Advertising Agency, of New York, and confer with him over First National's proposed national advertising campaign. Those who attended the meeting, besides District Manager Seery, included: Clayton Bond, manager of Chicago office; Harry Wiess, St. Louis manager; E. L. Alperson, manager of the Omaha office; Harry Weinberg, manager of the Des Moines office; E. C. Rhoden, manager of the Kansas City office; H. J. Fitzgerald, of the Milwaukee office, and R. E. Bradford, of the Indianapolis office.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

At Universal City

STUDIOS in Universal City are busier now than for months past. There are six feature companies engaged on new subjects besides the unit filming "The Hunchback of Notre Dame."

King Baggot is directing Herbert Rawlinson in "Thicker Than Water," from an adaptation made by Charles Kenyon.

Hobart Henley is preparing for the filming of "A Lady of Quality," a costume production laid in the seventeenth century.

Jack Conway begins work this week on "Saw-Dust," in which Gladys Walton has the stellar role. This subject is based on Courtney Riley Cooper's story adapted by Hugh Hoffman. Members of the cast are to be chosen this week.

George Marshall has been engaged to direct Jack Hoxie in a Western drama titled "Don Quickshot of the Rio Grande." Elinor Field will appear opposite Hoxie. The cast includes Emmett King, William Steele, Robert McKenzie and Fred C. Jones.

The cast supporting Roy Stewart in "Burning Words," which Stuart Paton is directing, includes Laura LaPlante, Harold Goodwin, William Wilson, George McDaniels, Eve Southern, Harry Carter, Noble Johnson, Alfred Fisher and Edith Yorke.

William Desmond is being starred in a feature production, titled "McGuire of the Big Snow," with a supporting cast that includes Louise Lorraine, Willard Louis and Vera James. Richard Stanton, who recently arrived from the East and Europe, is directing this subject.

Jack Dillon has been engaged to direct a series of all-star features. The first will be "The Self-Made Wife," based on a story by Elizabeth Alexander. Ethel Grey Terry and Crauford Kent will appear in the leading roles. Dillon has just returned to Los Angeles from the East.

Edward Sedgwick is directing the Hoot Gibson subject from a wheel chair. The ligaments of his leg were torn on Saturday of last week as result of a jump from a bank at San Diego while appearing in a bit as a sheriff. The title of the Gibson vehicle is "Blinkie."

Lloyd Bacon is beginning a series of comedy subjects featuring Walter Ford, an English comedian. The first will be titled "Radio Romeos." Two other comedy units are preparing new stories under the supervision of Tom Gray.

The serial built around the exploits of Daniel Boone has been started with Eileen Sedgwick and Jack Mower in the leading roles. Frank Messenger is directing this chapter-production. Jay Marchant is assisting in the direction.

In the Goldwyn Studios

Victor Seastrom's first production for Goldwyn will be Hall Caine's latest novel, "The Master of Man." Paul Bern, who adapted "The Christian," has been engaged to write the continuity for this subject.

George D. Baker and Charles Whittaker are preparing the continuity for "The Magic Skin," taken from Balzac's story, for Achievement Films, Inc., who will produce at Goldwyn studios for Goldwyn distribution.

James W. Graham has been added to the staff of the Marshall Neilan Productions as assistant to Leeds L. Baxter, the general manager. Graham formerly was with the Neilan company in a similar capacity, but for the past six months has been in charge of one of the technical departments of the Service Bureau.

Tod Browning is preparing for the first production under his Goldwyn contract, a picture to be based upon Arthur Somers Roche's novel, "The Day of Faith."

"The Eternal Three" company returned on Friday from its trip to Mexico City and Chapultepec, where a number of important sequences were made.

Work on "Greed," the picturization of Frank Norris' "McTeague," was halted for nearly a week in San Francisco, due to the illness of Director Erich von Stroheim, who had an acute attack of tonsilitis. He has recovered sufficiently to resume production.

The "Red Lights" company is still on location of Carisso Gorge, where Director Clarence Badger is making rapid progress.

With Paramount Units

Jesse Lasky is working with the production department in arranging the fall schedule, which will be announced about May 15.

"A Gentleman of Leisure" by John Stapleton and P. G. Wodehouse, starring Jack Holt, will be started this month. Joseph Henaberry will be the director.

Work was begun this week on "Children of Jazz." Eileen Percy appears in a featured role. Jerome Storm is directing.

The cast of "The Woman With Four Faces" has been augmented by Joseph Kilgour, Theodor Von Eltz, George Fawcett, Guy Oliver, James Farley and Charles Stevenson. Betty Compson appears in the stellar role with Richard Dix opposite. Herbert Brenon is directing.

Sada Cowan has completed the continuity for "The Silent Partner," which Charles Maigne will direct with Leatrice Joy and Owen Moore in the leading roles.

The complete cast for "Salomy Jane," which was started this week by George Melford, includes Jacqueline Logan, George Fawcett, Maurice Flynn, William Davidson, Charles Ogle, William Quirk, Raymond Nye, Louise Dresser, James Neill, Tom Carrigan, Clarence Burton, Barbara Brower, Jack Padgen.

In production are the following subjects: "Only Thirty-eight," with William DeMille directing an all-star cast; "Bluebeard's Eighth Wife," starring Gloria Swanson under the direction of Sam Wood; "Hollywood," presenting an all-star cast with James Cruze directing; "Fair Week," with Walter Hiers as the star and Robert Wagner the director; and "The Cheat," starring Pola Negri under the direction of George Fitzmaurice.

James Shelley Hamilton, for the last two years editor of the Exceptional Photoplay Bulletin, issued by the National Board of Review, has been added to the editorial department of the Paramount Long Island studio.

East and West with Fox

Jack Gilbert will next appear in the title role of "Cameo Kirby" under the direction of Jack Ford.

New subjects are being prepared for William Russell and Dustin Farnum. In production are: "The Eleventh Hour," co-starring Shirley Mason and Charles Jones under the direction of Bernard Durning, and "Tempered Steel," a comedy drama starring Tom Mix with Jack Blystone directing.

J. Gordon Edwards is at work again at the New York studios of Fox Film Corporation on a production to be released in the fall. Edwards returned from Panama early last week after a four week sojourn filming many of the exteriors of the new picture. In the cast of the new production, title for which has not been selected, are Edmund Loe, Bela Lugosi, Carl Harbaugh, Martin Faust, Jack Edwards, and Bryon Douglas. The scenario was written by Anthony Paul Kelly.

F. B. O. Production Notes

The Harry Carey Company has returned from Truckee after filming exteriors for "The Miracle Baby" under the direction of Val Paul.

Warner Baxter, Ann Perdue and Ralph Lewis are cast for the leading roles in "Blow Your Own Horn," the Owen Davis play, which will be directed by James Horne. Production work is to be started this week.

Mal St. Clair is now directing "The End of A Perfect Fray," one of the "Fighting Blood" series.

Chester Bennett has completed "Divorce" with Jane Novak in the leading role. Ralph Lewis has been placed under a long-term contract by P. A. Powers.

Around the Metro Studios

Rex Ingram has completed the exteriors for "Scaramouche" and is now directing interiors at the studio.

Max Graf has completed work on "The Fog" under the direction of Paul Powell.

Edward Sloman has been engaged by Metro to direct "The Eagle's Feather," Catherine Newlin Burt's story adapted for the screen by Winifred Dunn. This is the first of a series of all-star productions which will be made during the year under the supervision of Milton E. Hoffman, manager of production.

Harold Shaw will begin the direction of Viola Dana's new vehicle April 9th.

Jackie Coogan Productions Company will begin production work on May 1.

Barbara La Marr is cast in one of the leading roles in Reginald Barker's picturization of G. B. Lancaster's novel, "The Law Bringers." The photoplay went into production this week at the Louis B. Mayer studio.

On the Sennett Lot

Mack Sennett's first comedy made for Pathe release was scheduled for shipment East on Tuesday of this week. The original title of this subject was "Domestic Economy" but has been changed to "She Loves Me Not." Billy Bevan, Harry Gribbon, Dot Farley, and Eugenie Gilbert appear in the cast.

"Mud Pies and Puddles" will be directed by Roy Del Ruth with Harry Gribbon, Lila Leslie, Kewpie Morgan, and Alberta Vaughn in the cast.

Alberta Vaughn has been placed under a three year contract by Sennett for featured leads in comedies.

Bertram Bracken has been contracted by Mack Sennett to direct comedies and features.

Here and There

An airplane will be wrecked for the staging of the punch scene in "The Broken Wing," which is being directed by Tom Forman. The machine will be wrecked when it is dropped from the ceiling to the floor of the set.

Gasnier will complete work on "The Daughters of the Rich" this week. The production is scheduled for release in May.

Sets are being built for Victor Schertzinger's "The Mansion of Aching Hearts."

More than ten thousand titles have been suggested as a result of Ben Schulberg's offer of ten thousand dollars a word for acceptable titles.

For Director Frank Borzage's initial picture "Children of Dust" replica of Gramercy Park, New York City, is being built. The cost will be $50,000.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Nobody's Money—

Jack Holt is gaining in popularity by leaps and bounds and this vehicle held up very well for a six-day showing. (East.)

Glimpses of the Moon—

This picture showed up poorly (West.)

The Siren Call—

Good picture of its type. Business fair for Holy Week. (Middle West.)

Dark Secrets—

Very Dorothy Daltonish, and those who like Dalton liked the picture. Nothing much to it, and, consequently, got little consideration from the public. (Middle West.)

Adam and Eva—

Business was good all week with this one. (Middle West.)

Pleasing, but very frothy entertainment that didn't do much business. It took a big picture to get over this week—the week before Easter—and this picture was not big enough to draw crowds against odds. (Middle West.)

Racing Hearts—

Theodore Roberts is usually a good card here. This one drew good crowds all week. (Middle West.)

Picture pleased audiences and good business was realized.

Adam's Rib—

Drew well during a two weeks' run. (Middle West.)

Critics thought this a ridiculous plot, but people went to see it in spite of adverse notoriety. (Middle West.)

Mr. Billings Spends His Dime—

A real comedy, and Walter Hiers deserves his stardom. Went strong. Excellent business. (East.)

Light and a good drawer. (East.)

Did excellent. Well received. (Middle West.)

The Leopardess—

Stood up well in a bad week preceding Easter. (East.)

A lively attendance for a week's run, as Alice Brady has a good following here. (Middle West.)

Java Head—

Unusual and interesting with splendid settings and acting. Proved good box office attraction. (Middle West.)

Business not good. Picture wonderfully cast and wonderfully done, but people did not like the story. (Middle West.)

Picture excellently produced and we did good business with it. (West.)

Grumpy—

This is a splendid comedy drama in which Theodore Roberts is at his best. Played to big crowds Holy Week. (Middle West.)

Well liked and made a very absorbing story. Theodore Roberts is great. Excellent business. Holy Week made no appreciable difference. (East.)

The Nth Commandment—

Poor picture. Bad business. (East.)

ASSOC. EXHIBITORS

The Woman Who Fooled Herself—

Did good business. Settings were commented upon favorably, as well as work of the cast.

F. B. O.

The Third Alarm—

Thrilling and sensational picture. Went well. Suited house. (East.)

Fighting Blood—

This is a series worth running. All the characters are well drawn, there's plenty of action and a dash of romance in all the "rounds." We are getting lots of fans who visit our house just to see this subject, regardless of the feature attraction. (East.)

Just the kind of picture to show in a house that features melodrama. Our patrons liked this one from start to finish. (Middle West.)

Thelma—

Did nice business and patrons were well satisfied with the picture. (Middle West.)

FIRST NATIONAL

The Light in the Dark—

Beautiful film, but over the heads of the crowd. (East.)

Daddy—

Another triumph for this child actor. Sure-fire audience picture. (Middle West.)

A great picture. Played to good business in a poor theatrical week. (Middle West.)

Jackie Coogan's best. Went across big. Fine receipts. (Middle West.)

Bellboy 13—

Pleasing light comedy. Went over fairly well. (East.)

FOX

Brass Commandments—

One of the season's best. Many said they regarded it as Farnum's very best. He is universal favorite here. (Middle West.)

GOLDWYN

Mad Love—

In spite of Holy Week this one pulled them in for very satisfactory figures. Avalanche of publicity recently given Pola Negri helped a lot. (East.)

Souls for Sale—

Brought them in and left them pleased. Did exceptionally big business with this one. (West.)

The Christian—

Finely done, but too heavy for our patrons. Business fair. (Middle West.)

LICHTMAN

Poor Men's Wives—

An improbable, poorly constructed picture, just full of hokum. Wasn't worth the week's run we gave it. (East.)

It was a knockout all the week. It carried a punch and is a generally worthwhile film. Very good business. (East.)

Business fair on account of Holy Week, which affected the attendance. Picture liked very well. (Middle West.)

METRO

Youth to Youth—

Considering fact was pre-Easter week, proved good attraction. Very interesting and entertaining. (Middle West.)

Peg O' My Heart—

Miss Taylor's performance was creditably commented on in comparison with the stage production and business was satisfactory.

Where the Pavement Ends—

Reports were very satisfactory on this one and did an excellent business. (West.)

Success—

One of the best of its kind we have had for some time. Papers called it timely because of interest now in this sort of thing. Very good business. (East.)

Toll of the Sea—

Beautiful picture that is a novelty and was well liked. (East.)

Hearts Aflame—

Did not get over at all on second-run showing. (East.)

Jazzmania—

A mediocre picture. Business fair, aided by special show of fashions. (East.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

Eighth and final week held up well. Best run at this house. Picture previously reported as excellent. (East.)

Fine business on four weeks' run.(Middle West.)

ALLIED PROD. & DIST.

Garrison's Finish—

Well liked, but failed on account of bad calendar week. (East.)

Suzanna—

Held up excellently on second week's presentation.

UNIVERSAL

The Bolted Door—

Just an average program picture that failed to attract even an average business. Holy Week and strong competition nearby partly to blame. (East.)

The Prisoner—

A splendid picture. Good cast and plot. Good receipts. (Middle West.)

Good picture and as Herbert has a following here we did a fair business with this one.

Nobody's Bride—

Admirers of Rawlinson seemed to be pleased, but business was poor. (Middle West.)

The Flirt—

Went over very nicely on second run. (East.)

VITAGRAPH

A Front Page Story—

Nice picture. Did not get the business. (East.)

WARNER BROS.

Brass—

Consensus of opinion is that picture is much better than the book from which it is adapted. Popularity of the book brought the people into the theatre and merit of the picture kept them entertained. Did well for Holy Week. (Middle West.)

The Beautiful and Damned—

A good attendance for a week's run with this one. (Middle West.)

PROGRAMS FOR THE WEEK OF APRIL 1ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

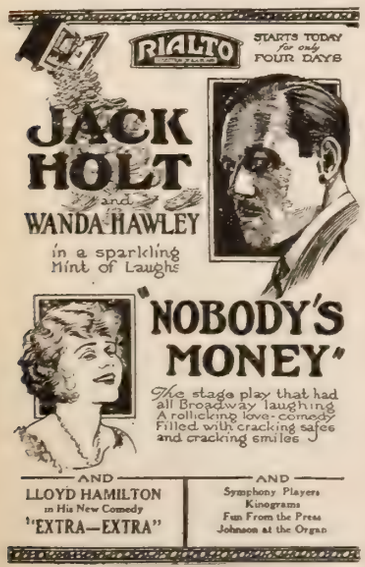
Capitol Theatre—
Overture—"Aurora."
Divertissements — Impressions of "Cavalleria Rusticana."
Current Events—Capitol Magazine.
Prologue—"On the Road to Mandalay," "Maori Moon."
Feature — Where the Pavement Ends—Metro.
Recessional—Organ.

Rialto Theatre—
Overture—"Dance of the Hours," Riesenfeld's Classical Jazz.
Added Attraction — The Mystery Box.
Divertissement—"The Three Little Maids."
Current Events—Rialto Magazine.
Music—Organ, "The Holy City," "The Village Wedding."
Feature—Grumpy—Paramount.
Divertissement — "Roses of the South," dance.
Cartoon—The Ghost Breaker.

Rivoli Theatre—
Overture — "Sixth Hungarian Rhapsody" and Riesenfeld's Classical Jazz.
Current Events—Rivoli Pictorial.
Added Attraction — Tribute to Sarah Bernhardt.
Vocal—"Whispering Hopes."
Feature—Glimpses of the Moon—Paramount.
Divertissement—Serova Dancers.
Comedy—The Electric House.

Cameo Theatre—
Feature — Down to the Sea in Ships — Hodkinson. (Continued.)

Mark-Strand Theatre—
Overture—"Orange Blossoms."
Novelty—Odds and Ends.
Divertissement—A Barnyard Episode.
Current Events — Mark-Strand Topical Review.



Art ad on "Nobody's Money" used by the Rialto theatre, Omaha

Grand Central
West End Lyric
Capitol
1,000,000 THRILLS
LAUGHTER FIRST!
Harold Lloyd Risked His Life to Give You New Laughs and Thrills—Risk a Rib and See
HAROLD LLOYD
IN HIS SENSATIONAL 7 REEL PRODUCTION
"SAFETY LAST"
Enjoy the Most THRILLING PICTURE Ever Made
Grand Central—West End Lyric Matinees Only
Woman's Home Companion Picture
"DISPOSING OF MOTHER"
Continuous De Luxe Shows with orchestra today, starting at 2:00, 4:00 6:00, 7:50 and 9:40

Opening ad for "Safety Last" at the Grand Central, West End Lyric and Capitol theatres, St. Louis.

Music — Violin Solo, Madeleine MacGuigan.
Feature — Safety Last, Harold Lloyd—Pathe.
Cartoon—Col. Heeza Liar, Burglar.
Music—Organ Solo.

Criterion Theatre—
Feature—The Covered Wagon—Paramount. (Continued.)

Lyric Theatre—
Feature — The Queen of Sin. (Continued.)

BROOKLYN

Mark-Strand Theatre—
Overture — "Stabat Mater," with vocal interpolation, "Inflamatus."
Vocal—"Elisir d'Amour," sung by Frederick Jagel, tenor.
Specialty—Ballet, Gavotte Amaryllis, with vocal accompaniment by Frederick Jagel.
Current Events—Mark-Strand Topical Review.
Vocal — Estelle Carey, soprano, "Today the Thrushes Woke Me."
Extra Added—Matilda Locus, 14-year-old pianist, last movement G Minor Concerto.
Novelty—Symphonized Jazz, Mark-Strand Symphony Orchestra.
Feature — Brass — Warner Brothers.
Recessional—Organ, "Easter Offertoire."

LOS ANGELES

Grauman's Theatre—
Overture—"1812," "Solonelle."
Current Events—Pathe News.
Music—Organ Solo, "Red Moon."
Comedy—Hot Water.
Prologue—A Night on the Desert, eight people, camels and horses.
Feature—Tents of Allah—American Releasing.

Grauman's Metropolitan Theatre—
Overture—"Light Cavalry."
Cartoon—Jerry, the Ghost Breaker.
Current Events—Pathe News.
Divertissements — Dance act, four people.
Novelty—Pathe Review.
Music—Organ with slides, "When Will the Sun Shine for Me?"
Specialty—Yerkes' Flotilla Orchestra in jazz concert.
Feature—Glimpses of the Moon—Paramount.

Grauman's Rialto Theatre—
Feature—Bella Donna, Pola Negri—Paramount. (Third Week.)

Grauman's Hollywood Egyptian Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists. (Twenty-fourth week.)

California Theatre—
Current Events — International and Fox News.
Overture — Symphony Concert, "Les Preludes," "Carmena," "The Wren," "Turkey in the Straw."
Feature—Souls for Sale—Goldwyn.

Loew's State Theatre—
Overture—Symphony Concert, "In Brittany," "Babes in Toyland," "I'm Through."
Current Events — International News.
Divertissement — Adolphus and three Loftus, dance act.
Scenic—Winter in Yosemite.
Vocal—Dorothy Jardon, soprano, "Habanera" and "Love Sends a Little Gift of Roses," company of twelve.
Feature — Where the Pavement Ends—Metro.

Symphony Theatre—
Feature—The Flame of Life, Priscilla Dean—Universal. (Second week.)

Mission Theatre—
Feature—The Girl I Loved, Charles Ray—United Artists. (Second week.)

Kinema Theatre—
Feature — The Pilgrim, Charlie Chaplin—First National.

Pantages Theatre—
Feature—The Flaming Hour, Frank Mayo—Universal.
Seven acts of vaudeville.

Hillstreet Theatre—
Feature—Honor First—Universal.
Added Attraction — Around the World in 18 Days—Universal.
Current Events — International News.
Novelty—Farmer Alfalfa's Bride.
Six acts of vaudeville.

CHICAGO

Chicago Theatre—
Overture—"Gems From Grand Opera."
Novelty—Topics of the Day.
Vocal—"Elegie," E. Aresoni.
Current Events—News Weekly.
Music—Organ Solo, "Who Cares." Jesse Crawford, organist.
Novelty—Scenic.
Specialty—"Thoughts of Spring."
Feature—Hearts Aflame—Metro.
Comedy—Bumps.

Striking "Mad Love" ad used by the Adams theatre, Detroit

SPAKE SATAN:
The ALLEN THIS WEEK
"LOVE COWARDS! THEY EXCUSE THE FULL CALENDAR OF SINS IN THE NAME OF LOVE! LET THEM MEET AND MARRY AND ILL TRANSMUTE THEIR WEDDING RINGS TO BRASS."
A STARTLING PHOTOPLAY OF SUPER-POWER ON MARRIAGE AND DIVORCE
CHARLES G. NORRIS'
DARING STORY of MARRIAGE
BRASS
ORCHESTRAL FEATURES
Wonderful Cast
MONTE BLUE
MARIE PREVOST
HARRY MEYERS
MISS DU PONT
FRANK KEENAN
HELEN FERGUSON
—Attraction for Easter Week—
JACKIE COOGAN in "DADDY"

Strong play on title in "Brass" ad run by the Allen theatre, Cleveland

Tivoli Theatre—
Overture—Dances Past and Present, featuring the Randalls.
Scenic.
Specialty—Tivoli Syncopators, "By the Shalimar."
Current Events—News Weekly.
Music—Organ Solo, "He Says and She Says."
Novelty—Topics of the Day.
Specialty—"The Trumpeter."
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Comedy—Dog Sense.

Riviera Theatre—
Overture — "Merry Wives of Windsor."
Specialty—The Campbell Sisters.
Current Events—News Weekly.
Novelty—Topics of the Day.
Specialty—"Fantastique Moments Musical," Frank Berrens, assisted by Monya and Apollo.
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Cartoon—Felix Cartoon.

McVicker's Theatre—
Overture — "Second Hungarian Rhapsody."
Specialty—"The Wanderer," ballet of fifteen people.
Novelty—Fun from the Press.
Current Events—McVicker's News and Views.
Music—Organ Solo, "A Small Town Band."
Specialty—Mata's Blue and White Marimba Band.
Feature — Bella Donna — Pola Negri—Paramount.

Roosevelt Theatre—
Feature—One Exciting Night—United Artists.

Woodlawn Theatre—
Overture—"The Opera Mirror."
Current Events—Pathe News.
Novelty—Fun from the Press.
Added Attraction—Hope.
Music—Violin Solo, "Hejre Kati."
Feature—Dr. Jack—Harold Lloyd—Pathe.

Randolph Theatre—
Current Events — International News.
Comedy—Why Dogs Leave Home.
Feature—The Heart of Wetona—Norma Talmadge.

Barbee's Theatre—
Current Events — International News.
Feature—The Girl I Loved—Charles Ray—United Artists.

BOSTON

Loew's State Theatre—
Overture—Orchestra.
Novelty—Topics of the Day.
Feature—Mr. Billings Spends His Dime—Paramount.
Overture — Orchestra, "William Tell."
Current Events—Pathe News.
Feature—Grumpy—Paramount.
Recessional—Orchestra.

Loew's Orpheum Theatre—
Overture—Organ.
Current Events—Pathe News.
Novelty—Topics of the Day.
Overture—Orchestra.
Feature—Success—Metro.
Comedy—Stan Laurel.
Recessional—Orchestra.

Boston Theatre—
Overture—Organ.
Cartoon—Aesop's Fable.
Novelty—Topics of the Day.
Overture—Orchestra.
Feature—Poor Men's Wives—Al Lichtman.
Current Events—Pathe News.
Comedy—Stan Laurel.
Recessional—Orchestra.

PHILADELPHIA

Stanley Theatre—
Overture — "Souvenir," and "Hawaiian Shores."
Current Events — Fox and Pathe Weekly Reviews.
Scenic—Palace of Kings.
Music—Organ—"My Buddy."
Music — Dorothy Johnstone Harp Ensemble in "March Militaire." "Valse de Concert," "Russian Boat Song," "Largo."
Feature — The Pilgrim — Charles Chaplin—First National.
Vocal—Eileen Van Biene, soprano, in "When Irish Eyes Are Smiling," and "Three O'Clock in the Morning."
Comedy—The Big Show.

Stanton Theatre—
Current Events—Fox News.
Feature—Adam's Rib—Paramount.

Aldine Theatre—
Current Events—Pathe and International Review.
Novelty—Fun from the Press.
Feature—Minnie—First National.
Comedy—Disposing of Mother.

Karlton Theatre—
Current Events—Pathe News and Kinograms.
Novelty—Screen Snapshots.
Feature—Poor Men's Wives — Al Lichtman.
Comedy—Kick Out.

Palace Theatre—
Current Events—Pathe News.
Cartoon—Felix the Ghost Breaker.
Novelty—Fun from the Press.
Feature—The Voice from the Minaret—Norma Talmadge—First National.

Victoria Theatre—
Current Events—Pathe News.
Feature—Brass Commandments — William Farnum—Fox.
Comedy—The Balloonatic.

Arcadia Theatre—
Current Events—Pathe News.
Comedy—Private, Keep Off.
Feature — Second Fiddle, Glenn Hunter—Hodkinson.
Novelty—Movie Chats.

Capitol Theatre—
Current Events—Kinograms.
Comedy—Casey Jones, Jr.
Feature—Racing Hearts — Agnes Ayres—Paramount.

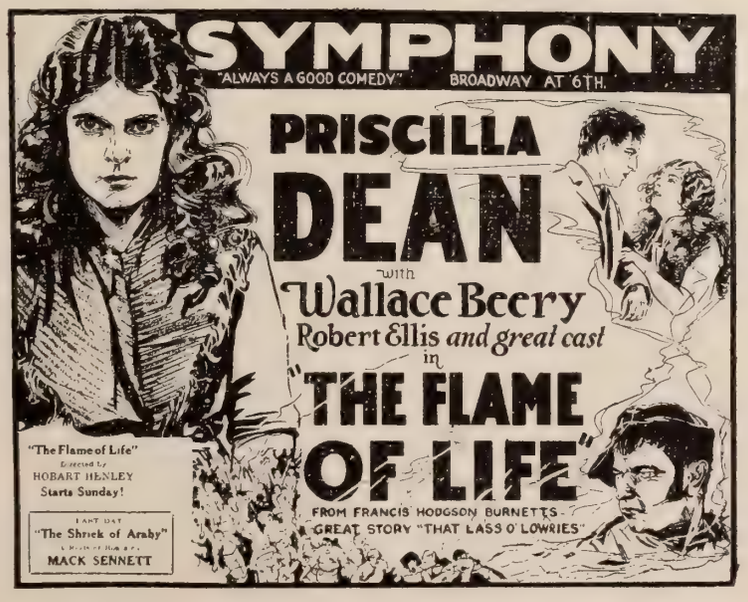
Regent Theatre—
Feature—Three Who Paid—Dustin Farnum—Fox.
Comedy—The Fatal Photo.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture—"Something Old, Something New," with seven dances.
Music — Violin program by Lipschultz.
Current Events—Minute News.
Novelty—Fun from the Press.
Comedy—Jumping Beans.
Prologue—Esther Rhodes, harpist.
Feature—The Christian—Goldwyn.

California Theatre—
Overture—March.
Current Events—Fox News.
Vocal — Harold Dana, baritone, "Invictus" and "Duna."
Scenic—Hodge-Podge.
Special—Novelty concert.
Feature—Vanity Fair, Mabel Ballin—Hodkinson.

Granada Theatre—
Overture—"Crying for You."
Current Events—Pathe and International News.
Novelty—Pathe Review.
Music—Musical Sensations.



Art ad for "The Flame of Life," used by the Symphony theatre, Los Angeles, in connection with its run.

Large space ad on "Hearts Aflame" at the Coliseum, Seattle

Added Attraction—Fighting Blood.
Novelty—Fun from the Press.
Feature—Driven—Universal.

Tivoli Theatre—
Overture—"Mighty Lak' a Rose," with song.
Comedy—Peg o' the Movies.
Feature — Mighty Lak' a Rose — Dorothy Mackaill — First National.

Curran Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists.

Portola Theatre—
Feature — Hunting Big Game in Africa—Universal.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture—"Cavalleria Rusticana," selection.
Current Events—Pathe News.
Comedy—No Wedding Bells.
Feature—Daddy—Jackie Coogan—First National.

Loew's Columbia Theatre—
Overture—"Ave Maria"—Schubert "Humoresque"—Chaikovsky.
Comedy—A Runaway Dog.
Cartoon—Out of the Inkwell.
Feature — Where the Pavement Ends—Terry-Navarro—Metro.

Loew's Palace Theatre—
Overture—"Easter Fantasia."
Comedy—Babies Welcome.
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature—Mr. Billings Spends His Dime—Hiers—Paramount.

Moore's Rialto Theatre—
Feature—Down to the Sea in Ships—Hodkinson.

BALTIMORE

Rivoli Theatre—
Overture — Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Novelty—Pithy Paragraphs.
Cartoon—Farmer Alfalfa's Bride.
Specialty—Vocal solo.
Feature—The Isle of Lost Ships—Anna Q. Nilsson—First National.

Comedy—The Cobbler.
Recessional—Organ solo.

Century Theatre—
Comedy—The Barnyard.
Overture—Century Symphony Orchestra.
Specialty — Impressions of Grand Opera.
Current Events—Century Topical Review.
Divertissements—Ballet — Specialty numbers.
Feature—Glimpses of the Moon—Bebe Daniels—Paramount.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—The Haunted House.
Specialty—Jazz dance prologue.
Feature—Jazzmania — Mae Murray—Metro.

Parkway Theatre—
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Feature—Trifling Women — Barbara La Marr—Metro.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events — Metropolitan Topical Review.
Cartoon—Inkwell cartoon comedy.
Specialty—Vocal solo.
Comedy—Forward March.
Feature—The Toll of the Sea — Anna May Wong—Metro.

NEWARK

Branford Theatre—
Overture—"Meditation."
Feature—Daddy—Jackie Coogan—First National.

BIJOU
WEEK OF APRIL 1ST
STARTING SUNDAY NIGHT
POLA NEGRI IN BELLA DONNA
Her First American Picture
You Will See
SUPPORTED BY
Conway Tearle, Conrad Nagel and Lois Wilson
Shown at the Bijou One Week Ahead of its New York Premiere
SPECIAL ADDED FEATURE ATTRACTION
Raymond Burt

Ad used for the showing of "Bella Donna" at the Bijou theatre, New Haven, Conn.

Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Comedy—Pest of the Storm Country.
Music—Organ solo — "The Holy City."
Prologue—"The Palms," solo.
Vocal—"I'm Just a Little Bit Blue," tenor solo, "The Magic Song," soprano.

Newark Theatre—
Overture—"Marche Slave."
Prologue—Grand opera ballet.
Feature—Glimpses of the Moon — Paramount.
Novelty—Topics of the Day.
Comedy—Saturday Night.
Current Events—Newark Theatre Pictorial News.
Music—Organ Solo—"Hosannah."

Terminal Theatre—
Overture—"Falling," classical jazz, orchestra.
Current Events—Fox News.
Comedy—Friendly Husbands.
Feature—A Bill of Divorcement—Constance Binney—Associated Exhibitors.

SEATTLE

Coliseum Theatre—
Feature—Java Head—Paramount.
Novelty—Fun from the Press.
Current Events—Pathe News and Kinograms.
Added Attraction — Six Second Smith.
Overture—"Il Guarany."

Columbia Theatre—
Overture—Excerpts from favorite operas.
Feature—The Prisoner—Universal.
Novelty—Topics of the Day.
Comedy—Vamped.
Novelty—Gambling with the Gulf Stream.
Current Events — International News.
Specialty — "Bonnie Scotland," xylophone solo.

Strand Theatre—
Overture—"Souvenir."
Prologue Introducing Peg o' My Heart.
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Scenic—Beauty Spots of the United States.
Comedy—Ouch!
Current Events—Kinograms.

Blue Mouse Theatre—
Feature — Suzanna — Mabel Normand—Allied P. & D. (Second Week.)

Liberty Theatre—
Overture—"Orpheus."
Feature — Racing Hearts — Agnes Ayres—Paramount.
Novelty—Pathe Review.
Comedy—Week-End Party.
Current Events—Liberty News.
Music—Organ, "At Dawning."

Winter Garden Theatre—
Overture—Orchestra.
Feature—The Woman Who Fooled Herself—May Allison—Associated Exhibitors.
Novelty—Fun from the Press.
Comedy—Coal Dust Twins.
Current Events — International News.

ST. LOUIS

Pershing Theatre—
Feature—Down to the Sea in Ships—Hodkinson.

"Poor Men's Wives" ad run in Detroit papers by the Broadway Strand theatre.

Novelty—Fun from the Press.

Delmonte Theatre—
Overture—Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Comedy—Revival—Harold Lloyd and Bebe Daniels.
Specialty—Delmonte Male Chorus.
Feature — Vanity Fair — Mabel Ballin—Hodkinson.

Missouri Theatre—
Overture—"In a Clock Shop," Missouri Symphony Orchestra.
Current Events—Missouri News and Magazine.
Novelty—Fun from the Press.
Music—Organ Solo, "Red Moon," Stuart Barrie at Wurlitzer.
Novelty—Film depicting Prof. Albert Einstein's theory of relativity.
Feature—Glimpses of the Moon—Paramount.

New Grand Central, West End Lyric and Capitol Theatres—
Overture—Orchestra.
Current Events—News and Views.
Added Attraction—Disposing of Mother.
Feature — Safety Last — Harold Lloyd—Pathe.

William Fox Liberty Theatre—
Overture—Orchestra.
Current Events—Fox News and Views.
Comedy—The Mummy.
Added Attraction—Ali Baba and the Forty Thieves.
Feature—Three Jumps Ahead—Tom Mix—Fox.

Rivoli Theatre—
Overture—Orchestra.
Current Events — International News.
Comedy — Buddy Messinger Comedy.
Feature—The Midnight Guest—Universal.

Columbia Theatre—
Overture—Orchestra.
Current Events—Fox News and Educational.
Comedy—The Mummy.
Added Attraction — Serial — Pearl White in Eleventh Episode of Plunder.
Feature—You Never Know.

KANSAS CITY

Newman Theatre—
Overture—"Easter Chimes of Little Russia."
Current Events — Newman News and Views.
Music—Organ Selections.
Comedy—Hold Tight.
Specialty—"The Dance of Spring," Miss Bobbie Tremaine; "Queen of the Moon," prologue to the feature picture; Coon-Sanders, Novelty Singing Orchestra.
Feature — Glimpses of the Moon, Bebe Daniels—Paramount.

Liberty Theatre—
Overture—Selections.
Music—Organ Selections.
Current Events — Pathe and Fox News.
Added Attraction — Ex-Kaiser in Exile—Capitol Shots.
Novelty—Kuhn-Chaquette Orchestra in four special numbers.
Specialty—Eugene Christy, tenor.
Feature—The Little Church Around the Corner, Claire Windsor—Warner Brothers.

Royal Theatre—
Overture—Special Selections.
Music—Organ Selections.
Current Events — Royal Screen Magazine.
Comedy—The Electric House.
Feature — Mighty Lak' a Rose, Dorothy Mackail — First National.

Twelfth Street Theatre—
Overture—Selections.
Music—Organ Selections.
Current Events — Twelfth Street Screen Magazine.
Comedy—The Smile Wins—Aesop's Fables.
Added Attraction — Range-Rider Story.
Feature — Bell Boy 13, Douglas MacLean—First National.

CLEVELAND

Stillman Theatre—
Overture—"William Tell."
Comedy—Hot Water.
Novelty—Scenic.
Feature—Grumpy, Theodore Roberts—Paramount.

Allen Theatre—
Overture—"Easter Chimes in Little Russia."
Music — Baby Grand Orchestra, conducted by Norma Spitalny, aged 8 years.
Prologue—"A Child's Garden of Dreams."
Comedy—No Luck.
Scenic—Shades of Noah.
Current Events — International News.
Novelty—Fun From the Press.
Feature—Daddy, Jackie Coogan—First National.

State Theatre—
Overture—Popular Melodies.
Music—The Oriole Terrace Orchestra.
Specialties—Vaudeville.
Feature—The Impossible Mrs. Bellew, Gloria Swanson — Paramount.

Park Theatre—
Overture—"Southern Rhapsody."
Music—Jazz Orchestra—1, "Dearest"; 2, "You Tell Her, I Stutter."
Current Events — International News.
Novelty—Fun From the Press.
Comedy—Young Sherlock.
Feature — Garrison's Finish, Jack Pickford—Allied P. & D.

Reade's Hippodrome—
Overture—Melodies of Today.
Current Events — Plain Dealer Screen Magazine.
Specialties—Vaudeville.
Feature — The World's a Stage, Dorothy Philips—State Rights.

Standard Theatre—
Current Events — International News.
Added Attraction—The Outlaw and the Lady, with Harry Carey

and Louise Lovely.
Comedy—Vamped.
Feature—Trimmed in Scarlet—Universal.

DES MOINES

Des Moines Theatre—
Overture—"Melo Blue Syncopaters."
Current Events—News Weekly.
Novelty—Fun from the Press.
Scenic—Moon Blind.
Music—Organ Solo—"Just a Little Blue for You."
Feature—Safety Last—Harold Lloyd—Pathe.
Novelty—Water sport reel—Miss Plays.

Strand Theatre—
Music—Organ Solo—"I'm Drifting to Dreamland."
Current Events—Kinograms.
Feature—Adam's Rib—Paramount.

Garden Theatre—
Comedy—Cameo comedy.
Feature—Look Your Best—Goldwyn—first half. Missing Millions—Alice Brady—Paramount—last half.

DALLAS

Palace Theatre—
Current Events—News Tours.
Cartoon—Aesop's Fables.
Feature—Java Head—Paramount.
Specialty—Don Albert's Krazy Kat Revue.
Music—Symphony concert—Selections from "Faust."

Old Mill Theatre—
Current Events—News Weekly.
Feature—Singed Wings—Bebe Daniels.—Paramount.
Added Attraction—Moscow Artists Ensemble.

Melba Theatre—
Feature—Isle of Conquest.
Specialty—Valetino's Serenaders.
Comedy—Tips.
Overture—Melba Grand Orchestra.

CINCINNATI

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Feature—Bella Donna—Pola Negri—Paramount.

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Feature—The Pilgrim—Charlie Chaplin—First National; and The Toll of the Sea—Metro.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day.
Comedy—Chop Suey.
Feature—Nobody's Money—Jack Holt—Paramount.

Lyric Theatre—
Overture—Lyric Orchestra.
Current Events—Pathe News.
Comedy—Rob 'Em Good.
Feature—The Impossible Mrs. Bellew—Gloria Swanson—Paramount.

OMAHA

Sun Theatre—
Feature—Trifling Women—Metro.
Overture—"Egmont."
Current Events—International News.
Novelty—Cartoon—The Detective.

Moon Theatre—
Feature—All the Brothers Were Valiant—Metro.
Comedy—Vamped.
Current Events—Topical Review.

World Theatre—
Feature—Scarlet Car—Universal.
Six acts of vaudeville.

Rialto Theatre—
Feature—The White Flower—Paramount.
Feature—Safety Last—Pathe, beginning Thursday.
Overture—The Village Orchestra.
Comedy—Fruits of Faith.
Current Events—Kinograms.
Novelty—Fun from the Press.
Specialty—Prince Lei Lani, Hawaiian tenor.

Empress Theatre—
Features—Missing Millions—Alice Brady—Paramount. Midnight Guest—Universal.
Four acts of vaudeville.

Strand Theatre—
Feature—Racing Hearts—Paramount.
Overture—"Il Guarnay."
Comedy—Kick Out.
Current Events—Fox News.

BUFFALO

Shea's Hippodrome—
Overture—Special "Robin Hood" score.
Music—Organ recital.
Current Events—Hippodrome Review.
Feature—Douglas Fairbanks in Robin Hood.
Comedy—The Sheik.

Lafayette Square Theatre—
Overture—"Molly Darling."
Music—Organ recital.
Current Events—Fox News.
Feature—The Face on the Barroom Floor—Henry B. Walthall—Fox.
Comedy—Snub Pollard subject.

Loew's State Theatre—
Overture—Emmett Luedeke's Harmonists.
Current Events—Pathe News.
Feature—Adam and Eva—Marion Davies—Paramount.
Comedy—Mutt and Jeff cartoon.

New Olympic Theatre—
Overture—Organ—"A Night at the Dance."
Current Events—International News.
Feature—Trimmed in Scarlet—Kathlyn Williams—Universal.
Comedy—Smarty.
Added Attraction—The Guilty Hand.

Criterion Theatre—
Overture—Organ solo.
Feature—Java Head—Leatrice Joy—Paramount.
Comedy—Day by Day.
Current Events—Kinograms.

Shea's North Park Theatre—
Feature—Oliver Twist—Jackie Coogan—First National.

Palace Theatre—
Feature—The World's a Stage—Dorothy Phillips—State Rights.

NEW HAVEN

Bijou Theatre—
Overture—"A Vision of Salome."
Feature—Bella Donna—Pola Negri—Paramount.
Added Attraction—Fighting Blood.
Comedy—The Big Show.
Novelty—Aesop's Fables.
Current Events—Pathe News.
Music—Raymond Burt, pianist, "The Pilgrim's Chorus," prelude in C sharp minor.

Olympia Theatre—
Overture—Selections from "La Tosca."
Feature—Adam's Rib—Paramount.
Novelty—Tarpon Fishing.
Current Events—Kinograms.

MILWAUKEE

Alhambra Theatre—
Current Events—Pathe News.
Novelty—Educational reels.
Feature—Bella Donna—Pola Negri—Paramount.
Prologue—Easter stage novelty featuring Miss Mary Fabian, soprano.

Butterfly Theatre—
Overture—"In a Clock Store."
Current Events—Kinograms.
Comedy—Broke.
Novelty—Graphic.
Feature—Mr. Billings Spends His Dime—Walter Hiers—Paramount.
Prologue—Mary Clauder, buck and wing; Rosalie Reitter, toe dancer, and Myrtle Spangenberg, soprano.

Garden Theatre—
Current Events—Fox News and Pathe Review.
Comedy—The Millionaire Paupers.
Feature—Poor Men's Wives—Barbara La Marr—Al Lichtman.
Prologue—Easter stage novelty, featuring Sudworth Frasier.

Rialto Theatre—
Current Events—International News.
Comedy—The Five-fifteen.
Feature—Romance Land—Tom Mix—Fox.

Merrill Theatre—
Overture—"Side by Side," organ solo.
Current Events—International News.
Comedy—Out of the Ink-Well.
Novelty—Goldwyn Sport Review.
Feature—Lost and Found—Pauline Starke—Goldwyn.

Strand Theatre—
Overture—"Great White Way Blues"—Strand Synco-Symphonists.
Current Events—Kinograms.
Comedy—The Movie Daredevil.
Feature—Adam and Eva—Marion Davies—Paramount.
Prologue—A Piano Triologue, featuring Billy Lindner, Therese Meyer and Heinz Roemheld.

ST. PAUL

Capitol Theatre—
Overture—"Slavonic Rhapsody."
Current Events—Pathe and International News.
Comedy—Pest of the Storm Country.
Vocal—Roy Dieterich, tenor.
Feature—The Flirt—Universal.
Recessional—Organ.
Novelty—Urban Movie Chats.
Novelty—Pathe Review.
Music—Organ recital—"Traumerei," "Blue Danube."

ROCHESTER

Eastman Theatre—
Overture—"William Tell"—Eastman Theatre Orchestra.
Current Events—Eastman Theatre Current Events Magazine.
Comedy—The Movie Dare-Devil.
Prologue—"Invictus"—Emanuele Stieri, baritone soloist.
Feature—The Christian—Goldwyn.

INDIANAPOLIS

Circle Theatre—
Overture—Blue Danube Waltz—Circle orchestra.
Current Events—Pathe News and Kinograms.
Music—Harp Solo—"Legende,"—Miss Ruth Rainier.
Comedy—Pest of the Storm Country.
Feature—Glimpses of the Moon—Paramount.

Palace Theatre—
Current Events—Special reel showing parade of Junior Chamber of Commerce parade.
Feature—Silas Marner—Associated Exhibitors.
Ten Acts of vaudeville.
Novelty—Speeches by Governor, Mayor and U. S. Senator opening the "Frolic Week," a tie-up with the Junior Chamber membership campaign.

Apollo Theatre—
Current Events—Fox Weekly.
Music—Organ Solo—"Way Down East in Maine."
Vocal Solo—"I Love Me"—Charles Lines.
Comedy—Extra, Extra.
Feature—Thelma—Jane Novak—F. B. O.

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Comedy—No Wedding Bells.
Music—Melody Sextet and American Harmonists.
Feature—The Siren Call—Dorothy Dalton—Paramount.

DETROIT

Adams Theatre—
Overture—"Tangerine."
Current Events—Detroit Free Press and International News.
Scenic.
Vocal—Fanna Gressier, soloist.
Feature—Safety Last—Harold Lloyd—Pathe.
Recessional—Organ.

Broadway Strand Theatre—
Overture.
Current Events—International News.
Specialty.
Feature—Poor Men's Wives—Al Lichtman.
Comedy—Jane of Newark.
Recessional—Organ.

Capitol Theatre—
Feature—The White Flower—Betty Compson—Paramount.
Current Events—Pathe News.
Music—Klein's Syncopators.
Added Attraction—Edgar Van Alstyne & Co.
Vocal—Grand opera selections.
Divertissements—Four Pearls, dancers.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Aesop's Fables.
Feature—Truxton King—Fox.
Comedy—Clothes and Oil.

Madison Theatre—
Overture.
Current Events—Pathe News.
Specialty—Ruth Chase.
Feature—Glimpses of the Moon—Paramount.
Comedy—Christie Comedy.
Recessional—Organ.

Exhibitors' Service Bureau—Pages 1788-1798

Lobby display for "The Christian" at the State theatre, Pittsburgh, using stock display material and a special cut-out, suspended in the center. The letters at the bottom of this were outlined in holes drilled in beaverboard, letting the light through

Advisory Board and Contributing Editors, Exhibitors' ServiceBureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Street ballyhoo for "The Prince and the Pauper," used by the Grand Opera House, Toronto, Ont., Canada

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

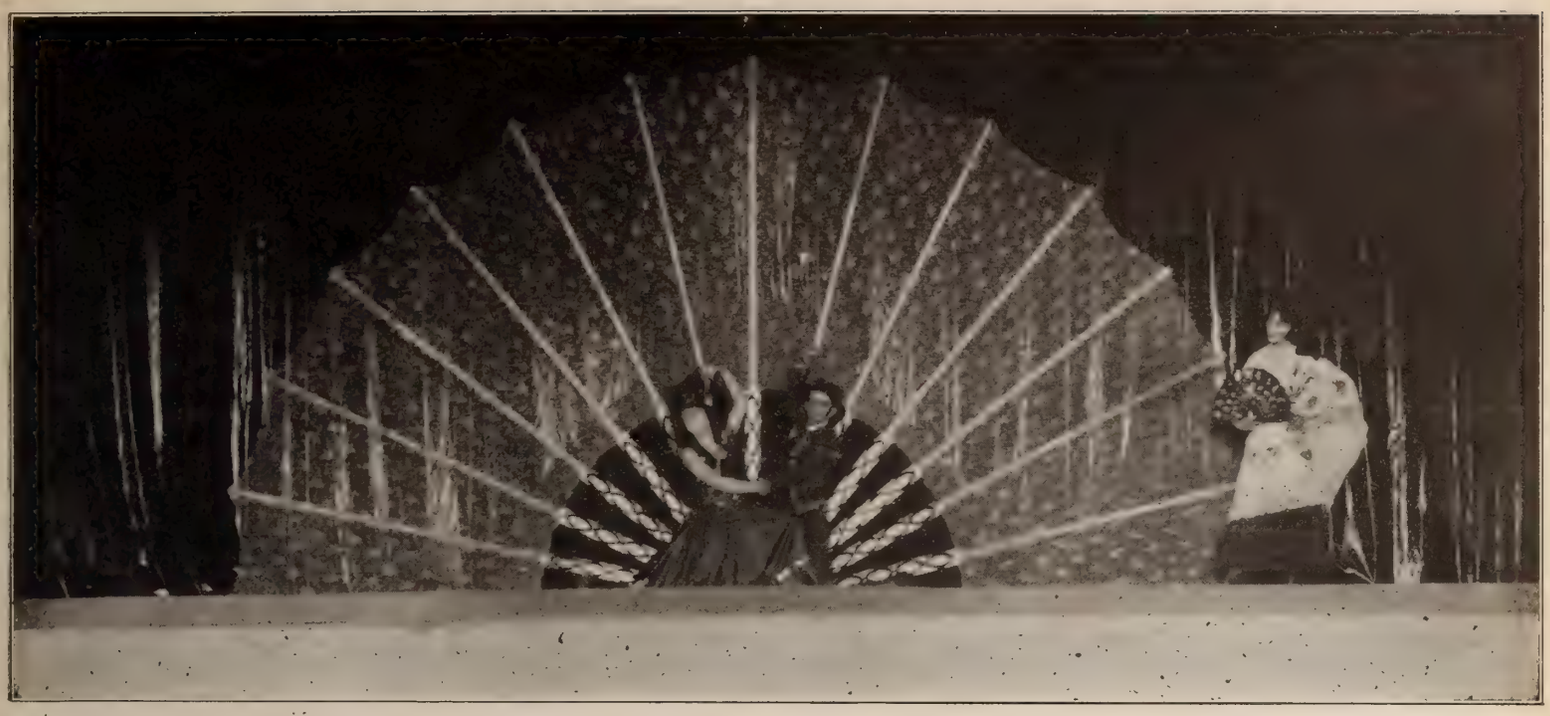
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.

William Cutts, Manager, Columbia theatre, Portland, Ore.



Herschel Stuart, managing director of the Missouri theatre, St. Louis, staged this South American number as a prologue to "My American Wife".

"Down to the Sea in Ships" Is Effectively Exploited

Baltimore, Md.—Although the time at their disposal was very limited, Thomas D. Soriero, managing director of the Century theatre, and Ralph Faulkner, branch manager for the Washington Hodkinson exchange, put over "Down to the Sea in Ships" with excellent effect.

Managing Director Soriero used a silhouette line drawing of a square rigger with the title of the picture lettered on the sails in all of his advertising copy preceding the showing of this production at the Century.

An attractive prologue was arranged by Director Soriero. A cyclorama effect was used, showing a picture of a lighthouse in the distance with a light flashing on and off. A square rigged sailing vessel was shown in the distance with lighting effects near the footlights of the stage to give the impression of flowing water. Two sailors came out and sang a couple of sea songs. Just as the songs were finished the lights were dimmed and two young ladies representing the sweethearts of the sailors kissed them good-bye and bid Godspeed to the men who go "Down to the Sea in Ships."

Book window display put in by The Fair, Chicago, featuring the Grosset & Dunlap edition of "Quincy Adams Sawyer" as a tie-up with the picture at the Chicago theatre

"Strangers' Banquet" Gets Tie-Up with Railroad

DULUTH, Minn.—A somewhat unusual tie-up, in the way of a hook-up with a big railway system, was arranged for by the manager of the Lyceum theatre with the Northern Pacific Railway and resulted in a large "Strangers' Banquet" card in the window of the Duluth offices of the railroad company.

The tie-up was in connection with the meals served in Northern Pacific dining cars. The printed matter on the card read: "Because of their uniform excellence our dining car meals have often been called 'the strangers' banquet.' Marshall Neilan's photoplay of that title is now playing at the Lyceum."

Well Balanced Presentation Is Given "The Hottentot"

Brooklyn, N. Y.—In mapping out his program to use in connection with "The Hottentot," Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre, decided upon a 50-50 arrangement, which would divide the two-hour performance equally between comedy and heavier stuff. This, it is figured, has the best chance of pleasing the most people, as those who like only comedy get it, and those who prefer classical music and artistic dances get them—and everyone is satisfied.

The overture was a specially staged tabloid version of "Cavalleria Rusticana." Five numbers were used, one of which was the Intermezzo for orchestra alone, and the other four vocal numbers as follows: "Siciliana," for tenor; "O Il Signore vi Manda," duet for soprano and baritone; "Voi la Sapete," for soprano, and "Regina Coeli," for soprano and mixed quartette. Following the opera, the soprano numbers noted were sung by two artists, the first appearing only in the duet.

Another vocal number was "O Promise Me," from Robin Hood, sung by Florence Mulholland, and the ballet number was by Mlle. Francelli, with violin accompaniment. The music used for the dance was "Melodie," by Tschaikowsky.

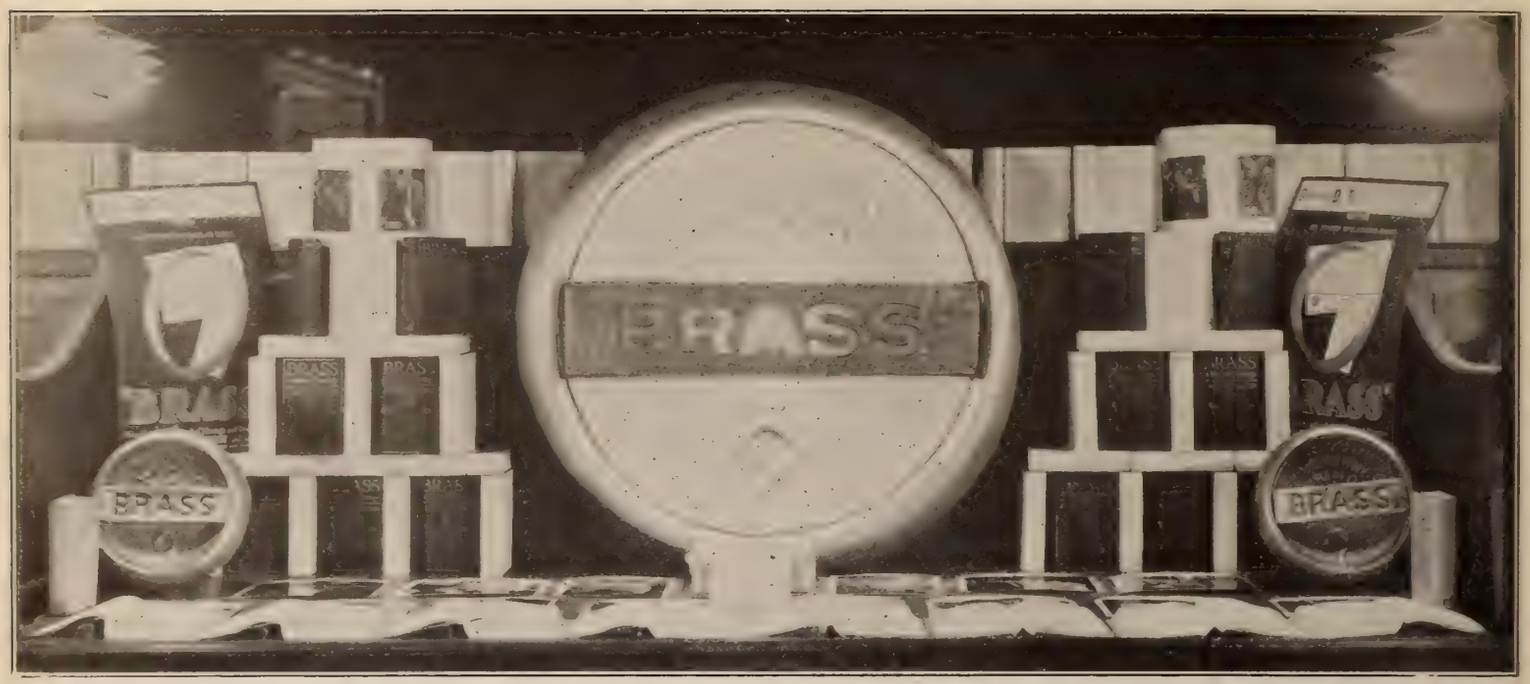
"Prisoner of Zenda" Exploited Through Ring Contest

Clarksdale, Miss.—There have been numerous contests in which a prize was awarded to the woman whose foot a certain shoe fitted, but a new angle was devised by the management of Saenger's Marion theatre in exploiting "The Prisoner of Zenda."

Announcement was made by Clyde C. Platt, manager of the Marion, that the ring would be awarded by the theatre in conjunction with a local jeweler to the woman whose small finger of the left hand measured exactly the size of the ring. The handsome prize was given to Mrs. G. F. Maynard, the actual award taking place in the lobby of the theatre. Other contestants received passes to see "The Prisoner of Zenda."

Considerable newspaper space was awarded to the ring contest, the names of the final winners being published in the dailies. In addition an attractive and inexpensive lobby decoration was used above the theatre's marquee, consisting of cut-outs from the twenty-four sheet poster, mounted on compoboard.

Special window and lobby display for "Luck" prepared by Mastodon Films, Inc. The lights are on a flasher circuit



Window display in Fifth avenue, New York, store of E. P. Dutton Company, tying up with "Brass" at the New York Mark Strand

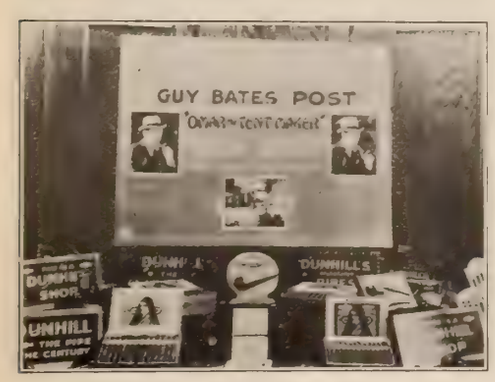
Three Newspaper Features Are Planted on "Racing Hearts"

Rockford, Ill.—In exploiting "Racing Hearts" at the Palm theatre, Bill Danziger, Paramount exploiteer, put over three different newspaper features, giving the papers the "low-down" in each instance.

Danziger framed an interview with Agnes Ayres in which the Paramount star was quoted as remarking that women would never make as good automobile drivers as men. The newspaper followed this up by sending a reporter to interview women known to drive cars. They protested in vigorous terms, and the copy was worked into a two-column front-page spread.

The next gag was a Saturday matinee for the blind. The management invited every sightless person in town to "see" "Racing Hearts." They got about forty responses and so Danziger invited forty school teachers to attend and act as the "eyes" of the victims. During the progress of the picture, the teachers leaned over and whispered the entire story. This made an interesting experiment and the newspapers took it up for a three-column spread under a big head.

The third stunt was a faked interview with "Jimmy Murphy" who, Danziger said, was one of the greatest racing drivers in the country. Murphy spoke on the line that gasoline as a fuel was nearly exhausted and the only thing that would save the industry woud be a new alcoholic substance made from potatoes.



Tobacconist's window display for "Omar the Tentmaker" at the Strand theatre, Madison, Wis.

"Little Church Around the Corner" Heavily Billed

MEMPHIS, Tenn.—Abe H. Kaufman, of the exploitation department of the Dixie Amusement Company, put over a heavy campaign for "The Little Church Around the Corner" at the Daisy theatre, that included the use of one, three, six and 24-sheets, special half-sheets, photos, trailer and window cards.

For a lobby display, a miniature church was built, illuminated from the inside, and a large church bell was rung at regular intervals in the lobby.

On the street, a coupe was driven about, with a bride and groom inside, and a card reading: Just Married and on our way to the Daisy theatre to see "The Little Church Around the Corner" today.

"Gimme" Is Made Popular By-Word Through Stunt

Los Angeles, Cal.—For several weeks prior to the run of "Gimme" at the California theatre, "gimme" was made a popular by-word throughout the city, through the advance publicity used for the picture.

First, the town had something to talk about when Mrs. Rupert Hughes publicly advocated the organization of an "Anti-Gimme League" of women, the members of which would insist upon a share in the family income and the elimination of necessity for continually saying "Gimme" when hubby was expected to produce. A little later, "Kid" McCoy let it be known that he was to be married for the tenth time, and that he had finally solved the question of happy marriage. An allowance for the better half was the answer, of course. "No more 'Gimme' wives!" Both stories made the wires, in addition to getting liberal space in the Los Angeles papers.

A tie-up was made with the Owl Drug Company, and "Gimme" sundaes were placed on sale at their twelve stores in Los Angeles, two cards bearing 8 by 10's of Helene Chadwick being used on the soda fountain in each store. All the store employes wore the "Gimme" buttons furnished by Goldwyn.

Engraved Announcement Used to Exploit "The Christian"

New York, N. Y.—Manager Edward Lewis of B. F. Keith's 81st Street theatre used a simple exploitation measure for the showing of "The Christian" that proved highly effective.

He had prepared engraved announcements in the form of an invitation, and mailed them out to his entire list of patrons. The announcement consisted of four pages, three of which were blank.

Mr. Lewis arranged a beautiful and effective prologue, which was much praised by his clientele. It was very simple and much of its appeal doubtless lay in that fact. Through a silk curtain was seen the silhouette of a Christian crusader of old, in a magenta flood light, standing on a cliff overlooking a city which was bathed in blue lights. A singer back of the curtain rendered "Onward, Christian Soldiers." Toward the finish of the song the lights were brought up and over the city appeared a large cross of light, which was gradually brightened. As the song ended, the cross faded out and the picture was flashed on the screen.

Window tie-up on "The Christian" in a Detroit, Mich., restaurant for the showing at the Broadway-Strand theatre.

Elaborate window display in music store on "When Knighthood Was in Flower," arranged by Manager Marshall Taylor of the Kinema theatre, Salt Lake City

Well Varied Campaign Put Back of Showing of "The Flirt"

Austin, Texas.—In spite of extremely unfavorable weather conditions during the showing of "The Flirt," Manager E. B. Roberts of the Majestic theatre and Jack Meredith, special exploitation representative, put over a heavy exploitation campaign that netted satisfactory results.

The advance ads consisted of a series of teasers, based on the Flirt's Book of Proverbs. A series of these was also run on the screen. Special Flirt sundaes were advertised at four leading drug stores in Austin during the week the picture ran. The fountain mirrors were frosted and painted with attractive signs.

Several stores in town allowed signs to be placed in their windows, also cut-outs and still photos. The Edison Company decorated their windows with paper streamers, 11x14 lobby cards and other announcements. This location was the largest and most pretentious display of all.

Meredith also succeeded in putting over a half-page newspaper tie-up with the local real estate firms. The half-page was headed: "Don't Flirt With Your Earnings—Invest In Real Estate."

"The World's a Stage" lobby display used by Manager Frank C. Strozier of the Rev theatre, Spartanburg, S. C., giving the effect of a stage

Milk Bottle Tops Exploit "Strangers' Banquet"

WORCESTER, Mass.—Elmer R. Daniels, manager of th Olympia theatre, and Buddy Stuart, Goldwynner, put over a thorough campaign for "The Strangers' Banquet," for which they billed the town heavily.

The toast books, the bottle heralds, and such accessories were used extensively, as well as the imprinted paper napkins.

A special feature was the imprinting of 80,000 milk bottle tops, at a total cost of only $40. These were used by the dairy company and were especially good, since they went right into the homes. The top read: "See 'The Strangers' Banquet' at Olympia Theatre. Now!"

The remainder of the space was taken up with ads advertising the different firms and new residential sections of the city that had recently begun to be exploited to the home-seekers.

Fake Money Bags Wake Interest in "Nobody's Money"

Fort Smith, Ark.—Following an advance campaign of posters, heralds and typewritten slides on "Nobody's Money," on the day before the picture opened, Manager Hugo Plath hired three boys to carry large money bags stuffed with paper and washers out of the back door of the theatre around three blocks through the business part of the town, then back to the entrance of the Palace theatre, where the bags were piled up.

This same stunt was repeated about every five minutes during the day. They were instructed to say nothing on their route through the town. On the opening day they followed out the same plan, only this time carried small signs on their backs to read—Nobody's Money. This stunt attracted considerable attention.

In the lobby of the theatre were four large piles of money bags, some small and some large, which were filled with paper, sand and washers.

Breaks Ice on Co-operation in "Oliver Twist" Campaign

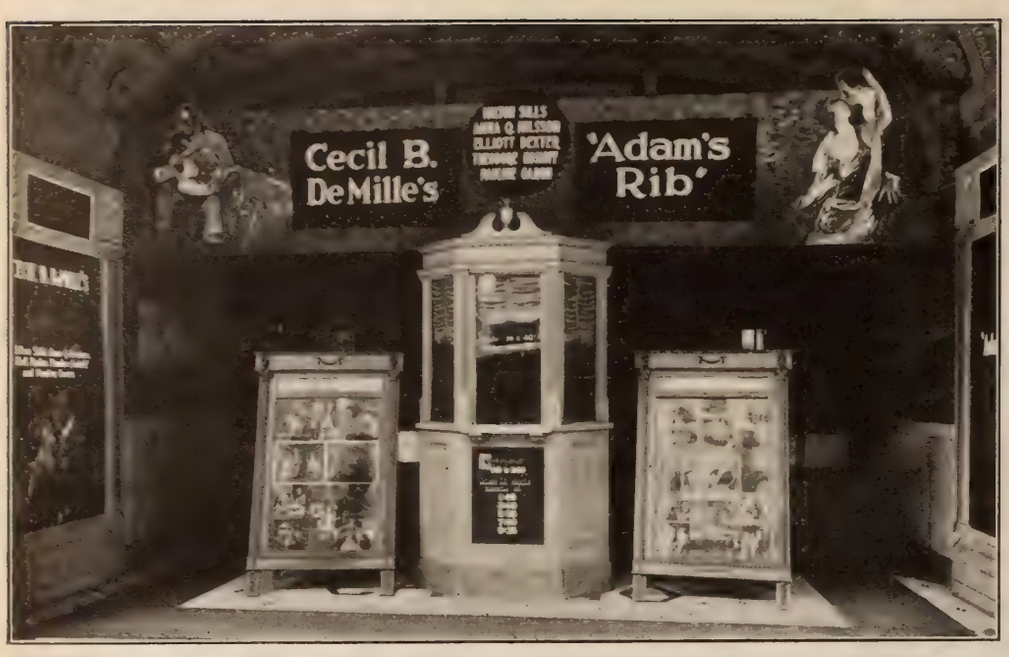
Grand Island, Neb.—Manager S. A. Hayman of the Lyda theatre broke through the ice of conservatism and established several new lines of merchant co-operation through his campaign on "Oliver Twist."

A department store that had never before given its windows to theater co-operation, used the "Oliver Twist" stills and paper, featuring the Jackie Coogan suit. The store was Wolbach's, the largest in Grand Island.

Drug stores, music shops, confectionery emporiums and contractors, formerly strangers to the meaning of exploitation, came in and helped the campaign, while the walking book of "Oliver Twist" went about the streets.

One of the most effective mediums used, however, was the newspaper agency which put stickers on all the Omaha papers received in Grand Island and heralds inside of them, advertising "Oliver Twist." With a daily circulation of 1,500 and a Sunday distribution of 3,000 this meant real value to the theatre at no expense other than the cost of furnishing the stickers and heralds.

Marquee and front display on "Dr. Jack" at the Galax theatre, Birmingham, Ala., of which T. G. Coleman is manager



"Adam's Rib" lobby designed and constructed by Floyd D. Morrow, publicity manager of the Palace theatre, Washington, Pa.

Ten Stock Heralds Admit to See "Nobody's Money"

ERIE, Pa.—The Columbia theatre, in exploiting "Nobody's Money," distributed more than a thousand of the stock money heralds. On each was imprinted the information that ten of these bills were good for one free ticket to see "Nobody's Money."

In distributing, the theatre sent a man all over town to drop a bill on a hotel counter, at a soda-water fountain, in the gutter, on an automobile seat until they were all gone.

About fifty sets were presented for free tickets, showing that many more must have been after them.

Food Ads and Menu Contest On "The Strangers' Banquet"

Battle Creek, Mich.—A page of co-operative advertising with the line, "If you were giving a Strangers' Banquet what would you serve?" across the top, was used in the Inquirer and Evening News in a tie-up with the showing of "The Strangers' Banquet" at the Bijou Arcade theatre.

A contest followed in which prizes of $3, $2 and twenty-five pairs of tickets to the showing of the film were offered for the most tempting menus prepared from the foods advertised on the newspaper page. The contest was judged by the foods instructor in the Battle Creek Vocational School.

The Busy Bee Cafe also offered one free ticket to the showing for any day except Saturday and Sunday to every customer who spent a dollar or more in the cafe.

This contest proved of great value in Battle Creek, the home of many of the prepared and patented foods. The Inquirer and Evening News ran an announcement of the winners and printed a number of the menus.

Archery vs. Golf Contest Is "Robin Hood" Exploitation

San Francisco, Cal.—A competitive match between exponents of the art of archery and the game of golf, under the auspices of the San Francisco Chronicle, was an effective bit of advance exploitation for Douglas Fairbanks in "Robin Hood" at the Curran theatre.

The contest was similar to a four-ball foursome, the flight of the archer's arrow to count the same as the drive of the golf ball. Dr. Warren B. Allen and Donald R. Smith, well-known archers, and both members of the National Association, constituted the archery team, while Ray Chapman, golf editor of the Chronicle, and Arthur Tait, the California club pro, were named as their competitors. This modern Robin Hood contest was to be played over the links of the California Golf Club on an eighteen-hole course.

Rules governing the contest were the same as for golf, the golfers to drive off, and the archers to shoot their arrows as in a regular golf foursome. From the fairway the archers were to shoot for the green. On the approach the distance the arrow is from the cup was to be measured off to one side of the fine green to avoid cutting the turf. To "hole out" the archers were to shoot at a target the exact size of the cup, the best score, ball or arrow, to count.

Schools Declare Holiday to See "The Third Alarm"

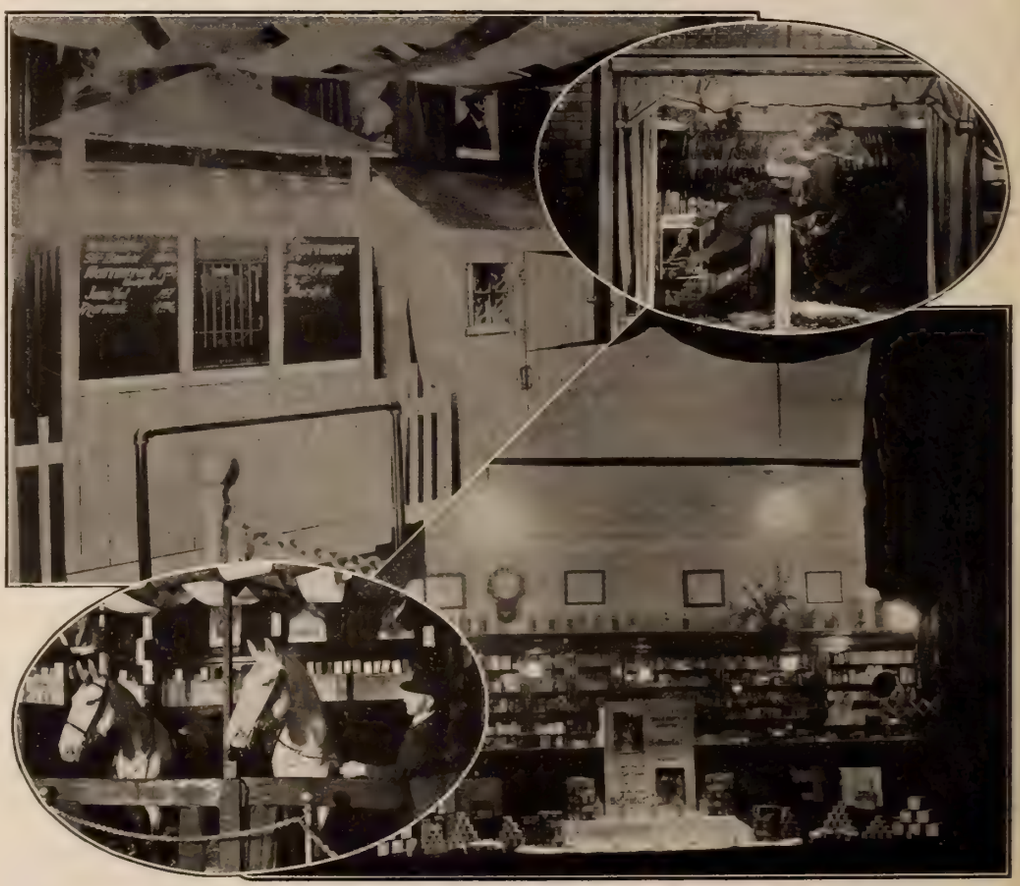
HOOD RIVER, Ore.—Manager Art Kolstad, of the Liberty theatre, obtained excellent local co-operation in his campaign for the showing of "The Third Alarm."

He not only obtained the usual fire department aid, but got the public school officials to declare a half holiday. He then organized a parade of the regular firemen and the school children, which was seven blocks long when it reached the main section of the town.

Teaser Ads Make Herald on "Believe It, It's So"

MARION, Kans.—Mrs. William Clark, who manages the Garden theatre in a manner that would shame many a male exhibitor, got out an inexpensive and attention-winning herald on "If You Believe It, It's So," with the co-operation of John J. Friedl, Paramount exploiteer.

Mrs. Clark used the five teaser ads found in the pressbook, showing some preposterous proposition like the Statue of Liberty on a souse or Woodrow Wilson shaking hands with Henry Cabot Lodge and remarking, "I agree with you perfectly." This had never been seen in Marion before and interested the townfolks greatly.



Highlights in the campaign on "The Hottentot" put over by the management of the Arcade theatre, Ann Arbor, Mich., showing lobby displays and special window tie-ups

Manager Al G. Bush of the Princess theatre, Denver, Colo., prepared this lobby display for "Drums of Fate," carrying out the tropical atmosphere

Novel Automobile Parade Wins Publicity for "Driven"

Seattle, Wash.—A tie-up with one of the city's largest Ford dealers in putting over a "Driven" parade was one of the principal stunts used by Robert Bender, Universal exploiteer, in putting over an engagement of "Driven" for Manager R. W. Case, of the Columbia theatre, in this city.

The "Driven" parade consisted of a parade of about two dozen vehicles of all types, beginning with the old horse-driven carriage and ending with the modern car of the present day. Following the police escort in the parade came the horse and buggy, bearing a big sign saying, "In 1890 You Were Driven Like This." Following this came the oldest type of motor car, also bearing a banner with the words, "In ——You Were Driven in This." In this manner each succeeding car in the parade was a little later model, and the final car bore the words, "Now If You Are Up-to-date, You Are Being Driven in One of These."

In addition to this stunt, the Columbia made arrangements for a large truck to be entirely enclosed and at the rear of the truck was placed a small frosted glass screen. From the inside of the truck were projected motion pictures, and the vehicle parked on downtown streets every day attracted enormous crowds. A short trailer on "Driven" and a news reel made up the program that the truck offered, with the exception of several slides advertising the theatre and picture. Girl ushers on the truck sold tickets to the theatre after every "show" given by the truck.

Small automobile cards were printed and distributed by Mr. Bender for the occasion. The cards, about three by five inches in size, across the top bore the words, "Mileage Record. Is your car economically Driven? Use the following handy economizer." And then the following space was ruled off for the date, amount of gasoline in dollars and gallons, amount of oil in quarts and gallons, number of miles traveled, amount of repairs, and a total cost of maintenance. At the bottom the card said, "And Be Sure You Have Driven to 'Driven' at the Columbia Theatre." These cards were mailed to several thousand members of the automobile clubs and organizations in the city. The cards, serving the purpose of dodgers, were useful, and were not thrown away by the persons receiving them. Opposite the space on the card for the address of the party it was sent to were included several press comments on the picture.

A full-page tie-up with automobile firms, accessory houses and general business firms in the city was also used by Mr. Bender in the Sunday Post Intelligencer. The page was full of small ads of the business firms, each ad, in large letters, emphasizing in some way the word "Driven." "Driven" in each ad was printed in red, and was an unfailing source of publicity that cost nothing but a little time to arrange.

"Old Homestead" front prepared by Manager A. H. Hilton of the Theatorium, Lewiston, Idaho, utilizing rural atmosphere

Firemen Sell Tickets from Booths for "Third Alarm"

OIL CITY, Pa.—The Lyric theatre, having tied up the showing of "The Third Alarm" with the local fire department, carried it a step farther by putting improvised booths on prominent street corners, from which firemen sold tickets to the picture. On a few of the most prominent corners, several of the booths were grouped together to take advantage of the shopping crowds.

The Standard Oil company also came in on the exploitation, when they were induced to allow a three-sheet stand on 'The Third Alarm" to be placed at the main entrance to the Standard Oil Bank building.

Business Girls' Club Ties Up to Put "Christian" Over

Minot, N. D.—Richard Baasen, manager of the Strand, and William H. Branch, Goldwynner, induced the Business Girls' Club to tie up with the showing of "The Christian," which was shown during Holy Week.

The Business Girls' Club is the livest women's organization in the town, and they were glad to sponsor the picture and to sell 1,500 tickets in a house to house canvass. They were given a percentage on the tickets they sold, and they made a big affair of the campaign. They mailed out 1,000 "Christian" heralds in addition to their house to house calls. They asked Mr. Branch to give them a talk on "How to Present a Picture to Prospective Patrons," and nearly a hundred young business women gathered to hear his talk.

The daily newspaper was induced to put on a "Christian Act" contest under the conditions of which five pairs of seats to "The Christian" were given away daily to persons performing kindly acts. The newspaper printed half a dozen front page stories on the contest and there was much public interest aroused. Readers of the newspaper wrote in giving instances of kindly actions which they had observed.

Street stunt for "The Third Alarm" at the Lyric theatre, Oil City, Pa., in which firemen sold tickets

Striking effect, simply obtained, in lobby for "Who Are My Parents?" by E. Eugene Clarke, advertising artist of the American theatre, Chattanooga, Tenn.

Hearts and Autos Played Up in "Racing Hearts" Campaign

Sumter, S. C.—Manager Oscar White, of the Rex theatre, in exploiting "Racing Hearts," played up both the automobile and the heart angles.

Banners were put on a Ford racer and run all over town, the car had a muffler cut-out on it and the racket it made attracted attention.

This car was then placed in the lobby. Heart cut-outs with good sales dope on them were placed on the wheels on the outside. A larger cut-out heart rested on the running board.

A cut-out heart covered the box office, this heart carrying play date, stars and title. Hearts were also over the entrance and exit doors featuring Agnes Ayres and Theodore Roberts.

A mechanical display was devised and set up on the seat of this racer. From this advantageous position it attracted much attention. The display was a large heart through the center of which was a shaft of a small motor. On the outside of this shaft a cross was attached with arms about 2 feet long. On the ends of these arms were tacked small cut-out hearts. The motor was started and these hearts revolved. The large background was red, the hearts on the arms were white and smaller hearts painted on these were red.

Uses "Plant" in Audience as "Dr. Jack" Stunt

PHILADELPHIA, Pa.—As an exploitation feature on "Dr. Jack," Manager Fdc. Leopold of Nixon's Colonial theatre hired a "plant" closely resembling Harold Lloyd and placed him in the front row. During the performance, between subjects, Manager Leopold stepped to the stage, apologized for the interruption and announced an urgent phone call for Dr. Jack.

The "plant" then rose and said, "I am Dr. Jack." "Will you step to the phone, doctor?" asked Leopold. The "plant," a spotlight on him, then replied, "Indeed I will, and I thank you for calling me. If I am wanted again I will be grateful if you will notify me, as I will be here all next week." Laughter and applause followed as the patrons caught on.

Novelty Throwaway Used On "They Like 'Em Rough"

HOUSTON, TEXAS.—Manager E. E. Collins, of the Capitol theatre, used a novelty throwaway to good advantage in exploiting "They Like 'Em Rough." It consisted of a small card with a sulphur match attached to it. The copy on the card read as follows:

"Most matches are failures! See why in Viola Dana's latest comedy romance, 'They Like 'Em Rough.' Capitol theatre now showing."

Street Car Advertising Is Used for "Lorna Doone"

SYRACUSE, N. Y.—Manager Edgar Weill of the Strand theatre uncovered a new angle for exploiting "Lorna Doone" through the National Biscuit Company tie-up when that picture played his house.

The countless window displays available to the picture as the result of the tie-up with the National Biscuit company have been fully utilized. The fact remains that the other advertising done by the biscuit makers has been overlooked. In Syracuse, Manager Weill considered this factor. As a result the company changed its street car advertising to feature Lorna Doone products the week the picture was shown at the Strand.

The picture had a highly successful exploitation campaign due to a complete utilization of the recognized forms of merchant co-operation from book shops, music shops, apparel stores and department emporiums.

"Minnie" Tied Up with Jewelry in Advertising Hook-Up

Bridgeport, Conn.—Co-operative advertising along an angle susceptible of use anyhere was used in a hook-up between D. A. Parker, jeweler and optician, and Poli's theatre, on "Minnie," when he told readers of the Bridgeport *Evening Star* that he had been transforming "Minnies" for a generation.

The story of the ugly duckling was told in jewelry, for Parker's copy on the attraction read:

"We have been transforming 'Minnies' for a generation. Our stock of rings, necklaces, watches, lorgnettes, bangles, etc., is so complete and varied as to satisfy any prospective 'Minnie' and our prices are so modest as to make it possible for every woman in Bridgeport to capitalize her beauty. We shall welcome and be glad to advise any prospective 'Minnie.'"

By draping the top of the marquee, pagoda style, and building a compo board enclosure down to the sidewalk, appropriately painted, Manager Albert B. Hill, of the Imperial theatre, Jacksonville, Fla., obtained this effect for "East is West"

Lobby and marquee displays on "Tess of the Storm Country" at the Broadway theatre, Tulsa, Okla., a Barbour Enterprises house, of which Kenton Franklin is publicity manager

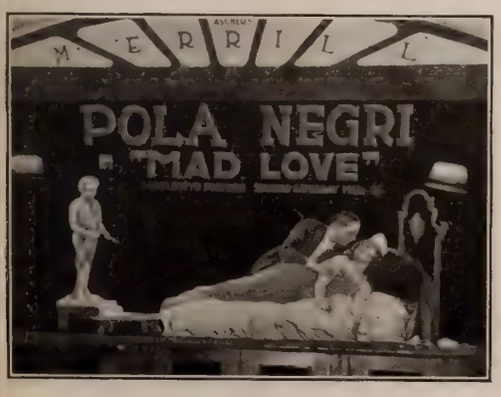
Resemblance Contest Put Over on Baby Peggy Picture

Seattle, Wash.—A "Baby Peggy" contest, to find doubles for the diminutive screen star, was an idea employed with good results recently by Publicity Manager Robert Bender, when the latest series of Baby Peggy comedies began running at Manager R. W. Case's Columbia theatre.

The contest was put over in conjunction with the Seattle Star. A coupon printed each day in the paper, in conjunction with a story about the contest and photoplays, entitled any child under seven years of age to enter the contest. The coupon, when clipped from the paper, entitled the child and mother to a free admission to the theatre between 11 a.m. and 5 p.m. any week day, when they could see the Baby Peggy comedy, "Sweeties," which was running at the time.

Each child that entered the contest was obliged to leave a photo at the box office as she went into the theatre. The judging of prize winners was from the photographs of contestants. The competition ran for two weeks, with pictures of aspirants for the prizes running each day in the paper, in conjunction with a story about the contest and photoplays.

At the end of the two weeks a board of judges picked the winning photograph, and the lucky girl was awarded a cash prize of $25 and a complete baby outfit. Second, third and fourth prizes were also awarded, consisting of cash and merchandise gifts, donated by Seattle stores, and several more awards of dollar bills were made to children who showed a resemblance to the Universal comedy star.



Display for "Mad Love" over doors leading into foyer of Ascher's Merrill theatre, Milwaukee, Wis.

Letter Contest Is Used to Aid "Ghost Breaker"

VALPARAISO, Ill.—The management of the Premier theatre, aided by Bill Danziger, Paramount exploiteer, turned the showing of "The Ghost Breaker" into a memorial for the late Wallace Reid.

Danziger tied up with the Messenger, newspaper, offering a pair of prize pigeons to the youngster writing the best 250 word letter of condolence to Dorothy Davenport Reid, the star's widow. The letters were not to be sent direct to Hollywood, but to the contest editor of the Messenger, who was to forward the prize-winning letter with an explanation to Mrs. Reid.

The pigeons were chosen for the prizes because they hooked up with press stories mentioning that they were Wally's hobby.

Pola Negri Kisses Given Out to Exploit "Mad Love"

Portland, Ore.—Manager Paul Noble of the Liberty theatre, and L. W. Barclay, Goldwynner, distributed Pola Negri's kisses freely in Portland when "Mad Love" played at the Liberty.

Through a tie-up with a local candy concern, 14,000 Pollyanna kisses were distributed in small glassine envelopes carrying a picture of a pair of lips, and labeled "A Kiss from Pola Negri." The envelope carried the theatre announcement.

Distribution was made through local hotels, restaurants, cafes, and drug store lunch counters. Four pretty girls in white uniforms worked the principal downtown corners on the opening day. Armed with baskets loaded with the envelopes, they passed the kisses out to pedestrians. Nine downtown drug and confectionery stores joined in the drive and used window displays of the kisses, with production stills and special cards that carried the Pola Negri kiss angle.

The regular theatre electric sign extends entirely across the street. A huge circular sign, illuminated, was made up six feet, four inches across and suspended in the middle of the street below the theatre sign. Over the marquee another special electric sign was placed. This carried the name of the star and picture, and stood eleven feet high and eight feet wide.

"Down to the Sea in Ships" Is Given Extensive Campaign

Minneapolis, Minn.—The showing of "Down to the Sea in Ships" at the New Garrick theatre was aided by an extensive publicity and exploitation drive, put over by Milton D. Crandall, special representative of Hodkinson, working in conjunction with the management.

A summary of the campaign contains the following highlights:

Broke into the front page of the Minneapolis Daily News with picture of large loving cup awarded by W. W. Hodkinson for best essay on whales.

Co-operated with Massolt Bottling Company and popularized Whale brand ginger ale, using thousands of labels advertising Elmer Clifton's picture.

Projected trailer on "Down to the Sea in Ships" on wall of building at prominent intersection of main thoroughfare, holding crowds at night and advertising the coming of the feature.

Landed a big story in the "spectator" column of the Journal.

Broke into the editorial section of the conservative Journal for a half-page story with illustrations.

Streets and buildings conspicuously displayed "ship" flags advertising production.

Even King Tutankhamen was not overlooked and the line, "If he had lived to-day he would have ordered carried to the tomb of Luxor the Hodkinson film treasure of all time," was used effectively.

Pleasing window display for "East Is West," obtained by the Strand theatre, Marshalltown, Iowa

C. W. Irvin, manager of the Imperial theatre, Columbia, S. C., obtained this department store window tie-up for "The Flirt"

Plaster Horses' Heads Used for "Hottentot" Lobby

OKLAHOMA CITY, Okla.—Since "The Hottentot" showed at the Empress theatre during the big barbecue festival for an incoming governor, and the city was crowded with sightseers.

Despite this fact he did want one or two small ideas to exploit the picture and was at a loss as to just what to do until he saw half a dozen plaster horses' heads in a department store. He borrowed them and had two painted black and used alongside a specially made horseshoe in a nifty "Hottentot" decoration placed in front of the box office.

Apples Well Tied Up To "Fury" in Novel Campaign

Seattle, Wash.—When the State of Washington celebrated Apple Week recently Manager Frank Steffy, of the Coliseum theatre here, lost no opportunity to tie up the idea with his showing of "Fury."

During the week each patron of the theatre, as they passed out of the house, were presented with a large red apple. The apples were wrapped in fancy paper covers advertising "Fury" at the Coliseum theatre. Apples were also passed out on the street. The covers, after being removed, were usually thrown on the street, where they served as a dodger to attract the attention of many other pedestrians.

Another apple stunt was the tie-up with the Seattle Star which Manager Steffy put across. In conjunction with the newspaper, the theatre conducted a contest to find the person in the city who could bake the best apple pie. The pies submitted were turned over to charitable organizations and cash prizes were awarded to the winners.

Anti-Gimme League Formed As "Gimme" Exploitation

Chicago, Ill.—Another exploitation stunt with nation-wide possibilities has been put over by Eddie Bonns, exploitation manager for Goldwyn, aided by Walter D. Nealand, Chicago Goldwynner, this time in connection with "Gimme."

Three men were selected as president, vice-president and secretary-treasurer, and papers of incorporation of the league filed with the Secretary of State for Illinois. The purpose of the league was declared to be the doing away with the various forms of begging prevalent in Chicago—commercial, household and sidewalk begging—and the tipping nuisance. Hat-check girls and boys are under the taboo.

The Chicago Examiner-Herald published a two-column story on the incorporation of the league and it was sent out over the various press wires to practically all of the newspapers of the country. It has been printed in at least one newspaper in nearly every large city and in hundreds of small town papers.

Among the objects of the league as set forth in the by-laws was the elimination of tag-days of every sort; abolition of tipping in hotels, cafes, etc.; eliminating street corner beggars and "moochers."

Doorknob Hanger Is Revived for "The Eternal Flame"

GRAND ISLAND, Neb.—Manager Hayman of the Lyda theatre revived the doorknob hanger stunt for the run of "The Eternal Flame," the hangers, which were hung on all the stores, reading. "Closed. Gone to see 'The Eternal Flame' at the Lyda Theatre."

Manager Hayman's astuteness came in in that he hung the signs on the Saturday evening after the stores had closed.

Plays "Penrod" During Barry Personal Appearance

NEWBURGH, N. Y.—When William P. Fleming, manager of the Academy of Music, heard that Wesley Barry was to appear at a motion picture ball, he switched dates and arranged to play "Penrod" on that date.

He co-operated in the welcome given to Barry, and had a Boy Scout company out to meet the young star.

He announced over the radio, at a big dance and at his theatre that a Wesley Barry picture was playing at his house and exploited the young star's appearance to his own advantage. As a result, Barry made a personal appearance at the Academy of Music.

Advance lobby display, in purple and gold, used by Manager A. B. Morrison of Loew's Palace, Memphis, for "Trifling Women"

Novel effect in "East is West" front at the Modjeska theatre, Milwaukee, Wis., with 24-sheet cut-out surrounded by frame of special art panels

"Bellboy 13" and "Pilgrim" in Double Street Ballyhoo

Omaha, Neb.—A Charlie Chaplin impersonation as a street stunt is not new, but it was given a clever twist that made it new by the management of the Rialto theatre, in connection with the showing of "The Pilgrim" and "Bellboy 13," when Charlie and Bellboy 13 joined in a street act starting with an old hook and ladder fire wagon and a team of mules as "props" and ending with a formal presentation to each other in front of the theatre after having covered every part of the city.

Their act was marked as a headliner. Chaplin would lose his hat, chase it along for several blocks, kicking it each time he stopped to pick it up, and finally announce that he had beaten the fire wagon (mule led) in a fair race. "Bellboy 13" would retain his seat at the driving post, turning a deaf ear to all calls for "front." While the act was on the big fire bell on the wagon rang continually and drew the crowds from all sides.

Of course "Bellboy 13" couldn't be two places at once. While he was staging his act with "The Pilgrim" his patrons throughout the local hotels received cards announcing "Do not call for 'Bellboy 13.' He is at the Rialto theatre all this week with Charlie Chaplin in 'The Pilgrim.'"

Sign painting stunt used by Manager Clancy of the Princess theatre, Hartford, Conn., on "Adam's Rib"

"Knighthood" Gets Space On Angle of Local Pride

OTTUMWA, Iowa—Playing upon the angle of local pride proved a strong aid in getting newspaper space and awakening interest in "When Knighthood Was in Flower."

Manager W. E. Matlock of the Strand theatre corresponded with John E. Kennebeck, Paramount exploiteer, Des Moines office, who went on record as saying that Ottumwa was the first city in Southern Iowa and the second in the entire state to show "The Paramount success."

The letters were reproduced in full and filled a column and a half.

Airplane Used in Many Ways to Exploit "Racing Hearts"

Jacksonville, Fla.—Manager Albert B. Hill of the Imperial theatre obtained an airplane at a reasonable figure to do stunt flying and to distribute novelty heralds in the interest of "Racing Hearts."

The title was painted in big letters on the bottom wings of the plane. Frequently the plane swooped down near the ground and the title could be read by the watchers.

At different times about five thousand heralds were thrown out of the plane, broadcasting the coming of "Racing Hearts" to the Imperial. The plane also dropped about one hundred toy parachutes to many of which passes had been attached. People had been advised through the newspapers to look for the parachutes and get the passes. So there was always a scramble.

A contest was run offering prizes for the best outline of the picture, stating what was the biggest thrill, the heartiest laugh, the best acting, and giving an opinion of the co-stars, Ayres and Dix. The first prize was a ride over the city in the aeroplane or a three months' pass. The second prize was a two months' pass and the third a one month's pass. A Fan Foto of Agnes Ayres was offered every entrant in the contest. The newspaper cooperated by giving lots of free publicity to the contest and to the stunt flying over the city.

"Knighthood" Is Exploited in Well Planned Campaign

Fort Smith, Ark.—Manager Hugo Plath of the Palace theatre started "When Knighthood was in Flower" off with an advance campaign about three weeks before the picture opened. On the theatre's screen a series of slides was run and a shadow box showing the entrance to a castle with a small announcement card about the picture was placed in the foyer.

Also about three weeks in advance of play date, Mr. Plath had made a hand-painted cut-out of Marion Davies, which was placed in an archway just over the door to the foyer. Regular poster paper was on display two weeks in advance of play date, not only in Fort Smith but on all roads leading into the city and in the small neighboring towns.

On the day the picture opened the *Southwest American* gave a double page hook-up on the picture in their paper. In the center of the lobby stood a miniature display representing a medieval castle. This display was illuminated from the inside and the lights shining through the bar windows gave a very pleasing effect. Small cut-outs of the leading characters in the picture were placed in front of this miniature castle.

Marquee cut-out display at the Cameo theatre, New York City, on "Down to the Sea in Ships."

A "Strangers' Banquet" was put on every day during the run of the picture at the Rialto theatre, Tacoma, by the Fountain lunch. This cut-out was used in the window. Chas. F. McManus, exploitation manager for Jensen & Von Herberg, arranged it

Kiss Length Contest Aids "Voice from Minaret"

JACKSON, Mich.—Manager Harold Frank of the Rex and Majestic theatres, in exploiting "The Voice from the Minaret" at the former house, played up the angle that the "perfect screen lovers, Norma Talmadge and Eugene O'Brien" were reunited in this picture and that they staged the longest screen kiss on record, with the lines:

"Norma Talmadge and Eugene O'Brien, reunited in 'The Voice from the Minaret' film the longest kiss ever made for camera.

"How long in screen footage is this kiss?

"To the person who guesses most near the correct screen footage of this kiss the Jackson News will pay $5 in cash or give the full award to all contestants making the winning guess in case of a tie."

The idea was good for a different cut and a different story in each issue of the News and it kept going until the picture finished its run.

Pocketbooks with Fake Bills Exploit "Nobody's Money"

Boise, Idaho.—The stock heralds of "Nobody's Money," gotten up after the fashion of real currency, were used to advantage by Walter Mendenhall, of the Pinney theatre, and Kenneth O. Renaud, Paramount exploiteer, in their campaign on the picture.

They bought a stock of small coin purses, 500 in all, from a novelty store at three cents apiece. In each they stuffed a sheet of paper and a stock Paramount herald for "Nobody's Money," which itself resembles a currency bill. This gave a bulky appearance.

One purse was dropped on each corner of the residential section of the town and in the leading stores. Some of the finders reported the "finding" to the proprietors of the store.

Superintendent Gives Real Aid to "Oliver Twist" Showing

Marshfield, Wis.—A remarkable example of real co-operation on the part of school officials occurred during the showing of "Oliver Twist" at the Adler theatre.

Upon the solicitation of Manager J. P. Adler, the superintendent of schools at Marshfield took a definite stand upon "Oliver Twist." He not only had the announcement made in the classrooms but sanctioned and personally prosecuted a campaign for the sale of half-price matinee admissions for all school children. The tickets were given out to students by the teachers with the understanding that they were good for a half-price matinee admission at the Adler. If not used by the conclusion of the run, however, they had to be returned to the teachers. The bulletin boards also carried announcements of the picture.

Of equal promise was the Jackie Coogan Club organized by Mr. Adler in conjunction with McKane-Johnson Company, the largest store in town. The store formed the club and issued membership cards, doing all the printing, advertising and soliciting necessary to establish a substantial membership list.

Voice from Air Exploits "Voice from Minaret"

SAN FRANCISCO, Cal.—A voice, apparently coming from the air, advised all residents of San Francisco to see "The Voice from the Minaret" when that picture played the Tivoli theatre.

Manager I. E. Phelps had arranged for two Magnavox machines, one of which was placed on the Tivoli theatre and the other on the corner of Market and Taylor streets.

Ties Up with Public School as "Remembrance" Aid

BROOKLYN, N. Y.—Manager Max Greenberg of the Livonia theatre, working in conjunction with Goldwynner Charles Cohen, made a profitable tie-up with Public School 109 on "Remembrance."

The tie-up with the Public School 109, the largest elementary school in the world, having more than 5,600 pupils, consisted of Mr. Greenberg's taking motion pictures of the school's activities, and of the pupils marching to the Livonia theatre, and afterwards running the pictures off on his screen in connection with the showing of "Remembrance."

The school authorities sold more than 5,000 tickets to the pupils.

Music store window display for "The Third Alarm" at the Moon theatre, Omaha, arranged by Harold D. Barnes, F. B. O. exploiteer, using copies of the song, "Fire Laddie," scenes from the picture and fire fighting apparatus

Regional News From Correspondents

Butte Bulletins and Montana Trade Items

MR. MERLE DAVIS is general manager of the Ansonia Amusement Company with the head office in Butte and with branches in the key cities of the state. Mr. Davis is quoted as saying that Butte as well as other cities in the state is experiencing a splendid revival of business in all lines and that the theatres generally are playing to better business and the forecast is that conditions will continue to improve. The theatre attractions have been of a high order and programs universally give promise of continued interest, according to Mr. Davis. The legitimate stage has had some of the finest programs that have ever been given on any stage and business in every case has been satisfactory. This has in no way interfered with the attendance at the movies, he declares, as the various theatre centers cater to their own peculiar clientele.

Merle Davis

The headquarters of the Montana motion picture theatre owners organization, the new national unit of the Motion Picture Owners of America, has been getting in touch with the members all over the state relative to the importance of sending a big delegation to Chicago on May 19 to attend the convention in that city. The service department of the organization is one that is proving a powerful factor in the building up of the association and letters from the various members of the unit here show enthusiasm and great interest in everything that will safeguard the future of the movie interests. President Merle Davis says that the music tax is of vital interest here as elsewhere and at the present time the Montana organization is carefully watching the struggle ready to lend its strength to combat the injustice when the time is ripe, until then every effort is bent toward working with as little friction as possible.

C. C. Pratt, formerly manager of the American theatre, has been forced to go to the Coast for his health. Mrs. Pratt will follow as soon as she can close their interests here. Friends are regretting very much that Butte is to lose the Pratt family for they have during their short residence here made many friends. The best wishes of their associates go with them to their new home.

J. W. Sullivan, manager of the Rialto, has taken charge of the American Theatre and is a busy man these days managing two such splendid theatres.

Edward Head, the well-known organist, is now associated with the Rialto theatre. He at one time was an exhibitor at one of the theatres in Miles City, Montana. He is a master hand with the pipe organ, and the Rialto is to be congratulated in securing his services. He has played at the Regent theatre in Billings, also Sheridan, Wyo., Greybull, Wyo., and Roundup, Mont.

Powell and Burche represent a new movie theatre firm at Broadway, Montana. The new exhibitors are busy loading up on pictures for the coming season.

C. J. De Maio, traveling auditor of the First National, from the home office, New York City, arrived in Butte this week and is busy at the branch office in his official capacity.

Washington Exhibitor and Exchange Items

OUT of town film men noticed at First National included J. Louis Rome and John Bach of Baltimore. A. C. Frey of Spates and Frey, exhibitors of Frostburg, western Maryland, and points in Virginia and West Virginia, were in town and foregathered with other exhibitors at the office of Flax Brothers, Liberty Films states right exchange. D. N. Joseph, suburban capitalist and prospective theatre owner of North East Washington, was seen in the Flax office and told the NEWS representative that he would have his contractor start excavation at 61st and Dix for the new "Classic" in May. He is negotiating with the Wurlitzer Organ Corporation for the pipe organ.

The Carolina, one of the Home amusement concern's theatres in South East Washington, which has been closed for alterations and repairs, re-opened Sunday, April 1.

Mr. Louis Ribnitzki, booker and office manager for The American Releasing Corporation's Washington branch, announces his resignation from that position. He has entered the sales organization of the United Artist's Corporation in the Washington field.

F. A. Schauss of the Pyramid Productions, working out of the New York and Washington offices of the finance units, before making a new trip to New York, announced the appointment of Miss Micou as secretary, vice Miss Roberts, resigned.

Maitland LaBelle, publisher of the Capital Film Review of Washington and corresponding secretary of the F-I-L-M Board of Trade, has tendered his resignation, effective May 1. He is to enter on a new film career in connection with the production and exploitation of industrial films. In accepting his resignation the Board tendered Mr. LaBelle their appreciation of his many progressive accomplishments as their secretary. He still owns and publishes the Capital Film Review, all rumors to the contrary, notwithstanding.

Manager Capelon of the Clover theatre and Clover productions, of Baltimore, who recently disposed of his interest in the exchange to his brother and partner, Ben Capelon, was a Washington visitor in the interest of his Clover thetre there, which he still operates.

Charles S. Horn, manager of the Blue Hen theatre, Rehoboth Beach, Delaware, was a Saturday visitor at the Famous Players exchange. Mr. Horn operates his theatre from June to November, but expects to open before June 15 this year. He says that the movie interests of rural Delaware put through the daylight saving repeal. They got no support from Wilmington exhibitors, because the city group feared the daylight cohorts would seek revenge in a state censorship law in next year's legislature.

Manager Sam Galanty of the American Releasing Corporation, Washington, announces the addition of William F. Bush, former Goldwynner, to his sales force. "Bill" Bush is well and favorably known in the territory.

E. E. Shinn, former booker at the local office of Paramount, has just entered the service of Fox Films. No territory as yet has been allocated to the new Fox salesman.

The national film executives and stars coming to Washington from New York this week will be sought as guests at three trade dances. The Fourteenth Annual Movie Ball will be given this year at the Arcade by the Projectionists' Local of Washington, on Thursday, April 5. Saturday night, April 7, the Paramount Club will give its annual ball at the City Club. The Lasky employees will feature the original Peacock Orchestra, Deauville, France, the spring sensation of New York. A film star, probably Tom Meighan, will attend, and maybe others. Later that evening the annual N. V. A. Benefit, arranged by Manager Roland Robbins of Keith's, is to be presented for the first time in Washington, at a local hotel.

Manager J. A. Bachman announces the opening of the new offices and laboratories of Educational Film Company of Eastern Pennsylvania, at 926 New Jersey Avenue in the Kirbey-Fox building. Trimmed in French grey, the suite is the most attractive group of exchange offices yet presented to film exhibitors and the trade generally in the local field.

F. B. O.'s anniversary week contest is over, at the Washington branch, reports Manager F. L. McNamee. Results and standings of his force and the exchange will soon be given out by P. A. Powers, at the home office.

All day, Easter Monday, the film reel camera men ground merrily away making White House easter egg rolling movies for the pleasure of children everywhere, who cannot go to Washington for the annual event.

Eastern supervisor Scully of the Educational exchanges was the guest over the week end of J. A. Bachman, to view the new plant of Educational.

Manager Brown of the Universal exchange here was a visitor in Philadelphia over the holidays in conference with district manager Jules Levy.

Tom Moore, whose property at 1010 F Street recently figured in rent board litigation, as owner of the Moore's Victoria Theatre Company, whose one-time auditorium is now used as offices by the Forestry Service, and private concerns, is again in the circuit court here with the Austin Company as plaintiff. Attorneys Lambert and Yeatman are representing Tom Moore, while the plaintiff is represented by Palmer, Davis and Scott. The case was continued for the term.

John J. Payette of the Crandall executive staff, and "Nick" Mirskey, Crandall music director and conductor of the Metropolitan Symphony Orchestra, spent Tuesday of Holy Week in Baltimore. They returned to Washington Wednesday. During Mr. Mirskey's absence the orchestra was under the competent direction of assistant conductor, Alexander Podnos.

George Zilch, Washington and New York amusement capitalist and promoter, has been quartered at the Willard of late, looking over the field for the location of a proposed new downtown movie.

Around Seattle's Photoplay Trade Circles

AFTER ten successful weeks, the Blue Mouse Theatre's Singers' Popularity Contest came to a close last week with Jack Barbour, representing the Moose Lodge, well established in first place. Barbour will receive a check for $500 as his prize for winning the contest, and Adele Walker, Floyd Murphy and Mabel Grace Roberson, who finished second, third and fourth, will receive $250, $150 and $100, respectively. Barbour had a final total of over 7,000 votes, with the three other winning contestants each claiming about 4,000 or 5,000 to their credit. The contest has been running at the theatre since January 14, with twenty of the city's best vocalists entered.

Similar competitions are being held by the Blue Mouse in Tacoma and Portland, with $1,000 in cash as the prize at each.

"Strand Theatre Day" was celebrated here recently by the Seattle Advertising Club, with Manager H. B. Wright as guest of honor and principal speaker at the Club luncheon in honor of the occasion. General factors in regard to the improvement of films, both from a production and exhibition standpoint, were discussed by Mr. Wright, who is trying to impress upon various organizations in the city the value and power of motion pictures as a factor in a community's development. Music was furnished at the luncheon by the Strand orchestra, under the direction of S. K. Wineland, and exhibition of a coming film completed the program.

The Princess theatre, under the management of O. R. Hartman, has just returned to a second run, ten cent admission policy, after having attempted to run first run programs for the past six or eight weeks, with an admission price of twenty cents.

Henry David, manager of the Mission theatre in Los Angeles, was a recent visitor in Seattle, having come to the city in regard to exploitation for "Suzanna" which opened at the Blue Mouse theatre the end of March. While in the city, Mr. David spend much time with Charles Hardin, manager of the local United Artists exchange. "Suzanna" at the Blue Mouse in Portland was doing an exceptional business, it was reported, and expectations were that it would draw the crowds in Seattle and Tacoma as well. Mr. David is accompanied on his tour by his wife. From Seattle they will go to Tacoma and then return South.

Wallace Reid's final photoplay effort, "Thirty Days," was scheduled to open a three day engagement at Manager Frank Steffy's Coliseum theatre the end of March. "Clarence" was shown at the Neptune theatre, in the University district, shortly after the star's death, and did a very good business, according to Ben Larson, manager of the district playhouse, so it is expected that "Thirty Days" will not fall short in attendance because of the fact that the star is no longer living.

Following the recent activity of Washington theatre and exchange men in defeating a state taxation bill, the Seattle Film Board of Trade has gradually grown in scope and now meets regularly to discuss all phases of the exhibition and exchange field. The latest move on the part of the Board has been its alliance with the Seattle Parent-Teachers' Association, in order to promote the production and exhibition of a better class of photoplays. The Board meets each Thursday at luncheon, in addition to regular business meetings, and is instrumental in settling disputes between exchanges and exhibitors, taking care of legislative problems and otherwise acting for the interests of the motion picture industry in the state.

Seattle Film Board of Trade in session.

Included in the accompanying photograph of the Board are, reading from left to right: Manager Aust, Select; Stern, Metro; Lynch, Pathe; Black, Vitagraph, trustee; Gage, Educational, trustee: Lamb, Select, secretary; Navarre, Fox, president; Lannon, Greater Features; Davis, Arrow; Endert, Famous Players; Feldman, First National; Maxey, First National; and Shuggar, Arrow. Manager Rosenberg of De Luxe, vice-president, and Schlaifer of Universal treasurer, were not in town when the photograph was taken.

Oklahoma City Items and Southwestern News

A. L. LANDERNAU, a motion-picture machine operator, was burned to death and one other man was seriously injured in a fire which destroyed the Palace theatre and an adjoining building at Skiatook, Okla., night of March 17th. The blaze started in the projection room of the theatre from an overheated film. Loss estimated at $125,000, partially insured.

P. M. Deston has been appointed branch manager of Goldwyn Film Co., at New Orleans, La., succeeding J. W. Pope, Jr., resigned.

C. C. Lindsey has been appointed manager of the B. & B. American theatre at Bonham, Texas. He also owns a half-interest in the theatre.

Sam D. Archibald has been appointed manager of the B. & R. Liberty theatre at Durant, Okla .

Edward D. Holbrook will open a new moving picture theatre at Lone Oak, Texas, in the near future. The theatre will be modern in every respect.

J. V. Lincoln, booker for the Famous Players-Lasky branch at Dallas, Texas, has resigned to engage in the building and contracting business.

Sales Manager Russell of the Associated Exhibitors with headquarters at the Fathe exchange at Dallas, Texas, has returned to his desk after an operation for appendicitis.

William Oldknow of Atlanta, Ga., president of the Southern Equipment Co., and Southern States Film Co., visited in Dallas, Texas, last week.

Manager Stanley Smith of the Orpheum theatre at Fort Worth, visited Film Row, in Dallas, Texas, and purchased several new pictures for his house.

Manager Levy of the Strand theatre at Waco, Texas, was a Dallas, Texas, visitor the first of the week, combining business with pleasure.

Manager Smith of the War Department theatres in the Southwest, made a business trip to Fort Sam Houston, Texas, last week.

Louis Goldstein will open the Crystal Palace and dance hall in Galveston, Texas, about the middle of April.

Leo Adler of the home office in New York is in Dallas, Texas, in the capacity of auditor for the Palace theatre.

Manager O. Gill of the Strand theatre in Honey Grove, Texas, was a Dallas, Texas, visitor the first of the week. He purchased several new pictures.

The Jefferson Amusement Co. has taken over management of the Tivoli and Liberty theatres at Beaumont, Tex.

J. G. Anderson has opened his Henderson theatre at Mulberry, Ark.

Exchange and Exhibitor News of Carolinas

SERIOUS losses of films in transit from one theatre to another have forced the Charlotte Film Exchange Managers' Association to demand an investigation by the postoffice department. It is explained that in many of the smaller towns no opportunity is given for insuring shipments at night and since overnight shipments are quite frequently necessary, the exchanges simply waive the insurance privilege, shipping uninsured. Several consecutive mysterious disappearances of such uninsured shipments recently have not only baffled the exchange managers but have caused missouts to exhibitors in the territory.

Charlotte's Strand theatre reopened on Monday, April 2, after having been closed for several months, and is playing a combination vaudeville and picture program. The house has been leased by Laurence T. Lester, of Columbia, S. C., and L. F. House will manage it with Miss Nan Gordon as musical director. Mr. Lester has thoroughly renovated the theatre and put in many conveniences, and states that special musical programs will receive much consideration in arranging his programs.

Claude Lee, manager of the Imperial theatre, Charlotte, addressed the regular weekly luncheon of the Charlotte Vivitan Club last week by invitation, and gave the members an illuminating talk on the motion picture industry from production and exhibition. A practical demonstration of the method of projecting pictures was also given to members of the club, together with a short history of the progress of the industry during the twenty years of its existence.

Harry S. Allen, general manager of the Howard-Wells Amusement Company, Wilmington, N. C., has returned from a business trip to the western part of the state, having motored.

Ernest G. Stellings, formerly manager of the Grand, Wilmington, N. C., has deserted theatricals to accept a position on the advertising staff of the Wilmington (N. C.) Star.

The South Carolina Legislature failed to pass the bill attempted to levy a special tax on theatre admissions of ten per cent.

J. U. McCormick is covering Carolina territory for Al Lichtman Corporation's Charlotte office, of which he is manager. Special Representative V. P. Whitaker recently spent several days with him in Charlotte, arranging for the opening of the new exchange.

Miss Freda Huckabee, formerly of the Atlanta F. B. O. office, is in Asheville, recuperating from a recent severe illness.

W. H. Kerin is in the Carolina territory for the "Paramount 39," out of the Charlotte office of Famous Players-Lasky Corporation.

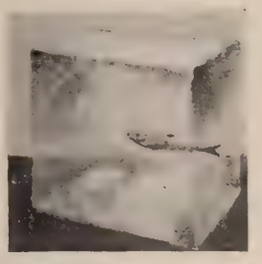
J. J. Burroughs is now covering Carolina territory for the Washington Vitagraph office.

Every number as new as to-morrow—

Pathe Review

A screen magazine, issued weekly

PATHECOLOR; now presenting superb American scenics in the incomparable Pathécolor; also beauty spots from all over the world.



SCIENCE; interesting facts and experiments that all can understand and appreciate, played up from the popular angle.

HUMOR; clever novelties, "Silliettes," by Herbert M. Dawley, as well as the product of other experts.

NATURE; animals, birds, flowers, presented from the human angle in a way that everyone likes and enjoys.

MISCELLANEOUS; strange, quaint or picturesque races of mankind; Photographic Gems showing the beauties of sky, water and land; Living Paintings of startling beauty.

If it's interesting, beautiful and clean you'll find it in the Pathe Review

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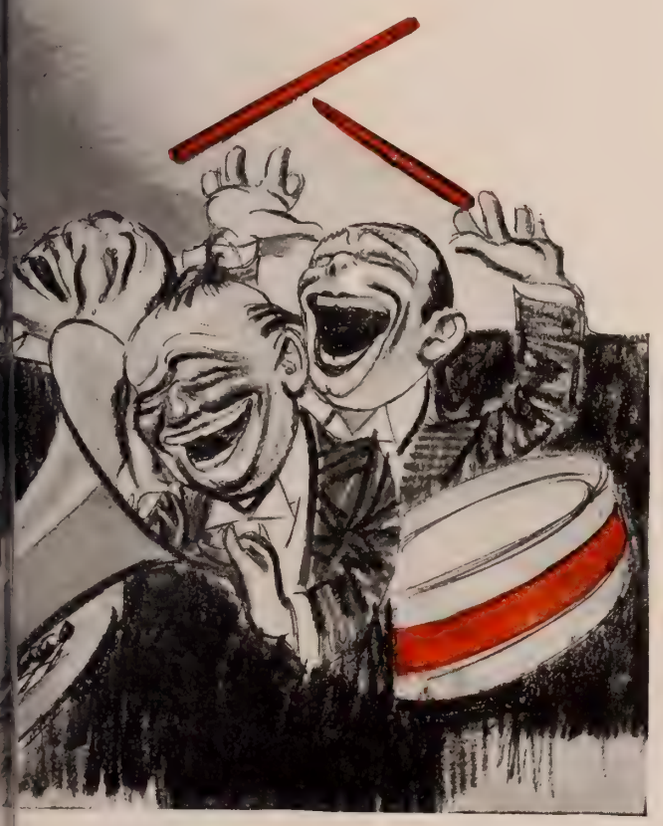

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Laurel's first Hal Roach Comedy was so good that Hal Roach signed him up for *five years.*

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239P

Theatre and Film Row Items from Cleveland

ALL Cleveland exchanges and all Ohio exhibitors mourned last week the sudden and unexpected death on Tuesday of Walter Lusk in Washington, D. C., where he went to take charge of the First National office, having completed a five-year term here in the same capacity. Universally loved, he is genuinely mourned by every member of the trade, who wish, through this means, to express their deep sympathy to Mrs. Lusk. Mr. E. Mandelbaum, president of First National Exhibitors' Association of Ohio, left for Washington immediately upon receipt of the news. Inasmuch as Mrs. Lusk's home was in the East prior to her marriage, he was buried in Newark, N. J. At the time the body was being conveyed to the train which was to take him on his last journey the entire Cleveland First National office went into silent meditation for three minutes. The death of Walter Lusk is regarded as a distinct personal loss to everybody who knew him, as well as a loss to the industry to which he gave the best that was in him. Aside from his widow, Mr. Lusk is survived by his mother and father, who live in Granville, Ohio.

The Penrod brothers, C. E. and E. W., have shaken the dust of Cleveland from them, and are now in Indianapolis. The Penrods belong to the F. B. O. organization. They came here last fall to reorganize the local office. Report has it that C. E. Penrod has been appointed district manager-at-large, with the entire United States as his field, while E. W. Penrod is to assume a responsible position in the New York office.

Lou Geiger has been appointed manager of theh local F. B. O. exchange following the shift that has taken the Penrods from Cleveland. Geiger is well known all through the territory. He has been associated with F. B. O. in a sales capacity.

Sam Dembow, Jr., assistant general salesmanager for the Fox Film Corporation, spent Easter in Cleveland.

Robert Cotton, local Fox manager, is a trained housekeeper. That's why he has sent all his salesmen out on a six weeks' spring housecleaning campaign to clean up all the unsold product of the past year in the territory. Like all campaigns, this one is gaining constant momentum. Now in its second week and going strong, Cotton will be able by the first of May to start in with a clean bill of sale and offer the exhibitors nothing but the newest and latest product.

The First National Club, consisting of everybody connected with the local First National exchange, has set aside Friday, April 7, for a dance. It's to take place in the Shaw-Hayden hall. Tickets are $1.10 a couple. Profits go into the club treasury.

Herbert Ochs, Cleveland manager for Associated Exhibitors, announces the premier showing in Ohio of "Safety Last," to take place simultaneously the week of April 8, at the Liberty theatre, Youngstown, and at the Strand, Akron.

R. E. Bishop, who has been selling Associated Exhibitors' product in Ohio for some time past, is now a member of the local Vitagraph sales force.

H. Kram has come out here from New York to cover the Cleveland territory for the local Goldwyn exchange.

Maurice Safier, manager of United Artists in Cleveland, left on Friday for a short visit in New York, where he went to consult with the home office powers. Safier says that "Robin Hood" will play twenty Cleveland motion picture theatres simultaneously the week of April 22d.

W. J. Fitzpatrick, who sells American Releasing pictures in Northern Ohio, was in a bad automobile accident one day last week. Several ribs were broken, his jawbone was dislocated and mastoid tendencies have developed.

William Raynor, the dignified manager of Reade's Hippodrome, Cleveland, has gone and done it. It happened last Tuesday. Nobody knew about it until Friday, when Raynor was so effervescent about it that he couldn't refrain from publishing the news that he had taken unto himself a wife. Congratulations and best wishes. May you both live long and prosper!

John Illes, a newcomer to Cleveland, has taken over the lease of the Deucan theatre, Broadway, Cleveland, from Harry Kaplan, and will personally manage the house.

Jack Greenbaum separated himself from his popular Opera House in Mansfield long enough to pay Cleveland a flying visit this week.

Charles A. Barbian, of the Waldorf theatre, Akron, was seen in the Cleveland Film Exchange Building this week.

John Palfi, manager of the Opera House in Kent, came up to do some spring picture shopping this week.

M. B. Horwitz, who heads the Washington circuit of Cleveland theatres, staged a professional midnight performance of "Follow Me" at the Globe theatre last Thursday night. Horwitz has been running colored shows at the Globe all winter with marked success. He had so many inquiries about this week's show from performers appearing at other local houses that he arranged a show at such time as would be convenient for the professionals to attend. A crowded house greeted the cast of "Follow Me," and a tremendous round of applause followed the final drop of the curtain.

Fred Desberg, managing director of Loew's Ohio theatres, treated every Cleveland newsboy to a special morning performance of "Daddy," Jackie Coogan's latest picture, on Monday of this week. Every seat in the immense State theatre was filled with an enthusiastic youngster. Desberg has given free newsboy performances of every Coogan picture that has played at any of the Loew houses.

The Baby Grand Orchestra was the special feature of the musical program at the Allen theatre, Cleveland, last week. The Baby Grand Orchestra is composed entirely of children under ten years of age, and is conducted by Norma Spitalny, aged eight. Norma is the talented daughter of Philip Spitalny, musical director of the Allen.

J. E. Allman, manager of the Pike theatre, Dover, Ohio, headed a delegation of Dover citizens who came to Cleveland one day last week to attend a performance of "Kempy," a dramatic play written by J. C. Nugent of Dover, with a Dover locale, and a cast comprising several Dover people. Herbert Ochs, manager of Associated Exhibitors, managed to get hold of Allman long enough to secure his name on a "Safety Last" contract while in the city.

News and Notes of Detroit's Film Circles

ONE of the city's handsome picture and vaudeville houses, the Regent, Woodward avenue near the Grand Boulevard, was broken into a week ago last Tuesday morning at two o'clock, by three armed and masked men and the safe looted of $4,762.90. The men entered by a fire escape on the north wall by forcing the door.

According to the watchman who was bound by the thieves before he awoke, the yeggs displayed a familiarity in the layout of the building and took their time about helping themselves to the coin and making their getaway. As all three wore gloves, naturally no finger print clues were discernible.

Picture patrons of Detroit are proving that they do not demand the proverbial happy ending when it is not the logical outcome of the story being told on the silver screen. The big success of "The Christian" which is playing to crowds and even turning them away, at the Broadway Strand for the third week, is a direct refutation of the contention of certain picture people that the clinging clinch is absolutely necessary for a box office success. The day of the more intelligent picture is surely arriving.

Manager Lorch of the Goldwyn offices reports that the Detroit success of the picture has aroused much interest throughout the state and exhibitors are constantly wiring and writing for dates.

John H. Kimsky intends to have the finest acts possible for the big Capitol irrespective of price. He has just engaged the well-known team of Van and Schenck, now in vaudeville, to play one week for which he will pay $2,000.

The local exchange of the Famous Players-Lasky-Paramount moved last week from film row, the Joseph Mack Building, to 2949 Cass avenue. Their new location is in a former residential section which is rapidly changing into a business one and is just around the corner from the magnificent new million dollar Masonic Temple.

The Ferndale theatre, a Kimmel Bros. enterprise at Woodward avenue and the Nine Mile Road, and the one and only movie house in the small but thriving village of Ferndale, had a fire in the projection room last week that caused $200 worth of damage. Two reels of film were also destroyed.

Al. Danke, Vitagraph salesman, while driving through Ecorse, a short time ago stopped to fix a tire. While busy at the job he was held up by three armed men who took him to a boat house, said he was a Mr. Doyle who had got $4,200 worth of the forbidden fluid several months previous and who had given them a bad check. Danke finally convinced the men he was not the man they were looking for and the holdups apologized.

Jake Schreiber of the Blackstone theatre while on a Florida vacation shook hands with the richest man in the world, the well known John D. All this happened on one of the Florida golf links. Schreiber had a snapshot taken of the event. Rockefeller is pictured wearing earlaps. Max Jacob, owner of the Wills theatre is also shown in the picture.

Fred Reynolds, salesman for the Ray J. Branch Feature Productions, has just returned from a trip in the western part of the state. Result, just the kind of business every good salesman likes.

Fred North, manager of First National, is away on a business trip to Adrian.

Word is given out from First National that Jackie Coogan in "Daddy" is making records at the Capitol theatre. This is a picture well suited for the small people and crowds of kiddies may be seen at the matinees. Grownups will like it also.

Harry Lorch, Goldwyn manager, left Saturday for Cleveland to attend the convention of Goldwyn managers of the Middle West. Sales plans for the coming season will be discussed.

George W. Sampson, Detroit manager for Pathe, has mapped out what he calls "ideal short subject programs," which he believes will be just the things for the hot season when people like to be amused without much mental effort on their part. He believes that such programs will be a distinct novelty, to be used once weekly with good box office results.

Joe Friedman, general sales manager for Universal, paid his former home office a visit last week on his trip to the Pacific Coast.

Boston Flashes and New England Bulletins

THE Eastern Feature Film Corporation is looking forward to a big season, has about 30 feature releases in view, and by September expects to be shooting a feature a week into the territory, with some knockout exploitation campaigns to send them over the top. It is going to have a highly efficient organization functioning through the territory. During the summer months they will put out three or four features a month. The company is a purely Boston organization, and numbers many prominent men among its stockholders and officers. The boss is E. V. B. Park, president, who was secretary to Mayor Peters, the former Mayor himself being one of the large stockholders. Frank S. Deland is the vice-president, and the general manager and treasurer is Herman Rifkin. Prominent among the stockholders are Daniel W. Lane, city councilman; and L. C. Prior, who runs the Brunswick and Lenox Hotels, two of the most popular in Boston.

Herman Ritkin

There are some ambitious building and moving projects underway at the present time in Boston's film row, or rows, chief among them being two buildings for exchanges of note, but more of this later.

Boston has missed the familiar figure of Moxley Hill, Boston office manager for Metro, since last Friday, when he went on to New York until the first of the week. However, he and his smile of "Success" will soon be back once more.

The annual motion picture entertainment in aid of the South End Day Nursery of Boston will be held April 7 at the Exeter Street theatre under the auspices of the nursery auxiliary. The feature picture will be "Snow White." coupled with Buster Keaton in "Cops," and "Neighbor Kelly."

Last week saw one of the largest real estate deals in Malden, Mass., completed, when the C. H. Tenney Co., public service corporation, took over the Malden Auditorium from the E. S. Converse estate. The property is assessed at $254,500, but the purchase price was not disclosed.

Barrett Kiesling, personal representative of Cecil DeMille, took a tour through these parts not long ago. A result of his visit may be that the Boston Stock Company may lose its principal players, for so impressed was he with the screening possibility of Adelyn Bushnell, Lucille Adams, Walter Gilbert, and Houston Richards, that a Famous Player cameramen is now on his way here to make screen tests of them.

The Loew interests, soon to put on an amateur presentation of "H. M. S. Pinafore" at the State theatre, have donated two scholarships in co-operation with the New England Conservatory of Music, to the two whose voices hold most promise. As a matter of fact one is donated by Marcus Loew and M. Douglas Flattery, and the other by the conservatory. Mgr. Brennan of the State is being flooded with applications for tryouts.

The Massachusetts House of Representatives last week passed to be engrossed the bill giving to cities and towns authority to regulate the display of billboards and other outdoor advertising devices.

A beauty contest, in which the prettiest girl will be chosen as Miss Boston and presented a loving cup donated by the American Releasing Corporation, will be the feature of the annual dance of the Movie Boys of Boston's film district in the new Rose Croix ballroom on Monday evening. The judges will include three of the exchange managers.

Members of the Film Board of Trade at New Haven, Conn. Left to right, back row: John Powers (Paramount), Morris Joseph (Universal), and W. A. Scully (Metro). Front row: A. M. Hersie (Educational), Austin Interrante (Goldwyn), and M. H. Kelcher (First National)

Motion pictures in radio education was unrolled at the Franklin Union one night last week when "Wizardry of Wireless," pprepared by engineers of the General Electric Company, was given two showings. It was mighty popular.

Films showing Jackie Coogan in "Daddy" and Jane Novak in "Thelma" were given Monday evening at the Tremont Temple for the benefit of the Chickering House, a convalescent home for women and children in Dedham.

The Athol Amusement Company, of Athol, Mass., a new corporation, is mailing dividend checks on preferred stock at the rate of 8 per cent. Edgar S. Hill, treasurer, announces that the company's new theatre, which is being remodeled from the Opera House, will open October 1, and will be practically a new theatre.

A Mrs. Emma L. Reynolds, of Ludlow, Mass., dropped dead while in the women's rest room of the Broadway theatre, Springfield, following a matinee performance. The medical examiner was called and had the body removed.

Unrestrained expressions of approval and disapproval on the part of more than 700 college students at a capacity house in Fay's theatre, Providence, R. I., last Monday night, necessitated a hurry call from the theatre to the Central Police Station. The event was the annual Brown party. Manager Samuel Kaufman, alarmed at the situation and fearing more serious trouble, sent in the call and a squad of reserves was rushed to the scene. After the brass buttoned law guardians arrived, what was reported as pandemonium before they got there, quickly calmed down.

Jack Pegler, the well known motion picture exploitation man and more recently representative at the Boston exchange of Associated First National Pictures, has left for Springfield, Mass., where he will manage the Capital and Bijou theatres. Abe Goodside is the owner.

Members of Pathe's Exchange force at New Haven, Conn. W. G. Carter, manager; Gerry Meyer, associate manager; J. C. Leighton and W. J. Whyte, salesmen; Sam Germain, booker; A. Basilicato, shipper; Miss Esther Rosen, sales control clerk; Miss F. L. Slater, biller; Miss G. Flood, assistant cashier; G. C. Dense, cashier; Miss Julia Speratore, poster clerk; Miss G. Ruff, and Miss Fay Greene, inspectors; A. Fishman, manager Lawrence theatre, New Haven; Jim De Lucia, manager Dreamland theatre, New Haven

Members of the F. B. O. branch-office staff at New Haven, Conn. Mr. L. George Ross, manager; Mr. I. Levine, salesman; Mr. J. Pavone, salesman; Miss E. J. Harmond, booker; Miss L. E. Greenberg, stenographer; Mr. A. Juul, shipper, and Miss G. Evans, rewinder

Trade Activities in San Francisco and Vicinity

Charles M. Thrall, former First National exploitation agent at the San Francisco exchange, has been engaged by A. M. Bowles, general manager of the T. & D. Theatre Circuit, as general publicity representative. Thrall has been in close touch with this circuit in line with his First National work.

In the city of Oakland, the T. & D. theatre, exploiting "Mighty Lak' a Rose'" tided up fourteen downtown shop-windows, and secured an effective double truck advertising layout in the Oakland Tribune, the first time such a stunt has ever been put over in this city. Carston Dahnken, manager of the theatre, who handled the campaign, says the extraordinary business warranted the effort.

The Wobber Brothers, of whom Herman Wobber, district manager of Famous Players is one, have purchased the site of the Pantages theatre on Market street. It is said they now control quite a number of theatre properties in the heart of the city.

Jottings from Kansas City and Vicinity

WHEN Earl E. Langan was appointed manager of the Standard Film Company, Kansas City, he became the youngest manager in exchange manager in Kansas City. He formerly was assistant manager of the Kansas City Select office, but recently has not been affiliated with the film business. He succeeds Bernard C. Cook, who resigned last week to open his own exchange, the Economy Film Service, in Kansas City. Mr. Cook opened his exchange with 1,000 reels of film, consisting of the 5-reel features of the western type, serials, 2-reel westerns, novelties and one and 2-reel comedies.

Earl E. Langan

As Harry Graham, manager of the Kansas City Pathe office, was out searching for likely recruits for his office baseball team the other day, he came across Homer Gill and Charles Stephens of the First National office working out in an alley near the office. With big league stature Stephens wound up.

"Flunk!"

With professional contempt Gill speared a crooked bender with the chubby left mit that hangs by the side of a 220-pound frame.

Graham moved on, with a perplexed expression on his face.

"We're gotta beat 'em this year," he was heard to mumble.

All of which proves beyond a doubt that spring at last is here.

"The Evils of Political Censorship," was the subject of Harry Graham, manager of the Kansas City Pathe branch, A. H. Cole and Jack Roth of the Isis theatre, Kansas City, in a lecture last week before women of the Kansas City Athenæum. The Athenæum is composed of the most influential women civic workers of the city.

W. E. Truog of Kansas City, district manager for Goldwyn, has been called to New York for a conference with Goldwyn officials.

"Rube" Melcher, who has resigned as a Hodkinson representative out of Kansas City, has been replaced by H. R. Barker, who operates the Grand theatre at Winfield, Kas. Melcher is undecided as to his future plans.

In addition to opening an exchange of his own, Bernard C. Cook of Kansas City has purchased an interest in the Treece theatre at Treece, Kas.

A town without a railroad; yet a motion picture house, controlled by several of the citizens—that is the type of population that dwells in Buffalo, Mo., a small village. B. H. Darby, who manages the theatre, the Grand, says that the house is doing a good business and is regarded by the inhabitants as the meeting place of the community.

The Kelley theatre, Iola, Kans., one of the best theatres in the smaller towns of Kansas, was opened last Thursday. It was erected by E. Van Hyning, who also operates the Grand theatre in the same town. The decorations of gray and old rose would do honor to any first run house, while the draw curtains harmonize against the color combination. Direct and indirect lights are arranged to flood the auditorium. The projection equipment consists of two 6 B Powers machines, while a Fotoplayer was installed by the J. W. Jenkins' Sons Music Company of Kansas City.

Unusually keen interest is being manifested in the "Discovery Concerts" to be staged by the Newman theatre, Kansas City. The idea, originated by Milton Feld, manager, has received much space in the daily newspapers, and tickets for the first performance have been placed on sale. The tickets are for reserved seats, entitling th holder to remain for the regular picture. More than 100 applicants "tried out" for the initial performance, which will be similar to an "amateur night," April 1.

For a 10-minute appearance Valentino and the wife received a "cut" of $3,600. The remainder of the time was spent in dancing about the big hall with throngs of spectators who had come prepared to witness some sort of a performance. What a sarcastic panning "Rudy" received from the press the next day.

The former Century theatre, Kansas City, which has been remodeled by the Shuberts, has been re-named the Missouri theatre. J. J. Shubert, who has been in Kansas City the last week, left Wednesday, still undetermined as to what the future policy of the house would be. It may be a combination motion picture and vaudeville house or a legitimate theatre. It will be opened this fall, Mr. Shubert said.

A quiet little wedding took place Monday afternoon in Kansas City. The groom was Dr. Carlos DeMandil, new director of Frank L. Newman's Royal theatre—the bride, Miss Mayre Lippel, who lives across the street from President Harding at Marion, O. Dr. DeMandil met Miss Lippel two years ago in California.

Portland, Ore., Exhibitor and Exchange News

CHARLES KOERNER, new manager of the Associated First National exchange, is expecting a visit soon from Joseph Skirboll, now western district manager, who is coming out from Pittsburg, Pa., to take charge of First National exchanges. He succeeds L. O. Lukan, now general manager of John Hamrick's chain of theatres. Skirboll will have headquarters in Los Angeles, whereas Lukan directed his business from Seattle.

P. Dibble of the Park theatre, Branford, Ct., who is reputed to be the oldest living exhibitor in the U. S. He started showing Cineoptican slides in 1873 and moving pictures in 1896

Thirteen exchanges and producers' representatives are allied in the new Portland Film Board of Trade, which has already considered several important trade problems. Two years ago there were only four exchanges active in the Portland field, and the present 13 is indication of the campaign constantly waging for business.

Carl Laemmle, president of Universal, arrived in Portland Sunday night, April 1, for a brief visit. Laemmle was accompanied by his daughter, Rosabelle, her chum and Laemmle's secretary. The party arriving from Los Angeles was greeted by J. E. McMeekin, manager of the local Universal exchange, and William Cutts, manager of Universal theatres, who is personally in charge at the Columbia theatre for the present. On Monday Laemmle was a guest at the members' forum luncheon at the Chamber of Commerce and spent the afternoon seeing the sights. He departed at midnight Monday for Seattle. Laemmle spent a pleasant few minutes here with Mayor George L. Baker, a personal friend and a showman until he entered politics a few years ago.

The Lyric Musical Comedy Company, which has been an extensive user of film fillers this season at the Baker theatre, closed for the season Saturday night, March 31, several weeks in advance of its customary closing date. Road shows in Portland are becoming few and far between and the Orpheum circuit will close its local house May 15, leaving the pictures and Fantages and Hippodrome vaudeville to a clear field.

Manager C. E. Couch, at the People's theatre, has booked Paramount's "The Covered Wagon" for early showing. Particular interest is manifested in the feature here because of the fact that the story is about Oregon, and set in Oregon, although it was filmed in Utah. Universal's serial, "The Oregon Trail," is getting attention for the same reasons in those houses still booking chapter plays.

Edward Horton, former leading man with the Baker Stock Company here, is starred in "A Front Page Story," feature of the film program at the Columbia theatre for Easter week, and the reaction of business promises to be unusually good, since Horton was a local favorite.

E. E. Marsh, last manager of the Columbia theatre under the Jensen & Von Herberg rule, now in charge of the firm's Liberty theatre at Astoria, was a visitor among the theatres Tuesday and Wednesday. Astoria, recently destroyed by fire, is rapidly rebuilding and among the first to resume business in the stricken city were the motion picture theatres owned by Jensen & Von Herberg and by John Hamrick.

John Hamrick, owner of the Blue Mouse theatres here, at Astoria, Tacoma and Seattle, conferred here with Manager A. C. Raleigh last week.

Stereopticon slides presenting in vividly colored scenes all the vital parts of the Passion Play as presented at Oberammergau was scheduled as an Easter week feature at the Liberty theatre. Through the co-operation of Paul Murphy, Fortland business man, who saw the Passion Play, Manager Paul Noble obtained a complete photographic record of the production and had his slides made here. In the collection are more than 35 pictures, which were to be screened with an appropriate musical setting throughout the week.

Harold Lloyd's pictures hold box office and long run records in Portland, and Manager Frank Lacey at the Majestic, where "Safety Last" opened Saturday, is looking forward to new long run figures. "Grandma's Boy," showed at the Heilig, road show house, for four weeks and might have stayed longer except for incoming road shows. Then the Majestic booked "Dr. Jack" for two weeks. It ran for six weeks. The booking of "Safety Last," Lacey announces, is "indefinite."

Buffalo Briefs and Western New York Notes

Roland G. McCurdy, director of publicity for the Buffalo Universal exchange, is an old timer in the show game. He started back in 1900 and has handled exploitation for leading theatres in Iowa, has toured in advance of large spectacular shows, has handled publicity on world's championship athletic events and special motion picture productions. Mr. McCurdy joined Universal when "Foolish Wives" was released about a year ago. He started in Des Moines and ended up in Buffalo, where he has succeeded in putting over a number of excellent publicity stunts for Universal products. He says he is now seeking an opponent for Young Pat Glendon, light heavyweight, known as "The Abysmal Brute" for an early date in Buffalo.

Rowland G. McCurdy

Paul Shaver is now representing F. B. O. in the Syracuse district, according to an announcement by Branch Manager Earl Kramer.

Arthur Lucas, district manager for Goldwyn was in town last Saturday for a conference with Branch Manager Tom Brady and the sales staff. Mr. Lucas has charge of the Boston and Buffalo offices. J. Gecox, special representative, has been transferred from the local exchange to the Milwaukee office.

Holbrook C. Bissell has resigned from the Metro sales staff. He had been representing the company in the Albany territory. He will move his family back to Buffalo.

Arthur H. Levy has arrived in town to take over the management of the local American Releasing office. Mr. Levy has been with the company in Philadelphia and Washington. His home is in Hamilton, Ont., and he has been associated with many film companies during his long career in the business. He reports the signing of much business with houses in Rochester.

J. L. Cook has been engaged as a salesman at the Select exchange by Manager Harry Lotz. J. L. is the "Cookey" of Brew Briefs fame in the former famous Pictureplay News of Rochester.

Bob Murphy feels good. He has placed "All the World's a Stage" at the Falace theatre this week and has a date on "Women Men Marry" for the Lafayette Square theatre. Bob is also set on his Renown product in many Rochester theatres.

Robert Smeltzer, district manager, was in town last week for a conference with Branch Manager W. A. V. Mack, who spent the Easter Holidays with his family in Syracuse. W. A. V. was all dolled up for the occasion, with a feather in his hat, a minstrel collar and a new Valentino suit. To purchase all this equipment, it is reported that he cashed his last Liberty bond and took out a mortgage on his gas buggy.

Following the failure of the picture-tab-vaudeville policy at ten to forty cents to draw, the Criterion has changed its policy to straight pictures at fifteen to 25 cents. Lionel Edel has succeeded Ben Holmes as manager.

Rudolph Valentino is coming to Buffalo to stage his dancing act in the Broadway Auditorium on April 11. The appearance is a tie-up with the Mineralava company who are billing the event like a circus.

Joe Cristema, 794 Seventh avenue, has been awarded the contract to build the new Kensington theatre for James Cardina. The house will be ready for fall, it is expected.

The old Red Jacket theatre has been reopened under the name of the Seneca with Melvin C. Wiley as manager.

Charles M. Bagg, former manager of the old Lafayette and several other Buffalo houses, is dead.

Fire swept the booth of the Palace, Buffalo, Thursday morning, March 28 and destroyed two projection machines and severely burned the operator, William Melgier. The loss was placed at $2,500. New machines were immediately installed and operation of the house was not interrupted. The Palace is managed by Howard J. Smith, president of the Western New York unit of the M. P. T. O. A.

All Buffalo theatres were closed from noon until 3 o'clock on the afternoon of Good Friday as requested by Mayor Frank X. Schwab.

Lockport, N. Y., has decided to go back to standard time, after having daylight saving for several years. Niagara Falls, N. Y., is taking up the question this week, when a public hearing will be given the ordinance submitted to the council calling for the return to daylight saving from the present standard time.

Manager Vincent McFaul had his hands full this week taking care of the crowds that stormed the Shea Hippodrome box office to see "Robin Hood," which is being shown at regular prices—which has been arranged, the Hipp ads state, through special permission from Douglas Fairbanks. It is expected the production will be held a second week.

There's one man in Buffalo Filmdom who sure has been through the mill. Frank J. Young, now booker at the Vitagraph exchange, has been employed at the World Film, Republic Distributing corporation, Robertson-Cole, Select and now Vitagraph. Frank was with Selznick when he had eighteen foreign-made productions and one American-made. Frank knows every exhibitor in this part of America, and they're all his friends. He recently resigned from the post of booker at Select to take the booker's place left vacant by Percy Emslie at Vitagraph.

Frank J. Young

Photoplay Personals and Events in Southeast

A WELL deserved recognition of the ability of Lem Stewart, for the past several years director of exploitation for all Southern Enterprises theatre, in the invitation extended him by Harold B. Franklin to move his activities to the New York office of the Famous Flayers-Lasky Corporatioin, there to install an exploitation system on a national basis similar to the methods which he has pursued with such gratifying success in the South.

Mr. Stewart is one of the oldest exploitation men, in point of service, in the South, and his work in the Southern Enterprises theatres of the Southeastern States has won for him national recognition. He has finally decided to sever home ties and legions of friendships to go to the "big city," and will accept the high post tendered him, which is considered one of the biggest exploitation jobs in the country.

"Doc" Koch's crew at the Atlanta F. B. O. exchange has been on its toes for the past week, winding up in a flourish that should put them away out front, the national anniversary drive which closed on April 1st, although it will be several days before all returns are tabulated and prize winners announced.

Some real money goes with the honor, and early in the week Atlanta got word that they were leading the field, which caused the whole crew to forsake the office for road work, trying to roll up enough additional business to make their distance cut front comfortable for a finish.

Mrs. Floribel Lewis, well known woman exhibitor, of the Dixie theatre, Eatonton, Ga., died at her home last week and the news has cast a pall of gloom over the fraternity of the State, with whom she enjoyed a wide acquaintance. She was one of the best known lady exhibitors in the State of Georgia.

Clyde Watson, who was right-hand man with Lem Stewart's exploitation crew in Atlanta, has forsaken the field to go back to engineering and construction work, for which he received training at Georgia Tech.

Mrs. Annie Aiken Patterson, publisher of the Weekly Film Review, Atlanta, Ga., has been named by Governor Hardwick as a delegate to the Southern States Conference on Illiteracy to be held at Little Rock, Ark., about the middle of April.

George A. McDermotte of Baltimore has been appointed manager of the Famous Players theatres in Macon Ga., succeeding J. H. Stellings,

Henry Hury, the well known theatrical magnate of Birmingham, Ala., paid a visit of several days to Atlanta during the past week and was the center of many social attentions while there.

Nick Carter, Frank Sands and W. A. Sanges of the portfolio crew of First National spent the last week-end in the Atlanta office for a special sales conference.

Several changes have taken place in the Atlanta Vitagraph office. O. G. Sowers becomes cashier, his booking department chair going to C. A. Rhyne, formerly of the poster department.

Oscar Oldknow, president of the Southern States Film Company, announces the purchase from Irving Lesser of Southeastern rights to "Environment."

Melvin S. Shauer of the accessories department of Famous Players-Lasky Corporation, visited the Atlanta and Charlotte exchanges the past week.

Dick Henshaw of Second National Pictures was in Atlanta the past week closing with Savini Films, Inc., for some new product.

W. K. Jenkins, president of Enterprise Distributing Corporation, is on the West Coast studying production activities with a view to extensive purchases of states rights pictures for the fifteen States which their system of exchanges covers.

Briefs From Florida Territory

The annual meeting of the Motion Picture Operators Union, Local No. 321 of the I. A. T. S. E. of Tampa, was held this week, and the following officers were elected for the coming year: Leon S. Cazin, president; John S. Fette, vice-president; W. J. Paleveda, treasurer; G. W. Griffith, secretary; W. T. Flemming, guardian; and G. W. Griffith, press representative.

Poultry Movies, 5,000 feet of them, were given as a free show by local poultry raisers, at the K. of P. Hall, in Tampa, last Friday evening. Albert Angell, Jr., a poultry expert, appeared with the films and gave a very interesting talk on poultry raising.

Manager John B. Carroll, of the Victory theatre, Tampa, did some nifty advertising on "Adam's Rib." About two weeks before the opening date, little two and three line readers appeared daily upon every page of the local papers. Then a week later the space was increased to a 1½ inch, single column box. In this space he had all manner of catchy paragraphs, such as "All Chickens Have Wish Bones but there Is just one ADAM'S RIB." These were changed daily, and about three days before the showing he came out with "Open Letters," using a space 12 inches long and two columns wide. The letters were addressed to "The Flapper," "The Bachelor," etc. All of this, with the attractive lobby, sold the picture to Tampa fans in great shape.

Exchange and Exhibitor Items from St. Louis

A STRENUOUS effort is being made to put over a Daylight Saving ordinance in St. Louis and the propaganda squad of the proponents of the plan are working night and day drumming up sentiment for the movement.

To date twelve organizations and business houses have come out for the plan, and petitions are being circulated for presentation to the new Board of Aldermen which will convene about April 11.

However, St. Louis motion picture theatre-owners feel that the measure hasn't a chance to pass. Organized labor is against the plan saying it deprives the working classes of sleep needlessly.

The contract for the new Kingsland theatre has been let by Freund Brothers. This house which will stand at Kingshighway and Gravois avenue will be one of the finest in South St. Louis. It will cost upwards of $100,000.

The Novelty theatre, Easton avenue near Grand boulevard, was entered by burglars on March 26. They secured $400 in cash, $184 in checks and a bottle of "medicinal" whiskey from the safe. The St. Louis Amusement Company owns the Novelty.

The patronage of the theatre at Metropolis, Ill., has been seriously affected because fire recently destroyed one of the town's largest factories.

The Odeon theatre, St. Louis, will open as a picture house on April 6. Lady Diana Manners in "The Glorious Adventure" will be the feature film.

Herschal Stuart of the Missouri theatre gave a special matinee showing of the film explaining Professor Albert Einstein's theory on relativity on Saturday, March 31. No admission was charged. The St. Louis Post-Dispatch co-operated with Stuart in putting the show across.

Fay H. Barr has leased the Trio theatre, Hale, Mo., from H. C. Bedell.

Mrs. John Paul is now booking for both the Marvel and Landale theatres, Carlinville, Ill.

The Gem Theatre, Millstadt, Ill., has been sold by Jake Yung. Ben Mischke is the new owner.

Morris Reichman has purchased the Fairy theatre, St. Louis, from Sam Horowitz.

G. W. E. Griffin on or about May 15 will open a tent show in Centralia, Ill., to be known as the Broadway theatre. It will have seats for 1,500. Griffin, who is very well known in that section, has interested W. O. Goin, retired banker in his plan.

The General Film Manufacturing Company, University City, Mo., of which Romaine Fielding is director general, has started work on an interest industrial for the Pevely Dairy Company, St. Louis. This firm is reported to have the finest dairy farm and milk plant in the United States, receiving a rating of 100 per cent from the United States Department of Agriculture.

J. J. Gilmore has resigned as director of the publicity department for the First National office. Morris Aaron has joined the exchange's selling staff.

William A. Shalit, United Artists, plans to take the fatal leap at Boston on June 16. His bride will be Miss Pauline Jacobs of Lynn, Mass.

Frank Rice- Paramount's assistant booker, has resigned to become manager of the Maffitt theatre. Selby Carr has succeeded him.

S. Keely, Service Division, Department of Distribution, First National, has gone to Oklahoma City after spending about two weeks in St. Louis.

Harry Weiss of First National has reorganized his Bimbos and is looking for baseball contests with other St. Louis exchanges. His first game will be with the St. Louis Amusement Company's crack team.

Callers of the week included: W. C. Sears, Booneville, Mo.; Mr. and Mrs. J. C. Hewitt, Robinson, Ill.; Paul Mooney, Louis B. Mayer Productions; I. W. Rodgers, Poplar Bluff, Mo.; S. E. Pirtle, Jerseyville, Ill.; William McNamara, Rex theatre, Virden, Ill.; Ben Mischke, Millstadt, Ill., Mrs. J. Mittler, Marthasville, Mo.

F. G. Conklin of the Hope Hampton Productions was in for a brief spell. On his way to New Orleans.

District Manager William Jenkins of Enterprise was in on his way from the Pacific Coast to Atlanta, Ga.

Goldwyn had a sales conference on Saturday March 31, District Manager W. E. Trough of Kansas City presiding. All the salesmen were in for the confab.

R. L. McLean, sales manager for the First National office, has purchased a handsome new Franklin touring car, he may be seen along the boulevards and parkways in the evenings but during the day he chases the contracts.

F. A. Curran of the Arrow organization was in during the week and called on the various independents.

The General Film Corporation's big studio in University City has been whipped into shape for the making of "The Toll," which is being produced for the Producers Co-operative Syndicate, headed by C. S. Barrett, president of the National Farmers' Union, an organization of 5,000,000 farmers. "The Toll" is the first of a series of feature pictures to be put out by the farmers to tell their side of the struggle to eliminate the middlemen in the handling of farm products. The story was written by Judge Willis Brown, author of several film successes. Romaine Fielding, president and director general of the General Film Corporation, will direct the picture.

Work has been resumed on "The Spirit of St. Louis," being made by the Rothacker Film Corporation for a group of St. Louis business men. The picture will be used to exploit St. Louis commercial, educational and residential advantages throughout the world. It tells the city's story from its founding by Laclede to the present. A. L. Parker is directing the picture.

Field men of the Tisdale Film Corporation, Chicago, are in St. Louis, making motion pictures of leading St. Louis industries, citizens, and public places. Skouras Brothers plan to show the films in their houses and will later release them through one of the national organizations.

Motion pictures of the gigantic plant of the Laclede Christy Clay Products Company, St. Louis, are being made for the United States Bureau of Domestic and Foreign Commerce. They will be used as part of the bureau exploitation campaign in South America, Europe and the Orient. The film will cost $10,000.

In and Out of the Omaha Branch-Offices

EXCHANGE managers, assistant managers, exploitation men and other members of Omaha's film colony come and go, but the local Universal exchange organization, under the leadership of H. F. Lefholtz, seems to go on forever, intact. Mr. Lefholtz has been with the Universal organization nearly nine years. He started on the road for the Laemmle organization. A roll call of the present Universal staff at the Omaha office shows surprisingly long periods of service. M. G. Rogers, assistant to Mr. Lefholtz, has been with Universal three months less than the manager.

H. F. Lefholtz

George McCool of the sales force has been with Universal for 15 years, joining the Laemmle organization a few months after it was launched by Carl Laemmle. Clara Olson, cashier, has been with the exchange six and a half years. Others have been with the exchange seven years and a few six years. Manager Lefholtz believes that better co-operation can be obtained by keeping an organization together. With such a competent organization, he is able to get into the field frequently and meet the exhibitors.

I. Schlank, formerly salesman for A. B. Metzger's local F. B. O. exchange at Seattle, took over the Omaha F. B. O. branch managership on Saturday, March 24. He succeeds H. N. Holmes.

Edgar O. Brooks, serial sales manager from the Pathe New York office, visited Oscar Hanson, manager of the local Pathe exchange, this week. Mr. Brooks called on some of the exhibitors.

Manager Hanson of the Pathe exchange reported that "Safety Last," Harold Lloyd's seven-reel comedy, will be shown in Omaha, Lincoln, Sioux City and Council Bluffs, beginning during the week of April 1 and extending into the following week at the Rialto in Omaha and possibly in another of the cities mentioned.

S. A. MacIntyre, who returned this year to the managership of the local Metro branch, reports that he has placed H. A. Friedel, formerly booker, in the field to cover Northern Nebraska J. McCarthy was added to the sales staff on March 27. These changes increase the field staff from three to five. Harry Wineberg covers Eastern Iowa, Arthur E. Bitters has Southwestern Iowa and Clarence Blubaugh meets the exhibitors in Northwestern Iowa. F. E. McRoy, formerly traveling auditor out of the New York Metro offices, has been assigned to position of assistant manager under Mr. MacIntyre.

John E. Kennebeck, who covers the field between Des Moines and Omaha, as exploitation man for Famous Players-Lasky, landed a noteworthy tie-up with the Union Pacific Railroad Company, in connection with "The Covered Wagon," which will be released in this territory about May 1. The history of the Union Pacific, "The Overland Route," lends itself readily to this exploitation. This campaign will include the distribution of blotters and ticket envelopes throughout the system, also the display of photographs from the screen production, and post cards will be placed on the tables of dining cars. A private screening of the picture will be given for Union Pacific officials.

E. F. Dennison, inspection room expert and inventor, from the New York offices of Famous Players-Lasky, was here on March 19, 20 and 21, installing new inspection equipment.

The motion picture censorship bill has been defeated in the state legislature. The fight for the passage of the bill was not as intense as it was during the session two years ago. Prominent Omaha club women testified before the committee on child's welfare that motion picture men of Nebraska have raised the standards of their business and they should not be hampered by a state censorship board.

Rube Harris has transferred his activities from the Goldwyn to the F. B. O. exchange. He will specialize as salesman in their superspecials and the "Fighting Blood" series.

Albany Notes and Eastern New York Briefs

FRANK TIERNEY, former secretary to ex-Governor Martin H. Glynn, now associated with Fox in New York, was a visitor in Albany the past week.

Frank Bruner, manager of the Pathe exchange in Albany, is up to his neck in work these days in booking "Safety Last." The picture opens for an indefinite run on April 16 at the Strand in Albany, on April 15, at the Troy, and on April 28, at the State in Schenectady, playing Syracuse beginning May 5.

R. V. Erk, who runs all of the theatres in Ilion, N. Y., including the Big Ben, was along Film Row in Albany the past week, booking for the coming months. According to Mr. Erk, "The Third Alarm" made more real money for him than any picture played this winter. He figured out that about 75 per cent. of the men in the larger villages of the state had at some time or other belonged to the village fire department and for that reason, take more interest in such type pictures, than in any other. According to Mr. Erk, "Dangerous Age" failed to attract young patrons, while "Sin Flood" fell flat, "Shadows" being ordinary business, while "The Headless Horseman" brought him patronage that was rarely if ever seen in the house, but on the other hand, the regular patrons remained away, he declared.

G. M. Reap, a student-salesman from the home office of Fox, is at the Albany exchange, learning the business.

Green Island, N. Y., is to have a motion picture theatre, M. L. Conery having leased the Odd Fellows Hall for two nights a week, opening April 10, with "O'Malley of the Mounted." A portable projection machine will be used.

"Honesty, Courtesy and Efficiency." These three words in large type adorn a placard in the office of the Fox exchange in Albany, N Y., and have been so placed that they confront every employee throughout the day.

According to Frank Bruner, manager of the Pathe exchange in Albany, there is a big scramble among the exhibitors of this territory to secure "Safety Last." Mr. Bruner returned last week from a trip through the northern section of the state.

Samuel Goldstein of Springfield, Mass., the biggest operator in the New England States, with sixteen houses in his chain, visited several of the exchanges in Albany last week.

A. J. Herman, manager of the First National exchange in Albany, is still holding the lead in the managers' contest, with S. E. Feld, of the same exchange leading in the salesmen's contest.

J. M. Schine, of Gloversville, in Albany the past week, announced having secured the Maxy in Oneonta.

Central New York exhibitors, in town the past week, visiting the Albany exchanges, included Mrs. G. Harry Brown, of Old Forge George W. Loomis, of Frankfort; Lew Fischer who operates the Play House in Ticonderoga the Bradley in Fort Edward and the Empire in Port Henry; E. IL. Griffin of Kinderhook; L. L. Connors of the Victory in Cambridge, and William Smalley, who owns houses in Cooperstown Fort Plain, Sidney, Stamford and Worcester and who has just taken over the Rex, in St Johnsville.

Joe Miller, who is handling the Albany territory for Hodkinson, has recovered from his recent illness.

George Roberts, managing director of the Berinstein circuit, was in Little Falls the past week, preparatory to breaking ground for the $150,000 house, which is to be erected there this summer.

In and Out of the Des Moines Exchanges

THE film exchanges in Des Moines are to have a building all their own. Erection of a Film Exchange building at Tenth and High streets will be started within the next thirty days. Latest requirements for fire protection, etc., will be carried out in the building, which will house practically all of the exchanges of this city. It is hoped to have the building ready for occupancy by September 1.

The Orpheum theatre in Des Moines is changing its policy beginning April 1, when it will have vaudeville and feature pictures. The opening picture is "Alias Julius Caesar." This policy, with a continuous show from 11 to 11, will be carried out for the spring and summer months.

W. H. Strickland, salesman for Pathe, Des Moines, is in Omaha, called by the serious illness of his mother, who is reported improving following an operation.

Gene Crandall, field manager for the Associated Exhibitors, has been in Des Moines for two weeks going over the territory with Harry Frankel, local manager of the Associated Exhibitors. Mr. Crandall, who goes to the Omaha branch from Des Moines, has been over Iowa and is very optimistic over conditions.

Mr. E. C. Jensen, assistant general manager of exchanges, is here from New York and visited the Film Booking office.

Mr. and Mrs. A. W. Sage, former owners of the Masonic theatre at What Cheer, Iowa, have sold their interests there to V. J. Hudson and have been in Des Moines looking for another location. They were guests at the Kirkwood Hotel while in the city.

Mrs. Bernice Harvey is a new employee at the Film Booking office, where she is engaged in the inspecting department.

Paul Mooney, general manager of the Louis B. Mayer Producing Company, spent two days in Des Moines this week visiting the office of the Associated First National, where he gave information about the future John Stahl productions.

Harry M. Weinberg, manager of the Associated First National at Des Moines, left March 31 for a three-day stay in Chicago, where he attends a district meeting to discuss the sales policy for the coming season.

A. H. Blank was in Council Bluffs March 31 for the opening of his new theatre, the Broadway, said to be the finest theatre in the state of Iowa. The theatre opened with Jackie Coogan in "Daddy" and Buster Keaton in "The Balloonatic."

R. L. Brentlinger of Indianapolis has been appointed salesman working out of the Des Moines office of the Associated Exhibitors. Mr. Brentlinger is a nephew of A. S. Brentlinger, former head of the Brentlinger Circuit of Indiana. Mr. Brentlinger was formerly manager of the Terre Haute theatre at Terre Haute, Ind.

Mr. Sullivan has sold out his interest in the Columbia theatre at Fort Madison, Iowa, to his partner, Mr. Helling.

Mr. Baker of Baker & Dodge, owners of the Regent theatre and the Opera House at Keokuk, is confined to his bed by illness.

Mr. Jacobs, formerly of the Century Comedy Company and owner of the Palace theatre at Burlington, visited with his manager, A. H. Blank, in Des Moines last week.

Edgar O. Brooks, serial sales manager of Pathe, returned to New York Friday after a week spent in Des Moines territory. While here Mr. Brooks experienced two of the worst blizzards in the history of Iowa.

The A. H. Blank Enterprises report big business recently on the Warner Brothers and Al Lichtman features.

The northern part of Iowa, near Cascade, has been snowed under and unable to get film service.

F. L. Davie, manager of the Universal Film exchange at Des Moines made a trip last week to the key towns and reports business picking up.

O. H. Garland, formerly salesman with the Des Moines Paramount offices, has joined the Universal sales force in Des Moines.

Hugh Bennett, short product manager at the Universal exchange, Des Moines, who has been confined to his home with influenza for three weeks, is back on the territory.

Trade Events in and About Indianapolis

THE Colonial Theatre at Logansport, Ind., owned and operated by Harlow Byerly for the last thirteen years, was bought last week by Harley H. Hornbeck of the Hornbeck Amusement Company of Lafayette, Ind., for a reported consideration of $25,000. Mr. Hornbeck took charge this week. With this acquisition the Hornbeck Amusement Company operates, besides the Colonial, two motion picture theatres at Monticello, two at Knightstown and two at Lafayette. Associates of Mr. Hornbeck in the company are his father, A. D. Hornbeck, and brothers, Willard and M. B. Hornbeck.

The "Circus Frolic" at the Palace last week probably was the only occasion in the history of Indiana when the Governor, the Mayor and a United States Senator have been in the same theatre at the same time to take part in the performance. The Junior Chamber of Commerce tied up with the Palace for the week to boost its membership campaign. The opening night was marked with a big party with many specially invited guests occupying boxes. Mayor Shank, Governor McCray and Senator Ralston made speeches wishing the Junior Chamber well. A street parade was held Monday noon and movies of it made one of the features of the frolic.

Thomas Meighan was to be the guest of and speak at the annual convention of the Indiana Indorsers of Photoplays at the Claypool here this Thursday and Friday.

Proposal of theatrical interests represented by the Harry Templeton Realty Company to build the first of a string of five or six neighborhood houses at College avenue and Forty-second street, ran into an obstacle at the outside when the city plan commission, sitting as the board of zoning appeals, refused to change the classification of one of the lots the theatre was to be built upon from a residence to business standing, so as to permit the construction.

James Aubrey in "The Detective," for release by Vitagraph.

Pre-release Reviews of Features

"An Old Sweetheart of Mine"

Metro—Six Reels

(Reviewed by Frank Shelton)

THERE'S notning new in this one in the way of story or anything else, but it is a picture that will certainly have the approval of the reform factions, the mothers' clubs, yes, even the censors will like it, for they will find nothing in it to offend. The big thing in the picture is the fact that it is based on one of James Whitcomb Riley's most popular poems and any exhibitor that books it should play up that fact above all others.

The production has been well staged. It looks real all through. The rural exteriors are fine. The scenes in the beginning of the picture, while somewhat drawn out, will amuse a lot of folks, but the kiddies, especially, will like them. They deal with those golden days of childhood through which we all travel and all of us experience adventures very similar to those pictured. There are some laughs in the school room stuff.

Harry Garson, who presided at the megaphone, has excellently handled the material at hand. He has had a good cast to work with. Elliott Dexter has the leading male role. It is not the best thing he has done—but, we'll confess he hasn't much to do. Helen Jerome Eddy makes a charming belle of yesteryear. Pat Moore, Mary Jane Irving and Turner Savage deserve credit for their work. This trio takes care of the children's end. When these tots grow up, Barbara Worth, Lloyd Whitlock and Arthur Hoyt are introduced into the cast.

The picture gets away to a slow start and the spectator is likely to loose interest because there is nothing doing until almost the fourth reel. The beginning is taken up with picturing on the screen the lines of the Riley poem. Of such stuff, box office receipts are not made. The story has been done on the shadow stage many times before. Perhaps you have heard of the smart city chap going to the "village" and selling an "oil" well to the folks. Well, that is what happens here. The only original angle is that the well is made to "shoot" at the close. It's a good thing, they thought of that. The Riley angle will help you put over a lot of exploitation and live wires may be able to put this on and make money with it.

The Cast

John Craig.....Elliott Dexter
John Craig, as boy.....Pat Moore
Mary Ellen Anderson.....Mary Jane Irving
"Stuffy" Shade.....Turner Savage
Mary Ellen, grown up.....Helen Jerome Eddy
Irene Ryan.....Barbara Worth
"Stuffy" Shade, grown up.....Lloyd Whitlock
Frederick McCann.....Arthur Hoyt
William Morton.....Gene Cameron

Adapted from James Whitcomb Riley's poem. Directed by Harry Garson. Scenario by Louis Duryea Lighton.

The Story—Follows the lines of the Riley poem. Plot deals with attempt of "Stuffy" Shade to put over a shady oil deal on a lot of country town folks, in which he involves John Craig, editor of the local newspaper.

Classification—Rural drama.

Production Highlights—The rural background given the picture, which is correct in every detail. The quaint costumes of Riley's day. Some talented child players. The scenes dealing with the trials and tribulations of childhood. The schoolroom scenes.

Exploitation Angles—Your one best bet on this one is to boost the James Whitcomb Riley end. Tie up with the schools, the women's clubs, the literary societies. Put over window displays of Riley's poems

Drawing Power—Problematical, but is especially good for children's matinees. Should go well in the towns.

Scene from "Boys To Board," Our Gang comedy, Pathe release.

"Three Jumps Ahead"

Fox—4854 Feet

(Reviewed by Laurence Reid)

THIS western is far above the average. While dealing with cattle rustling it carries out this form of villiany with such a punch that the interest is maintained to the end. Furthermore it gives Tom Mix the best opportunity he has had in many moons to distinguish himself in and out of the saddle. He puts over several new stunts and see to it that the action which is of the fast moving kind, is not wanting in excitement.

The hero and his uncle are captured by a desperate band of bandits and secreted in a cave where they are flogged by an unwilling prisoner. The latter escapes and the westener is ordered to re-capture him or suffer the death of his uncle. This is the point to introduce some humor. Knowing that the escaped man is hard up for money he plans a ruse whereby his cousins, masquerading as wealthy men, get him interested in a tract of land. They drop a fake telegram on the floor which contains the information that a large sum of money is being sent to them by stagecoach. The old fellow holds up the coach but it carries the leader of the gang. Here he is recaptured. Then it is up to Mix to effect his release because he has fallen in love with his daughter. And so we have the star executing various stunts and putting pep into the picture at the same time.

It's a complicated story yet one can follow it without losing touch with a single episode. The star's horsemanship is superb. Put this number down as among Mix's best. It is filled with action and suspense and competently played by a well selected cast.

The Cast

Boone McLean.....Tom Mix
Ann Darrell.....Alma Bennett
Burk Taggert.....Edward Piel
John Darrell.....Joe Girard
Mrs. Darrell.....Virginia True Boardman
Alicia.....Margaret Joslin
Ben McLean.....Frank Forde
Lige McLean.....Harry Todd

By Jack Ford. Directed by Jack Ford. Produced by Fox.

The Story—Westerner and his uncle are kidnapped by bandits and secreted in cave, where they are whipped by another prisoner. The latter escapes and the hero is sent to recapture him or his uncle will be killed. The westerner captures his man by a ruse, but because he has fallen in love with the old man's daughter he sets out to effect his release again.

Classification—Western melodrama.

Production Highlights—The thrills and fast action. The good suspense. The appealing work by Alma Bennett. The pursuits, etc.

Exploitation Angles—Put this down as a fast-moving western—one of Mix's best. By playing up the star and his horsemanship you are certain to bring out his following.

Drawing Power—Should prove suitable in all second and third class downtown houses. Also a good number for small towns.

"Luck"

C. C. Burr-Mastodon—6442 Feet

(Reviewed by Laurence Reid)

ON one of the most favorite themes—that of the youth who must win a wager by a specified time or find himself out of luck—Johnny Hines rides to fair success. The picture may not be inspired in plot, but its incident is often novel and frequently amusing and moves an adequate pace which will satisfy nine out of ten patrons who see it. The comedy gets off with a good gag, showing Hines attired in running togs and kidded into participating in a cross-country race at the country club. A circus is pitched nearby—and Hines feeds a cigar to one of the elephants. The big pachyderm loves his tobacco and naturally chases the star across the wire a winner although the latter thinks the animal is seeking revenge.

There is much good-natured kidding between the youth and a rich man, the result of which is a wager that the young man cannot make ten thousand dollars within a year. The stipulations are he must start with nothing and attired in his running togs. So we next find him getting in and out of trouble on a railroad train—a train from which he is ejected for not having car-fare. The crowd at the station think he is a pugilist who is scheduled for a fistic combat in the local hall, which gives him the opportunity of making his first hundred dollars.

This sequence also gives Charles Murray, Polly Moran and Flora Finch opportunities to put over some ancient hokum. The youth's good fortune arrives when he is successful in winning a suit for libel against the paper. Meanwhile the romantic interest is progressing from where it started on the train. With nine thousand dollars to the good the hero buys a tract of land and starts a real estate boom. And he wins his wager in the nick of time. The finish shows a melodramatic touch when the youth rescues the girl from a mine which conveniently caves in and traps her.

The comedy is acted by seasoned troupers, although such capable players as Robert Edeson and Edmund Breese do not have many chances to display any characterization. However it is a fairly bright little piece and worthy of patronage.

The Cast

Robert Carter.....Johnny Hines
Judge Templeton.....Robert Edeson
Alan Crosby.....Edmund Breese
Sylvia Templeton.....Violet Mersereau
The Plumber.....Charles Murray
His Wife.....Flora Finch
Pollard.....Warner Richmond
Fight Enthusiast.....Polly Moran
A Lawyer.....Harry Fraser

By Jackson Gregory. Scenario by Doty Hobart. Photographed by Charles Gilson and Neal Sullivan. Produced by C. C. Burr.

The Story—Youth, accused of never earning a dollar in his life, bets with rich man that he can make $10,000 in a year starting out in his running togs. After various experiences on a railroad train and in a small town he succeeds in winning the wager and a girl to boot.

Classification—Farce-comedy on formula of winning sum of money by specified time.

Production Highlights—The moments when elephant pursues Hines. The boxing scene. The snappy action. The work of a well-balanced cast.

Exploitation Angles—The title is snappy and use it for a teaser campaign. Use idea of story, which is a favorite one. Decorate your lobby with gilded horseshoes and other emblems of good luck. Play up the cast—all are well known.

Drawing Power—Should go well in all second class neighborhood and small town houses.

"Quicksands"

American Releasing—6541 Feet

(Reviewed by L. C. Moen)

FEATURED by an excellent cast and a whirlwind finish, "Quicksands" is an entertaining picture with a considerable measure of audience appeal. The story material is slight, but it has been well handled, on the whole, and the strength of cast compensates in a considerable measure.

The action is laid in and around an army post on the Mexican border in the Southwest, and some of the scenes, at least, have been taken in the actual locale called for. There are many interesting touches of army post life in the picture, and some good local color typical of the little towns that dot the border.

The story concerns the efforts of the army officials to stop the smuggling of narcotics across the border into the United States. Directly across the border is a cantina (Mexican for honky-tonk) which is believed to be the headquarters of the band of smugglers. Interwoven with this is the romance of a lieutenant and a young girl who, unknown to him, is an agent of the U. S. Customs service. Consequently, when he finds her at the cantina, he believes the worst, and ends their engagement.

Later, however, when he learns that she is in peril, and that the army cannot officially take action, since she is on the Mexican side of the border, he gets a 24-hour leave of absence and starts out on a one-man relief expedition. He, too, is captured, and it is only when word comes from Washington at the last minute that the cavalry troops are permitted to dash to the rescue.

As will be seen, this is not an especially involved plot, but the last couple of reels pack a tremendous amount of action. We know of nothing more truly stirring than a cavalry troop riding at top speed, and we have it here at its best. There is excellent opportunity here for musical effects, bugle calls, and the like, which would build up tremendous suspense. Everyone knows, of course, that the troops are going to get there on time, but the appeal of this sort of thing seems never ending. Griffith has used it in nearly every one of his big pictures, with variations, and it may be set down as one of the sure-fire things in this uncertain business.

The Cast

The Girl	Helene Chadwick
The Boy	Richard Dix
Ferrago	Alan Hale
"Silent" Krupz	Noah Beery
Colonel Patterson	J. Farrell McDonald
Matt Patterson	George Cooper
Sergeant Johnson	Tom Wilson
Cupid	Dick Sutherland
Farrell	Hardee Kirkland
Bar-fly	Lou King
Members of the Ring—	Walter Long, Edwin Stevens, Jean Hersholt, William Dyer, Frank Campeau, James A. Marcus, Lionel Belmore, Jack Curtis.

Story by Howard Hawks. Directed by Jack Conway.

The Story—Deals with adventures of troops on the Mexican border in combating ring of narcotic smugglers. Col. Patterson, in command, keeps a sharp lookout on cantina across border, which he believes to be headquarters. His lieutenant is in love with girl who is agent of customers service, unknown to him, and he suspects that she is member of band. She is trapped at the cantina and he goes to rescue, but is imprisoned. At the last minute, however, permission comes from Washington and the troops ride to their rescue.

Classification—Romantic melodrama of army life on Mexican border.

Production Highlights—The army post atmosphere. The excellent types in the cast. The thrilling finish.

Exploitation Angles—Play up the members of the cast strongly, and, at your discretion, the narcotic-smuggling angle.

Drawing Power—Suitable for second-class downtown and neighborhood houses.

"While the Pot Boils"

Robert C. Bruce—Five Reels

(Reviewed by E. F. Supple)

THIS is a feature-length compilation of what is frankly a series of scenics. The producer, of course, realized that a sheer footage of five thousand feet of scenic shots would not, of themselves, sustain interest no matter how colorful the settings presented, and accordingly a story element has been introduced to give the varying locales coherence and render the transition from one group of scenics to the next orderly and logical. This purpose has been served with a measure of success, but the appeal of the subject as a whole remains primarily photographic rather than dramatic—which is just as the producers intended.

The story element centers in a group of hoboes, who while waiting for a pot of "mulligan stew" to boil recount, each in turn, how they came to "hit the road." The first tells how the lonely vigil in the wilderness as a station master led to his wife's desertion and his subsequent downfall due to her defection. In this part we are given views of a desolate country, in which the action of the story transpired. The scenic quality is weak but the narrative holds because of its human interest. The reminiscences of the second hobo bring us some beautiful settings of Oregon hatcheries. The story element here takes second place and the scenic quality predominates. The third story introduces sea views, presenting the ocean in both its docile and stormy moods. The tale of the fourth hobo moves against a background dramatic in spots. For example, we view the story-teller and his enemy in an unwieldy boat in the trough of a sluice-way, which winds periously down the mountain side and across the ravines. As the boat, with its hostile occupants careens along the narrow sluice-way, vistas of distant timber-laden slopes and deep-seated valleys unfold themselves. Here drama combines with beautiful photography. After attaining such heights, it is not surprising that the subject in its remaining brief footage weakens noticeably in story content and photographic quality.

The Cast

Bascom	Gernie Hays
Dippy	Lawrence Keaton
Old Ben	Irving Kennedy
Pete	John Christopherson
Barker	Salmer Jackson
Hendricks	Howard Webster
Uncle Joe	Walter Gilbert
Amy	Mayo Methot
The Stranger	Nate Mears
Game Warden	Jack Moseby

Direction by Robert C. Bruce. Photography by John M. Lamond. Scenario by Peter Milne.

The Stories—(No. 1) Hendricks is a station master in the wilderness. His wife, obsessed by the desolation, deserts him, taking with her gold entrusted to him for shipment. After a term in prison, he "hits the road," a despondent outcast. (No. 2) Barker has charge of fish hatcheries in Oregon. His wife, responding to the lure of the city, deserts him. His defection follows. (No. 3) Old Ben lives in a house by the sea. When his only son is drowned he abandons the sea for the road. (No. 4) Bascom has charge of a timber mill. After a stranger has killed his pet dog he wreaks vengeance by stringing the offender up by the heels. Outlawed for this offense he takes to the road.

Classification—Feature-length scenic introducing story element.

Production Highlights—The photography, especially views of Oregon hatcheries, shooting the rapids and wild ride down sluice-way.

Exploitation Angles—Play up name of Robert C. Bruce; mention this, his first feature-length picture, as an ambitious step toward "something better and different in pictures." Selected views in the lobby would be appropriate for better class houses. Second class houses might use man dressed as hobo and placarded: "Spring's Here! Hit the Road with Me and View the Country's Beauty Spots at the Blank Theatre."

"Enemies of Women"

Cosmopolitan—Eleven Reels

(Reviewed by Laurence Reid)

TAKING advantage of the popularity of Ibanez's name—taking advantage of the popularity which "The Four Horsemen" achieved in literature and upon the screen, Cosmopolitan has approached the Spaniard's novel, "Enemies of Women," with unbounded respect for his grasp upon the fiction reading public. Nothing has been left unaccounted for to make the picture a genuine sensation insofar as production values are concerned. The tale features the exotic atmosphere of Monte Carlo in several of its chapters. The producers, undaunted, journeyed to the Riviera to catch the actual locations. This is just one indication of the effort to stamp the picture with an authentic background which makes it sincere.

It is a stupendous production, carrying massive sets and colorful detail and dazzles the eye with its regal splendor. Indeed the artistic side of the picture far overshadows the story which while it builds to a climax which generates a spiritual touch often loses its force and logic through the manipulation of its characters. Stalking through this drama is a dominant Russian prince, painted as a rich and worthless bounder who scorns women. They are puppets created for his amusement. So scene after scene is given up to his erotic fancies to find amusement at the expense of the other sex.

The spectator is piloted through bizarre sets. He looks upon a vivid entertainment in the Russian's palace; he is taken to the prince's villa at Monte Carlo; he follows his various amours and adventures with interest. A devil incarnate, this Russian, who worships no shrine except that of Folly. Comes the war and sacrifices. But he steps aside to scorn. But his soul emerges eventually and he becomes a man of morals. The scenes are peopled with some colorful episodes. One in particular is exciting, showing as it does, the terrorists storming the palace in Russia. The picture is punctuated with genuine war strips which give the battle touches much more reality than the trench scenes. It shows a moral which emphasizes the significance of sacrifices as the only way to salvation.

The motivation is weak, however, in the attempt of the fair charmer to extract money from the prince to send to her boy at the front. And though she finds her soul in her love and pride for him, she is false to her mother instinct, refuses to divulge her relationship. The picture is capitally acted by Lionel Barrymore, Alma Rubean and a good supporting cast.

The Cast

Prince Lubimoff	Lionel Barrymore
Alicia	Alma Rubens
Atilio Castro	Pedro de Cordoba
Spadoni	Gareth Hughes
Vittoria	Gladys Hulette
Colonel Marcos	Wm. H. Thompson
Gaston	Wm. Collier, Jr.
Duke de Delille	Mario Majeroni
Alicia's Maid	Betty Bouton
Madame Spadoni	Madame Jean Brindeau

By Vincente Blasco Ibanez. Adapted by John Lynch. Directed by Alan Crosland.

The Story—Russian prince of fabulous wealth lives only to satisfy his selfish whims and fancies. Declares himself, in company with a few friends, an enemy of women. The war breaks out, but he remains immune from it until the spirit of sacrifice is brought home to him. He enlists and finds a glorification of his soul.

Classification—Drama of characters in conflict with nature—which touches also upon the war.

Production Highlights—The rich and sumptuous settings. The scene of the terrorists storming the castle. The exteriors at Monte Carlo. The color and detail. The fine acting by Lionel Barrymore and Alma Rubens.

Exploitation Angles—Play up the author, the large cast, the massive production, the war atmosphere and the statistics concerned in its making.

Drawing Power—For big houses only.

"The Town Scandal"

Universal—4704 Feet

(Reviewed by Laurence Reid)

HERE'S a bright little idea which, had it been treated more seriously, would have come mighty close to the truth. As it is it hits a genuine note even with its exaggerated hokum. It shows up the hypocrisy of the staid and proper moguls of a small town who looks with scorn upon a chorus girl while she is visiting in their midst but who, upon arriving in New York, extend to her the keys of the city. In other words they are cheaters against their marital vows.

This idea should have been exploited to emphasize the real truth of the matter and had it been treated accordingly it would have proved a very human document. But the picture is saturated with hokum—even though the types with few exceptions look genuine.

Propaganda is abroad in the town sponsored by the purity league. A chorus girl spends her summer there and when she goes to New York the opening night finds a few of the leading citizens of the village in the audience. Each tries to keep the other from learning of his playful tendencies, for all of them try to entertain the girl after the show. Naturally she thinks she belongs to the favored few. So when she arrives in the town again she looks up her old friends who promptly show her the air. Then she is inspired to expose them through the village press which is controlled by a fearless young editor.

The hokum comes strong at this point as the cowardly group try to keep under cover. They attempt to bribe her, with no result. She will expose their smug hypocrisy. Becoming desperate they put on their disguises and threaten severe punishment for the editor. He takes care of himself in manly fashion and the girl helps him out by driving a truck through the barn door, and breaking up the rough-house party. She extracts a promise from them to behave and cease their efforts in making the town over to suit their puritanical beliefs.

Gladys Walton's personality is ideal for the role of the chorus girl, and her cast is excellent. The women who compose the purity league are out of character. It's an interesting number which might have been a knockout. Someday the idea will be taken seriously. Then you'll see a real picture.

The Cast

Jean Crosby	Gladys Walton
Toby Caswell	Edward Hearne
Avery Crawford	Edward McWade
Bill Ramsey	Charles Hill Mailes
Samuel Grimes	William Welsh
Lysander Sprowl	William Francy
Mrs. Crawford	Anna Hernandez
Mrs. Sprowl	Virginia Boardman
Effie Strong	Rosa Gore
Mrs. Grimes	Nadine Beresford
Mrs. Ramsey	Louise Reming Barnes
Trixie	Margaret Morris

By Frederick Arnold Kummer. Directed by King Baggot. Photographed by Victor Milner. Produced by Universal.

The Story—Chorus girl snubbed in small town goes back to New York. The leading citizens come to the city and attempt to carry on an intrigue with her—though each one of them tries to keep his flirtation from the others. The girl thinks she is extremely popular with them. But when she returns to the small town she is promptly snubbed. She gets even by exposing them in the village press. The girl has a romance with the editor.

Classification — Human interest story sprinkled with comedy.

Production Highlights—The efforts of the village moguls to become playful with a chorus girl in New York. The scene when she is snubbed. The good work by the cast.

Exploitation Angles—The idea here is a sound one. Exploit it. Play up the star, who is ideal for the role. Treat it as an interesting stage story which carries a large volume of truth.

Drawing Power—Suitable for second class and small town houses. Will be best appreciated in city theatres.

"Glimpses of the Moon"

Paramount—Six Reels

(Reviewed by Laurence Reid)

PARAMOUNT has given Allan Dwan free rein to produce an exceptionally lavish society drama in "Glimpses of the Moon." Certainly no expense has been spared to give it an aristocratic background. Yet as colorful as its settings are they fail to hide the artificial story through which glide a group of smart society people. No doubt Edith Wharton's tale carries substance which cannot be caught by the camera. Not having read the book we are unable to state whether the adapter is at fault. But Dwan has not failed in suggesting the smart manners of society.

As a picture, however, it seems to lack good red corpuscles. Their absence may be accounted for through fear of censorship. It is a wordy, argumentative sort of document which features a triangle or two. The figures seem more like marionettes rather than human beings because they appear to be on display. Indeed they never become intimate. So we follow them to Palm Beach, Paris and Italy, looking in on a plot which emphasizes the lack of money among certain parasites of the smart set.

The central character is a girl who consents to a trial marriage of one year with a struggling writer. She has several rich feminine friends who adorn her in the clothes of a "heavy sugar baby,"—and one of these friend asks for a bit of reward when the triangle approaches its climax. The young wife's marriage is fast going "on the rocks," because of the husband's inability to make both ends meet. So the adventuress seeks to make the separation permanent by asking the bride for her husband. What does the pretty spouse do? She displays some character for the first time and refuses. Which introduces the happy ending when the husband shows her a check for a thousand dollars as first payment on his novel. There are several subordinate characters who provide more background than they do drama.

The outstanding performances are contributed by Nita Naldi as the adventuress and Charles Gerard as the "heavy." The detail is splendid. In fact the trimmings and trappings are much more genuine than the story. "Glimpses of the Moon" should appeal to feminine audiences.

The Cast

Susan Branch	Bebe Daniels
Ursula Gillow	Nita Naldi
"Nick" Lansing	David Powell
Fred Gillow	Maurice Costello
Mrs. Ellie Vanderlyn	Rubye de Remer
"Streffy" (Lord Altringham)	Charles Gerrard
Bob Fulmer	William Quirk
Grace Fulmer	Pearl Sindelar

By Edith Wharton. Scenario by E. Lloyd Sheldon. Directed by Allan Dwan. Photographed by Hal Rosson. Produced by Famous Players.

The Story—Treats of the married life of a young couple, the wife being one of society's "poor sisters," and the husband, a struggling writer. They become involved in the domestic affairs of another couple, the Vanderlyns. Mrs. Vanderlyn demands the aid of the other wife in a scheme that almost separates her from her husband. The affair, however, is satisfactorily settled and the young couple are reunited.

Classification—Domestic drama carrying an eternal triangle.

Production Highlights—The competent work by Bebe Daniels, Nita Naldi, David Powell and Charles Gerrard. The good direction. The costuming of the principals. The lavish detail.

Exploitation Angles—By all means play up the author, whose story has been a big seller. Play up director as responsible for "Robin Hood." Mention the players. Use theme for "copy."

Drawing Power—Best suited for a high class clientele. Should interest feminine audiences everywhere.

"Modern Marriage"

American Releasing—6331 Feet

(Reviewed by Laurence Reid)

FILM patrons are certain to rub their eyes when they read the billing and other announcements of this picture for it introduces the co-stars, Francis X. Bushman and Beverly Bayne, who have emerged from retirement to appear again before the camera. Time has rested lightly upon their personalities even if it gives an old-fashioned flavor to their technique. Screengoers are not adverse to the old school style of screen pantomime, and certainly the Bushman-Bayne combination put enough sincerity in their efforts to pass muster even with the worshippers of Rodolph, Ramon, et al.

Francis X. still possesses his classic profile judging from the close-ups and his physique might well indicate a recent graduate from Yale. And so the co-stars appear in a domestic drama with the usual triangle situation. The neglectful husband, the flirtatious wife, who, becoming conscience-striken, attempts to recover some silly letters—and the other man—these are the figures in this conventional story which features a murder and considerable conflict between husband and wife before the reconciliation occurs.

The plot succeeds in holding the interest because it isn't developed with the usual glaring inconsistencies which follow this theme. The wife disappears in the apartment below that of the philanderer to avoid her husband, while a murder is committed above. Naturally this introduces another home-wrecker whose object is blackmail. The latter is employed as the husband's secretary and gets his punishment in the climax.

This is quite exciting and we have it on good authority that Bushman and Bayne are booked for forty weeks over a vaudeville circuit to put over this climax as a one-act play. To do this the film will fade into the act, although those houses not booking the stars will have the alternative of taking the picture in its entirety. It is rather compact, this climax—acted against a single setting. Some gaps are visible. One features the absence of any police investigation. But the blackmailer confesses the crime before he dies and all ends well. Most of the players including the stars are given to over-acting their roles.. A rather interesting picture on an old theme.

The Cast

Hugh Varley	Francis X. Bushman
Denise Varley	Beverly Bayne
Frank Despard	Roland Bottomley
Cort Maitland	Ernest Hilliard
Nita Blake	Zita Moulton
Hugh, Jr	Frankie Evans
Elihu Simpson	Arnold Lucy
Mammy	Pauline Dempsey
Blossom Young	Blanche Craig

By Derek Vane. Scenario by Dorothy Farnum. Directed by Lawrence C. Windom. Produced by F. X. B. Pictures, Inc. Supervised by Whitman Bennett. Distributed by American Releasing Corp.

The Story—Husband, neglectful of his wife, learns that she is interested in philanderer. She goes to latter's apartment to recover certain incriminating letters and in making quick exit she does not know that the man is subsequently murdered. She seeks refuge in another apartment, the occupant of which is aware of her folly with the deceased. The husband defends his wife against him when the latter attempts burglary and assault. He is fatally wounded but confesses to the murder and exonerates the wife.

Classification—Domestic drama on eternal triangle theme.

Production Highlights—The suspense after the adventurer is murdered. The fight in the climax. The good production.

Exploitation Angles—Play up that this introduces Francis X. Bushman and Beverly Bayne in a "come-back." Make copy of the title and theme for a teaser campaign.

Drawing Power—Suitable for second class first-run houses.

Opinions on Current Short Subjects

" Take Your Choice "

(Educational—Two Reels)

"TAKE YOUR CHOICE" is good for some laughs despite the fact that it is cut to a conventional comedy pattern. In consequence of having lost an election bet, Bobby Vernon, in the role of Mr. Dick, is obliged to roller-skate about town in evening clothes and a top hat. Of course, he eventually runs afoul of the police and in eluding pursuit hooks on the rear end of an auto, which turns out to be a police department car en route to the station house. In court, Dick's skates precipitate a series of accidents in which the judge fares badly. His honor, incensed, sentences Dick to six months solitary confinement, but upon the plea of Dick's father, who is a friend of the judge, sentence is suspended with the proviso that Dick gets married within a week.

Matrimony doesn't appeal to Dick but neither does six months solitary confinement. He writes five proposals to as many fair candidates. Having chosen one of the five letters at random, he drops it in the mail box. The family butler finds the remaining four letters on Dick's desk, and true to the training of a good butler he mails them without Dick's knowledge. At this juncture, father's partner arrives with his pretty daughter. Love at first sight. All's rosy—till the girls, who have received Dick's unauthorized proposals, get busy. Each, of course, is just wild to deliver the fatal "Yes!" to Dick's offer of marriage. Complications galore! Eventually, Dick loses his real sweetheart, and father disgusted cuts him off without a cent. "But what's a man without an inheritance!" chorus Dick's quartette of fiancee's as they promptly exit. Dick disgraced; the girl unconsolable; both fathers wrathful. Then the butler to the rescue: "I wrote those letters to the young ladies, sir, to help Mr. Dick get married!" he explains. Reconciliation and kisses!

The action keeps going with a zip from start to finish, and Bobby Vernon makes the best of his opportunities. On the whole an enjoyable two-reeler.—*E. F. SUPPLE.*

" When Fighting's Necessary "

(Range Rider-Pathe—Two Reels)

LEO MALONEY is seen in another of his typical Western hero roles as Bart Hodge, who manages the Diamond-Bar Ranch owned by his mother. Dick has a brother, Ben, detailed to arrest the leaders of the Buck Neville gang, whose identities are unknown.

The pretty new school mistress comes to board at Diamond-Bar Ranch and wins the admiration of the male element of the countryside. Bart and Buck Neville race to the schoolhouse to invite the school mistress to a dance. Bart wins, but is repulsed because of his refusal to fight his rival. He departs with the remark that there are times when fighting is necessary.

One of those times comes when Bart returns to the ranch to find his brother badly wounded by the Neville gang. He starts for their rendezvous and single handed, with an unloaded gun succeeds in capturing the entire outfit just as relief arrives headed by his sweetheart. The latter capitulates, realizing fully the meaning of Bart's earlier remark. There are several exciting incidents in this good picture—*CHESTER J. SMITH.*

" The Salesman "

(Fox Comedy—Two Reels)

HERE is Al St. John in a comedy which exploits the ancient and accepted order of dream situations. The comedian is discovered registering hatred against the w. k. destroyer of good dispositions—namely, the alarm clock. He tries in vain to silence the ticker and ends up by smashing it to pieces. Thus he is able to snatch a little more sleep.

But on to the dream. Al arises O. K. and gets on the job in the country store where he is employed. A quartette of old cronies of the spitting-on-the-stove variety sit around whittling wood and ridding their evil minds of choice scandal and they make no effort to help him. A title suggests that they are to engage in the lumber business on a small scale, for they keep up their whittling until the store is filled with stacks of slivers. So Al ejects them and gets into a few fights. He seems to be getting the worst of it until he wakes up to find himself on the floor of his bedroom wrapped in a sheet. Fairly amusing.—*LAURENCE REID.*

" Good Riddance "

(Roach-Pathe—One Reel)

PAUL PARROTT'S romance threatens to become completely disrupted because of the mutual affection between him and his dog, the latter burdened with an over-abundance of fleas. It is not a case of "love me, love my dog" with Parrott and he makes every honorable and dishonorable effort to comply with the fair lady's ultimatum that the dog must be dispensed with before the romance can continue.

This state of affairs makes for many comedy situations, but from each, like the well known cat, the dog comes back. A drop from an aeroplane seven miles high and an explosion wrecking the bungalow fail to produce the desired results. The dog refuses to stay put, with the result that in the end the lady capitulates and even the dog continues to live happily ever afterwards. There are several good laughs in the picture.—*CHESTER J. SMITH.*

" The Movie Dare Devil "

(C. C. Burr-Educational—One Reel)

THIS Earl Hurd comedy, a combination of animated cartoon and straight photography, carries Bobby Bumps, the cartoon character, through a series of adventures in which he rebels at the small salary being paid him by the film company for which he works. He takes a sample picture and goes to a rival company, to show them what he can do.

This picture is then projected, "Around the World in Eighty Ways," and shows Bobby Bumps introduced into photographic scenes, including steer-throwing contest, a kangaroo race, a steeplechase, a chariot race, an airplane stunt and other thrills, neatly burlesquing the hair-raising screen melodrama.

The picture fails to register the expected hit, however, and they wander out, after which Fido produces last week's salary, which he had thought might come in handy. This is a rather interesting subject and puts over a number of amusing gags.—L. C. MOEN.

" The Dude "

(Educational—One Reel)

JIMMIE ADAMS appears in the role of a farm-hand who has just returned from the city where he has been unsuccessful in his attempt to become a grand opera singer. Abner's resumption of the farm chores is marked by a series of mishaps. The woodpile and a balky mule offer some especially trying obstacles. However, Abner is still strong with farmer Green's daughter, played by Virginia Vance, and while the city has ruined his operatic ambitions it hasn't spoiled his dancing a bit. Consequently at the annual barn-dance Abner officiates as the "town pride."

The barn-dance scenes introduce some eccentric dancing which, we consider, is the highlight of the subject. Of course, when the pigs invade the barn at the height of the festivities and the hens come home to roost there is considerable rough-and-tumble among the dancers. Eggs dislodged from their positions in the loft come tumbling down and add to the discomfiture of those below. Meanwhile, the village sheik and Abner have been engaging in a little horseplay on the crowded dancing floor. The end comes when Abner in retaliation pushes the village "terror" against the main prop of the hayloft. The support giving away precipitates the loft full of hay down on the heads of the fleeing dancers. Abner and his girl are left in sole possession.

An audience susceptible to the slapstick and "physical discomfiture" type of comedy will very likely find "The Dude" laughable in parts. The sub-titles offer nothing very original but will probably furnish a laugh or two to a not too exacting audience.—*E. F. SUPPLE.*

" Green as Grass "

(Christie-Educational—Two Reels)

RURAL comedy, centering about a broken-down horse with protruding ribs, provides a plentiful quota of fun in "Green as Grass." The picture opens with an amusing sequence in which the hero, played by Jimmie Adams, drives up to his best girl's house in a buggy to which is hitched the aforementioned antique horse. His rival comes along in a flivver, and after a series of excellent gags, drives away with the girl.

The horse refuses to move, when he tries to spur it on in pursuit, but when a farmer nearby suddenly opens an umbrella, the horse is frightened and dashes away in a streak of dust.

The farmer has delivered an ultimatum to the effect that the first of the two suitors to buy an adjoining farm for $3,000 will win the girl. The hero decides that if he can discover what made the horse run, he can enter it in the county races. Experiments show that the umbrella was the cause, and he enters the race. By providing himself with a plentiful supply of umbrellas of various sorts, he wins, and sells the horse for $3,000, then engages in an exciting race with his rival to buy the farm. After much dirty work on his rival's part, he succeeds, putting over a lot of genuinely amusing comedy in the doing.

This was directed by Scott Sidney from a story by Walter Graham, and was photographed by Gus Peterson and Paul Garnett.—L. C. MOEN.

Comedies, Short Subjects & Serials

Century Releases for May Announced

JULIUS and Abe Stern announce their following Century Comedy releases for May:

May 2d, "Oh Nursie," featuring Jack Cooper, supported by Marjorie Marcel, Jack Earle and The Century Beauties; May 9th, "Why Dogs Leave Home," starring Brownie, the canine wonder; May 16th, "Ain't Love Awful," with a cast composed of Bobby Dunn, Ernie Adams, Frank Earl and Lillian Hackett. May 23d, "All Over Twist," the third of the Buddy Messinger series. May 30th, "The Kid Reporter," starring Baby Peggy.

Pathe Claims Scoops in News Reel

In the latest current issue of Pathe News, No. 27, clean "scoops" are claimed on two of the most important developments in wide world affairs. These exclusive motion pictures relate to exciting Franco-German events in the Ruhr district, and to archaeological excavation work in Egypt.

In the German Ruhr district, now occupied by a French army with the object of enforcing reparation payments, the French are seen actually disarming German police and expelling them from the occupied territory.

The active operations of archaeological explorers in Egypt, pictured in Pathe News No. 27, are those being conducted by the Metropolitan Museum of Art, and, therefore, represent American enterprise along the same lines of the Carnarvon Expedition, which startled the world by the discovery of the tomb of King Tutankhamen and its priceless contents.

"Information Kid" New Universal Series

Spurred by the exceptional success of "The Leather Pushers" series, which has established a high water mark for short subjects de luxe, Universal is planning another high class series of two reel features. In contrast to the prize ring atmosphere of "The Leather Pushers," the new series will deal with horse racing.

The title will be "The Information Kid" series, built around the race track adventures of a picturesque character known by that name. This series is being adapted from the celebrated "Rider Up" series of short stories by Gerald Beaumont, which recently appeared in the Red Book Magazine, and which now is being published in book form.

Educational Series Is Praised

National Review Board Places Three One-Reelers in Exceptional Class

INDORSING a series of pictures as a series for the first time, the Exceptional Photoplays Bulletin, published by the National Board of Review, devotes a large part of the space in its March issue to a review of the first three releases of the new series of Wilderness Tales by Robert C. Bruce, which are now being released by Educational Film Exchanges, Inc., putting these single-reel subjects in the class of Exceptional Photoplays.

The subjects considered in this article are "By Lantern Light," "Moonblind" and "Jenkins and the Mutt," the last of which was included in a program of Exceptional Photoplays presented by the National Board of Review in New York City last week.

"After all the gaudy and pretentious feature productions have gone by," says Exceptional Photoplays, "these three little films will remain vivid in the minds of those who have seen them. They are nearer to art, truer to beauty, and more imaginative about life. And if Mr. Bruce is as successful in working out the rest of the series as he has been in producing these, he will have to his credit an achievement that is solid and convincing."

The review in part says:

"'Moonblind' tells the story of two men prospecting in utter isolation among the mountains. One, who has been temporarily blinded by sleeping with his eyes upturned to the full moon, tries to find the partner we have seen tumble down a steep incline, breaking his leg in the fall. Here, then, is a situation in which the mind of the audience is impelled to work: A man who is blind stumbling about in a wilderness of crags and ledges toward a precipice, below which lies his wounded comrade. The loneliness and danger of the wild is forcefully presented in the picture of these two helpless men; indeed, they provide a reason for the 'pictures.'

"'Jenkins and the Mutt' is one of the finest things of brevity that motion pictures have presented. It has humor and pathos and a fine feeling for the mysterious movement of wonders being achieved, and in the solution its chief character finds for life, it hits upon a truth that makes us reflect.

"'By Lantern Light" presents a sequence of striking pictures through which runs the narrative of a search for two lost children who are imprisoned in a cave by the rising sea waters. The episode is pictorially suggestive of the life of people whose livelihood is found in coastal regions. It is full of movements of wind and darkness, and the thought of breakers reaching up the sand to rocky places, and in this sense is reminiscent of that other fine thing of Mr. Bruce, 'And Women Must Weep.'"

Gorham Follies in Six Comedies

Century Signs Popular Company For Series with Doris Eaton as Star

COMPLETE arrangements have been made for the six Century Comedies which the Gorham Follies will make with Doris Eaton in the starring role. They will be directed by Archie Mayo and Jack Cooper will play the leading masculine role.

In signing J. K. Gorham, Miss Eaton (who, in private life, is his wife) and their company of twenty-five actors and actresses with wardrobes and properties estimated at over $50,000, Julius Stern has added a superfeature to his 1923 attractions. Doris Eaton, who is the sister of Mary Eaton, one of the prettiest girls in the Ziegfeld Follies, was herself one of the shining lights of the Ziegfeld Follies until she married J. K. Gorham, who directed the Ziegfeld production for several seasons. He took out a show of his own, called the Gorham Follies, with Miss Eaton as the star. She is not only an exceptionally pretty girl, but a clever dancer as well, and has one of the most gorgeous wardrobes on the stage.

The Gorham Follies has been playing the big circuits and the larger cities, as well as the large hotels on the Coast, such as the Palace and Ambassador. It was while watching their revue in Los Angeles that the Stern brothers conceived the idea of putting into Century Comedies six superlative girl shows on the Follies order.

Very beautiful sets are being erected by Century's technical director, Tom O'Neil, under the direction of Gorham. Eighteen trunks of gowns for the other members of the cast have been received.

Jack White Completes "This Way Out"

Jack White, producer-director of Educational - Mermaid Comedies, has finished production work on the two-reel comedy, "This Way Out," featuring Lige Conley, and is now busy on the preparatory work for Conley's next, "Backfire," an automobile racing comedy.

Plumer Signs Contract with Christie

AL CHRISTIE has signed Lincoln Plumer, well known character actor, for a year in which he will play in Educational-Christie Comedies exclusively.

Plumer has been seen recently in the Christie Comedies, "Hazel from Hollywood," "Choose Your Weapons," "That Son of a Shiek," "Let 'Er Run," and "Chop Suey."

The Christies are signing up other players with speed these days. Other new contract signers are Jimmie Adams, Hazel Deane, Jimmie Harrison, Charlotte Merriam, and Babe London.

"Topics of Day" Shares in Anniversary

When the Tivoli theatre, Chicago, celebrated its second anniversary recently "Topics of the Day" is reported to have won a double salvo of applause from the regular patrons of the house. This was in recognition of the fact that the snappy joy reel issued weekly by [illegible] not been missing on the Tivoli [illegible] since the original opening of the theatre.

Broadcasting of the selected jokes and witticisms screened in "Topics of the Day" now adds to the attractions of the General Electric Company's radio service twice weekly.

Art Musem to Preserve Pathe Subjects

In connection with the co-operation of the Metropolitan Museum of Art with Pathe Review in novel presentations of art subjects, Pathe has received noticed of the Museum Trustees' acceptance for its archives of prints of two examples released within the last few weeks.

Three subjects are contained in a section called, "The Foibles of Yesterday." The first, released on March 4th, in Pathe Review No. 9, is entitled "The Vanities of Men." The second is "Milady's Treasures," released on March 11 in Pathe Review No. 10.

Bobby Vernon Making New Farce Comedy

The Christie organization is working on a farce comedy featuring Bobby Vernon, under the direction of Scott Sidney. The new film will be called "Take Your Choice" and is by Frank R. Conklin. Five leading ladies are in the picture, including Charlotte Stevens, Duane Thompson, Natalie Johnson, Margaret Cloud and Gladys Baxter.

Two popular players of the Christie aggregation—Jimmie Adams and Charlotte Herriam.

Educational Program Announced

Four Two-Reel Comedies of Varied Type Listed for Release During April

FOUR two-reel comedies of widely varying types are listed for release on the April program of Educational Film Exchanges, Inc.

Two of these are Mermaid Comedies, produced under the supervision of Jack White, and two are the product of the Christie studios. The balance of the program, which will comprise twenty-two reels in all, is composed of Cameo Comedies, Earl Hurd Comedies, Wilderness Tales, Lyman H. Howe's Hodge-Podge, Educational's news reel and Kinograms, issued twice weekly.

"Kick Out," the first Mermaid release of the month, is a lion comedy with Lige Conley as the featured comedian. The other Mermaid Comedy on the schedule is "Cold Chills," which presents the inimitable Louise Fazenda in a new role, that of a Swedish maid.

The Christie product also presents two different types of comedy. Jimmie Adams is featured in his first picture under the Christie banner in "Green As Grass," a comedy horse race picture, which is said to contain some very exciting racing scenes, remarkably well done. "Take Your Choice," the second Christie of the month, presents Bobby Vernon in the type of comedy that has made the Christies famous. In this picture they have returned to the familiar living-room farce.

The Cameo Comedies are "Family Troubles," with Eddie Barry, a flivver comedy; "The Dude" and "Traffic."

"Jenkins and the Mutt" is the third of the series of Wilderness Tales.

The cartoon subjects, the Earl Hurd Comedy, "The Movie Dare Devil," and Lyman H. Howe's Hodge-Podge, "Speed Demons," complete the program. The first of these presents Bobby Bumps in a real cartoon thriller, showing his stunts before a movie camera. "Speed Demons," which takes its name from a burlesque auto race done in cartoon, is a combination of interesting but unrelated subjects, done in both animated cartoon and straight photography.

"Our Gang" Gets Capitol Laughs

N. Y. Reviewers Praise Hal Roach Kids for Good Work in "The Big Show"

FRECKLED MICKEY DANIELS and the other juvenile screen stars in the Hal Roach two-reel Our Gang Comedies made themselves doubly amusing to Capitol theatre, New York, audiences last week in "The Big Show." Over and above the customary stunts of unterrified boyhood that distinguish the Our Gang Comedies, "The Big Show" includes "take-offs" on several of the screen's most celebrated figures.

Mickey Daniels—with whom Hal Roach has just made a five-year contract—thus pays his respects to Douglas Fairbanks in that star's most Dumasesque role. Harold Lloyd and "Two-gun" Bill Hart are "interpreted" by other members of the cast hardly less laughably, while little Mary Kornman is declared to be Mary Pickford "to the life."

New York newspaper reviewers paid their compliments to this Capitol theatre occasion after the following fashion:

Tribune: "There is an Our Gang Comedy on the bill called 'The Big Show.' These kid comedies, sponsored by Hal Roach, are among the real joys of the screen."

Morning Telegraph: "If for no other reason, it would be well worth anyone's time to go this week to the Capitol to see 'The Big Show,' in which Hal Roach's Our Gang stage a circus."

Christie Comedy in Black Face

"Roll Along" Will See Well Known Funmakers Doing Stuff in Burnt Cork

THE two-reel comedy is going far afield for new laughs, not only in the matter of locations but in plots, according to Al Christie, whose organization is just starting another innovation by producing a comedy all in black-face with many of the well-known comedians "doing their stuff" in burnt cork and kinky hair, a la Al G. Fields' minstrels.

In the new comedy, "Roll Along," which will be produced along the Sacramento River, with its chugging steamboats and levees to resemble the Mississippi of Mark Twain's description, Jimmie Adams, Babe London, Earl Rodney, Natalie Johnson, Ward Caulfield and other players of the Christie staff will all don the darkest variey of grease paint. Every actor in the picture will be in burnt cork; that is to say, there will be no real colored folks in the piece, but all the regular Christie troupe, who have in the past appeared as Chinamen or Northwest Mounted Police, or Sheiks and Sheikesses, will add another line to their repertoire.

Mr. Christie's company is on the location now, doing the scenes of the steamboat race between the "Dusky Belle" and "The Smoky City," in which Jimmie Adams, the new Christie comedian, is featured. This is the third extensive location trip for Mr. Christie's troupe within the last three months. Close on the heels of the making of his "Hula Honeymoon" in Hawaii, which has recently been released, he produced "Winter Has Came," a comedy of New England farm life, using the snow backgrounds at Truckee for locations.

Christie Signs Up For Exhibit Space

The Christie studios have signed up for Bungalow Number One, where producing companies are to have exhibits at the American Historical Review and Motion Picture Exposition here during the month of July.

The space is the first studio reservation to be made, and it is expected that practically every film organization will have an exhibit in the grounds at Exposition Park, where all phases of motion picture endeavor will be represented.

"Colonel Heeza Liar" on Broadway

Announcement is made by the W. W. Hodkinson Corporation to the effect that "Colonel Heeza Liar and the Burglar" began a two weeks' engagement starting last Sunday at the Strand theatre, New York. This production is one of the series of Bray Comedies distributed by the W. W. Hodkinson Corporation.

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128 WEST 52ND ST., NEW YORK

Eight Releases on Pathe April Program

SUSPENSE and terror reach their height in the twelfth episode of "Plunder," released April 15 in a Pathe program of eight subjects. Pearl White, the heroine, is seen plunged into the most ingenious perils yet shown on the screen.

This program contains also a 2-reel western of the Range Rider Series "When Fighting's Necessary."

Two issues of Pathe News—Nos. 32 and 33—picture the outstanding current world events, and Topics of the Day, No. 15, has many laughs.

The Hal Roach 1-reel comedy is "Good Riddance," with Paul Parrott. The Aesop's Film Fable of this program is called "One Hard Pull."

In its Popular Science Series, Pathe Review No. 15 makes fascinating demonstrations of "Glacial Age Instincts."

Hamilton on Location in Box Car

Lloyd Hamilton is putting the finishing touches on "F. O. B.," which is the final comedy in the current series of six for Educational release.

The majority of "F. O. B." was shot in a box car, and Hamilton has been spending the major portion of the last three weeks on location on the branch line btween Redondo Beach and Inglewood, Cal.

Supporting Hamilton are Ed Kennedy, Lew Morrison, C. L. Davidson, and Eddie Flaif. Ruth Hiatt, Hamilton's leading lady, is completing a second comedy with Lige Conley for Mermaid. The cast of "F. O. B." has no women.

Fox Shows Maneuvers of Fleet in Canal

Fox News in release No. 52 presents unusual glimpses of the American fleet maneuvers in Panama Bay. While many moving pictures have been made before of fleet maneuvers, those now showing bring out vividly the possibilities of tracing from airplanes the course of torpedoes fired from destroyers.

The pictures were taken from government plane by Al Brick, New York staff man, and traced plainly the course of torpedoes in the water from the time they were fired from the destroyer.

Fred Spencer's First Is "Gasoline Love"

The first Century Comedy, in which Fred Spencer plays the featured role, will be called "Gasoline Love." The story has to do with a country boy, played by Spencer, whose country sweetheart is played by Fay Wray. His rival is played by Glen Cavender, an actor of the old school, who at one time directed many of the Sennett successes.

News Weeklies Resumé

Kinograms No. 2237:—Nantasket, Mass., hundred houses and several hotels are burned in big all-night blaze; Philadelphia, orphan children have Easter treat—a big Easter party for youngsters from orphan homes given them by volunteer "daddy;" Off Boston Harbor, scout cruiser U. S. S. "Detroit" off for official trials off Maine coast; Hendon, England, Britain tests huge bombing airplane; Dublin, Ireland, meet the conqueror of "Battling Siki"—this is Mike McTigue; Peru, Ind., Mrs. Hippo and her pals of the big tent spend days busily in spring training; Personalities in the News: New York, Lord Robert Cecil, foremost British champion of the League of Nations, arrives for his first visit to the United States; New York, Irene Bordoni, actress, sails on S.S. "Paris"—As the delegate of the Actors' Equity Association she will place wreath on the tomb of Sarah Bernhardt; New York, Spot, Scotch terrier, earns a place among the "Personalities of the Week."

Pathe News No. 27:—Petaluma, Cal., kiddies made happy at Easter-time; Hull, Mass., fire works havoc at pleasure resort; Westerholt, Germany, French soldiers seize coal at mine pits in Ruhr; Peru, Ind., everybody is busy in Circus-Land; St. Augustine, Fla., Harding on vacation tour stops at oldest city in U. S.; San Francisco, Cal., test fire-boat that patrols San Francisco Bay; Luxor, Egypt, American scientists direct researches within "stone's throw" of Tut-Ankh-Amen's tomb; Berkeley, Cal., Admiral Sims is guest at 55th birthday celebration of University of California; Oberhausen, Germany, French expel German police from Ruhr cities.

International News No. 28:—Nice, France, Mlle. Lenglen easily holds world's tennis title; Nantasket, Mass., million dollar fire cuts mile-wide path; Edinburgh, Scotland, Scotch throngs cheer King's son and fiancee; Berkeley, Cal., King Tut's influence affects co-eds' play; Along the Deerfield River, Mass., vast trail of ruin as spring thaws hurl ice cakes over valley; Panama Bay, C. Z., Secretary Denby reviews mightiest dreadnaughts as big war game opens; Easter Fashion Styles—International News presents striking glimpses of the new Spring styles.

Fox News, Vol. 4, No. 50:—Mytilene Island, U. S. destroyers pull French ship off rocks; Washington, D. C., General Pershing awards D. S. M. to nurses in World War; New York City, King George's chaplain returns to England after tour of U. S.; Hoboken, N. J., Capt. Hartley is new commander of Leviathan; Juarez, Mexico, cattlemen put the "bar" in barbecue at annual convention; New York City, pretty models display new bathing suit designs; Tokyo, Japan, royal family attends Prince Fushimi's funeral; Off Panama, congressmen on board the Henderson live life of gobs; New York City, giants and dwarfs arrive to join circus in new season; Stratford, England, new coal dipper unloads three cars a minute; Miami, Fla., speed boat race is stopped when one catches fire and runs wild; Palm Beach, Fla., Mrs. Harding improved in health smilingly faces camera; Boston, Mass., U. S. Coast Artillery tests 12-in. mortar.

Fox News, Vol. 4, No. 51:—Buffalo, N. Y., high school debaters start on tour of nation; New York City, fire experts try out new motor water tower; Athens, Greece, King George and Queen Elizabeth visit camp of Near East refugees; Washington, D. C., A. D. Lasker, head of Shipping Board, who will resign in June; Nice, France, brilliant floral parade is held for Mi-Careme; Tulalip, Wash., Indians equip canoes with gas motors; Arlington, Ga., record crop is harvested in new strawberry season; De Quincy, La., stumps are blasted for resin supply for turpentine camp; New York City, Gutenberg Bible, first one printed, now on exhibition; Chicago, Ill., Boy Scouts rule city for one hour; Los Angeles, Cal., giant chimney is razed to make way for new street; Chatsworth, Cal., daring riders compete in motorcycle hill climb.

International News No. 27:—Leipzig, Germany, Germans plan world's greatest flying corps; Snapshots—Two Americans—Kane and Mellen—help Oxford win the great English rowing classic from Cambridge; Chatsworth, Cal., Mechanical Bronco riders spilled in vain efforts to ascend steep hillside; Pelican Island, Fla., Pelican colony thrives under government care; New York City, "Human flies" in dizzy climb find famous old Brooklyn Bridge safe despite winter ravage; Special, Film memorial of Bernhardt "The Divine."

Pathe News No. 26:—Paris, France, Sarah Bernhardt dead! The world's greatest actress passes away peacefully at the age of 79; Berkeley, Cal., cadets of University of California use campus as battlefield for chemical warfare demonstration; Here and There: Tokyo, Japan, Japanese workers hold huge mass meeting to urge passage of labor union bill by Parliament; Panama Canal, Watch fleet maneuvers during fleet maneuvers.

"Fun from Press" Well Edited

Preparation of Copy by Experienced Experts Responsible for Success

ACCORDING to Charles J. Post, Assistant to the President of the W. W. Hodkinson Corporation, it is the splendid care and editorial preparation by men who have the traditions and experience of 35 years that has given the Literary Digest's "Fun From the Press" its immediate success and its unique popularity as one of the surest laugh makers of its kind on any program.

The Literary Digest with its million and a half circulation every week has a staff of editors, that for over 35 years have been trained in editing a magazine containing a review of politics, science, art, etc., and includes such well known names as Doctor Woods, Doctor Visitolly (editor of the Standard Dictionary), Mr. Roberts, and Updegraff and various other writers of distinction. Experienced men with editorial training clip from thousands of newspapers all over the United States.

These selected jokes, numbering thousands a week, are pasted upon filing cards. These cards are carefully gone over by several editors in succession each picking out those that appeal to his expert editorial judgment and placing them in a special file. This policy is repeated and the process of elimination made with the result that the entire number is boiled down to about 30. The humorous bits are then typewritten and given another course of inspection at which time special stress is laid upon the arrangement and order. After the final O.K. has been put upon the selection the reel in then ready for the laboratory.

It is due to this care in preparation, according to Mr. Post, that "Fun From the Fress" has been meeting with such widespread success wherever shown. The humor selected backed by the judgment of editors of the standing found among those of the Literary Digest is an insurance of all that is best in the world's humor.

Jackie Discards Rags for Prince Raiment

ONE of the interesting features of Jackie Coogan's first production under his new Metro contract is the fact that he will no longer be seen in the ragged clothes with which he has been associated up to now. "Long Live the King," from the famous novel by Mary Roberts Rinehart, one of America's best known authors, tells a thrilling story centering around the person of the boy hero, Prince Ferdinand William Otto. The scenes are laid at the present time in one of the colorful Balkan principalities.

Jackie, himself, as the Crown Prince, and in the very end of the story the King, wears the clothes natural for a scion of royalty, which means there will also be a coronation scene with Jackie in all his regal splendor.

"Aesop's Fables" Praised in Letters

"Aesop's Film Fables" are becoming more popular daily, according to word from the Pathe offices. This fact, they say, is proven not only by increased bookings, but on the large number of commendatory letters being received. Also they are being praised generally by the press. The following is a sample:

"Q. E. D.," writing in the Baltimore Evening Sun of March 19: "Of all the screen comedies, so-called, before the public at the present moment, we doubt if there are any more enjoyable than the Aesop's Film Fables. For some time we have wanted to give vent to our overwhelming admiration of these exceedingly clever little fantasies. To be sure, they are only animated cartoons; but, animated cartoons or not, they give us more laughs in one second than most of these impossibly dull and overworked comedies in the flesh are able to do in all their stupid length."

Toronto Editor Laments Bill Advertising

The fact that the entire bill of entertainment of picture shows is not sufficiently advertised to let the public know what they are going to see is the basis of an editorial which appeared in the Toronto Star Weekly recently.

This unfortunate fact was stated in connection with a discussion of censorship and is, incidentally, an argument in favor of advertising all short subjects, according to S. B. Taube, manager of Toronto's Canadian Educational Films, Ltd., exchange.

The editorial says, in part: "Most people who go to the picture houses do not know what it is they are going to see. They know the house; they have been in it before, and they go again, expecting to be entertained. Even if they know the name of the main film, or the name of the movie star, they do not know what other films are to precede it."

Production-Distribution Activities

Kathleen Key, who has been signed by Goldwyn under a long-term contract as a member of its stock company.

"Head Hunter" Curios For "Black Shadows"

When Pathe, in the near future, releases its Solomon Islands "Head Hunter" feature, "Black Shadows," interest in this strange drama of the savages and sirens of the South Seas, will be stimulated in a way similar to that which earned for "Nanook of the North" its tremendous success.

This promise is made in connection with the receipt by Pathe of a large collection of "Head Hunter" curios which the producer of "Black Shadows" brought back from the tropical Pacific island scenes in which the barbarous human drama was photographed. These curios—war weapons, canoes and implements of various kinds—will form rare and interesting theatre lobby exhibits, as in the case of Robert J. Flaherty's great Eskimo epic.

Mack to Make Personal Appearance Tour

Negotiations are now under way between Willard Mack, famous stage star and author, and several leading first run exhibitors throughout the country whereby Mack is to make special personal appearances in connection with the recently released Sawyer-Lubin special, "Your Friend and Mine," by Metro Pictures Corporation.

It is planned to have Mack enact some of the scenes from the film during his appearances, at the same time giving audiences some of his experiences as film writer and screen star.

United Studios Speeds Up Work

Three Shifts Working Twenty-Four Hours Daily in Construction of Sets

THREE shifts are employed at the United studios, in Los Angeles, working twenty-four hours a day constructing and tearing down sets for the seven productions now under way there, it is said. They have been at it a week. They will be busy many more weeks, for there is that much work ahead for them.

"We are speeding up as the industry never before has been sped up," declared M. C. Levee, president of the United studios, in a recent interview. "Organize—systematize—supervise! Those are our watchwords and they enable us to do three times the amount of work done at most studios.

"Like other studios, we have in the past put the construction of sets into the hands of a foreman—one man who had entire charge of the work and had to be there to supervise it. Now we lay it out in the office, give six sets of blue prints to six different departments and tell them: 'This work must be done by 3 o'clock Tuesday afternoon. If you can't do it, let us know in time and tell us why and we will have it done by outside contract.'"

Thirty-two sets for First National pictures will be completed on the United lot in the next few days. There are 102 sets to be made for one production on the lot, the Norma Talmadge production, "Ashes of Vengeance."

Other First National productions under way on the United lot include Maurice Tourneur's "The Brass Bottle," Richard Walton Tully's "Trilby," Frank Borzage's "Children of Dust," Constance Talmadge's "Dulcy," Sol Lesser's "The Meanest Man in Town," and Edwin Carewes "Girl of the Golden West."

Warner Feature Is Commended

"Little Church Around Corner" Wins Approval of New York Reviewers

THE showing of the Warner Brothers' "Little Church Around the Corner," at the Strand theatre, New York, during the week of March 25, brought forth an unusual number of favorable opinions from the critics of the Metropolitan dailies.

Directed by William A. Seiter, it is based upon the stage play by Charles Blaney and the book by Marion Russell. An original story was written by Olga Printzlau. The cast headed by Claire Windsor includes Kenneth Harlan, Pauline Starke, Hobart Bosworth, Walter Long, Margaret Seddon, Alec Francis, Cyril Chadwick and many others.

Evening Telegram said: "The Little Church Around the Corner" is filled with thrilling moments and a pretty romance, in which the minister falls in love with the daughter of the owner of a coal mine."

The Tribune said: "The Little Church Around the Corner" is a good picture, well above the average; one well worth seeing."

Evening Post said: "It is full of sentiment and situations generally effective for the masses. The most striking scene—and it is well done—is the invasion of the home of the president of the mining company, which is full of guests, by the angry miners tracking mud all over the ballroom and demanding in true melodramatic fashion that they shall not be made to work in the unsafe east shaft."

Globe said: "The Little Church Around the Corner" is well above the average in entertainment value; has been made in a decidedly new-fashioned way."

New Western Thriller Down to Editing

William Duncan's new western thriller has arrived in the Vitagraph studios in Brooklyn for final editing. In it will appear Duncan and Edith Johnson and a cast including Frank Beal, Francis Powers, Dick La Reno, Edmund Cobb and Bob Reis.

Frank Beal directed the first photoplay that Duncan ever wrote or appeared in. It was called "The Brotherhood of Man," and these two have been personal friends ever since.

Mary Astor, who has signed five-year contract to appear in Famous Players-Lasky productions

Leah Baird in Personal Appearance Tour

Leah Baird will make several personal appearances in Texas towns next week, under the auspices of various women's clubs. By special invitation of the Women's Federation of San Antonio she will attend the opening at the New Palace theatre, Sunday evening, of the run of her new 1923 Special, "Is Divorce a Failure?" and later in the week she will visit Dallas and a number of other Texas cities for similar appearances.

According to Associated Exhibitors, arrangements are being made for personal appearances also in New Orleans and in Atlanta, as Miss Baird continues her trip eastward to New York. From the Leah Baird Club of Chicago this popular player has received an invitation to be its guest at an early date and make an address on the subject "How to Get on in the Movies."

Johnny Hines Writes Song for "Luck"

Johnny Hines is nothing if not versatile. Now he has written the words for a song. Leon De Costa, well known composer and symphony orchestra leader, has composed the music. It is called "Luck" and is to be published by T. D. Harms within the next week or ten days.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

DANIEL CARSON GOODMAN, *Presents*

His greatest Photo Dramatic accomplishment to date

"HAS THE WORLD GONE MAD!"

NO more powerful answer to the country wide demand for FIRST RUN SUPER SPECIALS than Daniel Carson Goodman's greatest production to date "HAS THE WORLD GONE MAD."

No independent production in years has ever presented such a cast as in this picture—Charles Richman—Robert Edeson—Mary Alden—Hedda Hopper—Elinor Fair—Vincent Coleman—Lyda Lalo and others. Match that cast if you can.

It's the talk of the Independent Trade

No production possesses such a huge box office appeal as does this striking and unusual drama of jazzed up existence,—gilded women—soulless men—wild flappers—youth running amuck—wondrously told in a production richly invested, superbly produced and backed by Equity's well known brand of unusual exploitation and advertising.

After all the best answer is the picture itself. SEE IT at your nearest Independent exchange. If your Independent exchange hasn't secured it as yet,—

Communicate immediately for territory, terms, etc., with

Equity Pictures Corporation

723 7th Avenue New York

"To Shoot Dan McGrew" in Alaska

ARTHUR H. SAWYER, supervising director of S L specials produced for Metro, has announced that an entire company of players will be taken to Alaska for the purpose of filming certain scenes in the forthcoming Sawyer-Lubin special, "The Shooting of Dan McGrew," an adaptation of the famous poem by Robert W. Serviss, many of the scenes are laid in the Yukon and for the purposes of realism and picturesque atmosphere, Sawyer is now making arrangements whereby the picture will be filmed on the exact locales, insofar as is possible.

In order to facilitate the shooting of these scenes, it is stated that the poet, Serviss, who is thoroughly familiar with Alaska, will accompany the S L outfit and lend his assistance and advice in the choice of Alaskan miners, dance hall girls, etc.

Of the all star cast which) will interpret the various leading roles, Lon Chaney, Barbara La Marr and Jvillard Mack have already been selected as the nucleus.

"Nanook" Is Praised by Woman Leader

Mrs. Woodallen Chapman, for several years Chairman of the Motion Picture Committee of the Federation of Women's Clubs, is quoted by Pathe as among the most recent writers of letters in praise of "Nanook of the North." Mrs. Chapman writes as follows:

"I cannot begin to tell you how much I and my friends enjoyed 'Nanook of the North' the other afternoon.

"There were scenes in that picture which I am sure will never leave my memory. I certainly would like to congratulate the interpid photographer on his intrepid daring, his artistic sense and his marvelous skill under such trying circumstances."

Pola Negri Publicity Campaign

Polish Star Widely Heralded Preceding First Production Distribution

THE release of Pola Negri's first American-made picture, George Fitzmaurice's Paramount production of Robert Hichens' novel, "Bella Donna," follows one of the most extensive publicity campaigns given any star or picture in the history of motion pictures, according to Famous Players.

Since the arrival of Miss Negri in America last September, thousands of columns of publicity have been printed in newspapers and magazines on the exotic Paramount star.

Her engagement to Charles Chaplin kept Miss Negri's name on the front page of the country's newspapers for days last month, and the reported action of Tade Styka, the Polish painter, in withdrawing his portrait of the film star from the Knoedler art gallery, furnished the newspapers with another sensation which was made the most of by the numerous newspaper syndicates.

It is estimated that Miss Negri's newspaper publicity alone since her arrival in this country has amounted to more than 10,000 columns.

The publicity campaign on Miss Negri, however, is not stopping with the release of "Bella Donna." Last week Paramount's double-page smash in the Saturday Evening Post told ten million readers of the Post that Miss Negri's first American-made picture was about to be released.

Through arrangements made by the Paramount publicity department, under the direction of Mr. McCarthy, Al Burt Company have published a photoplay edition of Robert Hichens' novel, "Bella Donna," and the publishing company is pushing the display of the book in every city where the picture is to be shown.

In connection with the opening of the picture at the Rivoli theatre, New York, April 15, the Paramount publicity department has arranged with the Burt company for a display of the book and stills from the picture in thirty Liggett drug stores in Manhattan. The Burt company and Paramount also have arranged for wholesale window displays of the book in Philadelphia, Chicago and other large cities that boast of several chain stores.

Music stores all over the country are said to be ready to display the song, "Bella Donna," written by Harry B. Smith, Arthur M. Brilant and Ted Synder.

Beginning early in May the New York World will start the publication of a series of full-page stories, signed by Miss Negri and amply illustrated with her photographs, under the general heading, "My Secrets of Health and Beauty." This series will run weekly for a year and has been syndicated to about fifty of the leading newspapers of the country.

"Silas Marner" Frolic Feature

Is Approved as Part of Junior Commerce Chamber Fete in Indianapolis

ASSOCIATED EXHIBITORS' "Silas Marner" was the feature attraction last week at the Palace theatre, Indianapolis, where it was run in connection with the Circus Frolic of the Indianapolis Junior Chamber of Commerce. The picture program was made up entirely of Associated and Pathe offerings.

On Monday there was a huge parade through the business streets, Gov. Warren T. McCray heading a delegation of state and city officials. The opening at the Palace that evening was a gala occasion, at which, the Indianapolis Star says, "Governor and Mrs. McCray, Senator Samuel M. Ralston, and Mayor and Mrs. Lew Shank were greeted with an ovation when they entered boxes reserved for them."

When I. Libson of Cincinnati, who owns the Indianapolis Palace, contracted for "Silas Marner," the suggestion was made that he run the feature during last week, when the spring vacation was on, that it might cater to the young folks of the city. The idea was adopted with enthusiasm.

A special showing of "Silas Marner" was given March 17, when 600 leading residents attended on invitation of Mrs. Fred L. Pettijohn, president of the Indianapolis Indorsers of Photoplays. Every person present received an announcement of the selection of "Silas Marner" as the photoplay selection of the Circus Frolic, and was asked to express his opinion of the picture on an enclosed blank. The comments were unanimously complimentary, it is said.

The publicity campaign preceding the run was the biggest ever put on for any picture in Indianapolis. Following the special showing, 4,600 Boy Scouts called at the homes of the city, leaving at each a card, which they asked the "lady of the house" to sign, and on which she agreed to visit the Palace during "Silas Marner" and Circus Frolic week.

Celebrated Buys Rights to C. B. C. Features

Celebrated Players Film Corporation of Chicago and Milwaukee this week completed negotiations with C.B.C. Film Sales Corporation for territorial rights to the first Edward Belasco production, "Her Accidental Husband," featuring Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester.

According to the contract, Celebrated will handle the feature in Northern Illinois, Indiana and Wisconsin territory.

Warner Float Arrives in Los Angeles

WARNER BROTHERS' huge float advertising the Warner's seven classics of the screen, has arrived in Los Angeles.

Word to this effect was received last week by Harry M. Warner from the coast studios. The float has been on the road for about six months, and throughout its entire journey, it is said to have aided scores of exhibitors showing the Warner classics.

The float carried the exact reproduction of the seven books filmed this season by the Warner's. It is thirteen feet high and seventeen feet long, the books being mounted on a truck. It also carried a silvery toned calliope, and in the course of the tour a radio set was installed.

The seven classics advertised by the float include "Rags to Riches," "Heroes of the Street," "A Dangerous Adventure," "Brass," "The Beautiful and Damned," "Little Church Around the Corner" and "Main Street."

Pastor Lauds "Man Who Played God"

The Rev. Frederic H. von der Sump, of the Trinitarian Congregational Church, New Bedford, Mass., says that for beauty and as representation of the best in motion picture production the George Arliss feature, "The Man Who Played God," a United Artists release, easily ranks as one of the three best films he has used in his church service work in the last four years.

"From the point of view of entertainment it is superb," says Mr. von der Sump, "clean throughout, with magnificent acting, perfect photography and sustaining interest. From my point of view, it carries also a magnificent sermon on the beauty and satisfaction of helping others. My church was crowded and the expression of approval and satisfaction was overwhelming."

Long N. Y. Run on "Down to Sea in Ships"

Owing to the success of the Hodkinson special, "Down to the Sea in Ships," which has just completed six successful weeks at the Cameo theatre, New York, it has been held over for an additional four weeks.

Instead of dropping off as might have been expected after a run of this duration, the receipts, on the contrary, have maintained a steady high average week after week. It is reported that at ten o'clock in the morning when the box-office opens it is not uncommon to find twenty-five or thirty people in line.

Beyond the four additional weeks which it is scheduled to run, the Hodkinson Corporation has taken an option of four more weeks, and there seems to be little doubt of the picture running for at least two months longer.

New Editions Issued on Fox Specials

GROSSET and Dunlap, publishers of "best sellers," are bringing out new editions of "Truxton King," by George Barr McCutcheon, and "The Custard Cup," by Florence Bingham Livingston, illustrated by scenes from the famous screen productions of those books by Fox Film Corporation.

The Fox star of "Truxton King" is John Gilbert, while Mary Carr is featured in "The Custard Cup."

The new additions of these stories will provide a wider scope for exploitation and publicity tie-ups where these productions are presented. Much of the Fox paper has been so arranged as to make these stunts easily linked with the various publicity angles already prepared.

"Tie That Binds" Wins Critics' Praise

Following the premiere presentation of "The Tie That Binds," at the Dyckman theatre, New York, recently, the trade paper critics favorably reported on it. The territorial rights to the feature, described as a modern domestic drama, are controlled by Jacob Wilk, New York.

Motion Picture News said: "A regular Charles K. Harris sob story, characteristic of the songs that made him famous. It should make a suitable attraction for audiences that are not too discriminate in their taste."

Exhibitors' Trade Review said: "Here is a story that will have undoubted appeal for women."

Exhibitors' Herald said: "It reverses the problem of the neglected wife, the interest being centered on an ambitious husband."

"The Tie That Binds" was written by Charles K. Harris, the well known song writer, and adapted by Pearl Keating. It was produced by Ben Goetz, and directed by Joseph Levering. In the cast are Walter Miller, Barbara Bedford, Raymond Hatton, William P. Carlton, Robert Edeson, Julia Swayne Gordon, Marian Swayne, Effie Shannon and Baby Mary Louise.

"Temptation" Passes Penn. Censors

"Temptation," the C. B. C. Film Sales Corporation feature starring Bryant Washburn, Eva Novak, and an all-star cast, passed the Pennsylvania Censorship Board without a single cut, it is announced this week.

The Pennsylvania state board is known as one of the strictest in the entire field, very frequently taking exception to scenes that pass in other states without a question.

"We are greatly pleased at this finding," said Joe Bradt, head of C. B. C. "When we first announced production plans on 'Temptation,' several people said, 'Look out, it sounds like a hard subject to put over right.'"

Millions Read "Fighting Blood"

Popularity of Witwer Stories Increases Through Syndicate to Papers

"FIGHTING BLOOD" will be more widely read by the American public than any other stories ever transferred to the screen in short subject form, is the claim of F. B. O. Published originally in Collier's Weekly, these stories by H. C. Witwer are now being syndicated to newspapers. Among the representative daily papers which will publish the twelve stories serially over a period of many weeks are the New York World, San Francisco Bulletin, Boston Post, Philadelphia Record and the Portland Oregonian. F. B. O. is advised by G. P. Putnam's Sons, which has issued "Fighting Blood" in book form and is now disposing of the newspaper serial rights, that newspapers in every large city in the country will publish these stories.

The number of people who have already read "Fighting Blood" in Collier's Weekly is conservatively placed at two and one-half million and the A. B. C. audit of the above mentioned daily papers alone totals one million one hundred thousand, says F. B. O.

In screen form, "Fighting Blood," which has been made into twelve two-reel subjects under the direction of Mal St. Clair, follows in every detail the original stories. Many of the titles were transcribed to the screen directly from the published stories, and Mr. Witwer, whose home is in Los Angeles, co-operated with St. Clair in the production of the pictures. Realizing that millions of movie fans would read these stories, St. Clair took particular care that there would be no deviation from the published stories to react to the disappointment of the theatregoer.

Since the release of the first round several weeks ago, the picture has been booked by many of the largest first-run houses and exhibitors' comments have supported the reviews already given the pictures by trade paper reviewers. The leading role is played by George O'Hara, and Clara Horton is seen as the female lead. The screen adaptation was made by Beatrice Van, F. B. O. scenarist, who has preserved Witwer's humor and heart interest, and accentuated the many highlights of fast action.

Charles Ray's Latest Is Praised

"The Girl I Loved" Wins Approval of Critics at World Premier Showing

QUICK and unstinted praise followed the world premier showing of Charles Ray's latest photoplay feature, "The Girl I Loved," a United Artists Corporation release, at the Mission theatre, Los Angeles.

"Place this latest Charles Ray production, a reverent conception of James Whitcomb Riley's famous poem, in the list of the best photo dramas of the year," said the review of the Los Angeles Evening Express. "It is a thing of beauty, epitomizing the joy of young love and the tragedy of a soul bereft, the homely charm of simplicity, its vibrant idealism and inner beauty."

"Dramatically, photographically and histrionically, 'The Girl I Loved' is a triumph for Charles Ray," said the critic for the Examiner. "Throughout this new picture he excels alike as actor and producer. He has given the James Whitcomb Riley poem a setting which will make it live as an epic of unspoken love.

"The picture is alive with gusty scenes, yet wholesome comedy is also in evidence. Drama reigns and tragedy casts its grim shadow now and again across the screen, but this tale of young love is one pregnant with sincerity and honesty, without a moment of the sordid or vicious throughout its course."

"Charles Ray may have done better things on the screen, but I doubt whether any of his portrayals will cling longer to the memory," said the reviewer for the Evening Herald. "There is something decidedly different and refreshingly lasting in his latest contribution to cinema history."

"'The Girl I Loved' is the graduating ceremony for Charles Ray," said the critic for the Record. "The naive, gawking, funny youth has made way for the man who must be lashed by the passions of life.

"Charles Ray has effected a work of art which may have its place in the history of pictures. There are bits of acting which make one gasp for their truth, realized by a bold quashing of conventions."

Barry Ends Personal Appearance Tour

Wesley Barry recently completed his twelve weeks' personal appearance tour in connection with Warner Brothers "Heroes of the Street," a Harry Rapf production directed by William Beaudine, it is announced.

During his stay in the East, Barry appeared at the Strand theatre, New York. He then visited Boston, Reading and Harrisburg, Pa., Dallas and Fort Worth, Texas, and went across the country to the Northwest, where the major portion of his appearances were made.

"Freckles" will be featured by Warners in a number of features for the coming season, the first of which is "The Printer's Devil," an original story written by Julien Josephson.

"Westbound Limited" April F.B.O. Release

THE third Emory Johnson production, the successor to "In the Name of the Law" and "The Third Alarm," two F. B. O. specials, will be distributed through the Film Booking Offices of America this month. It has been given the release title of "Westbound Limited."

The story, from the pen of Emelie Johnson, revolves around the character of a veteran locomotive engineer as the central character. This part is played by Ralph Lewis. The leading lady is Ella Hall. Johnnie Harron plays the juvenile lead, and others in the cast are Claire McDowell, Taylor Graves, Wedgewood Nowell, David Kirby, Richard Morris and Jane Morgan. Direction was by Emory Johnson and Ross Risher was behind the camera.

Women's Club Sees New Thos. Ince Picture

Before a distinguished gathering of professional women, "What A Wife Learned," a Thomas H. Ince production which is being distributed by First National, was privately screened on Monday evening, April 2, with a special musical accompaniment, at Wurlitzer Hall, New York, and was given especially for the Woman Pays Club, an organization of women writers, of which Rita Weyman is president. Among those present, besides members of the Woman Pays Club and their friends, were the motion picture committee of the National Federation of Women's Clubs.

Among those who attended the showing were Anne Ardmore Clark, poet and composer; Marion Armstrong, composer; Luella M. Parsons, motion picture critic; Mary Alden; Emilie Frances Bauer, author and composer; Marian Bauer, composer; Dorothy Donnelly, Lillian Gale, Gretchen Dick, Amy Ashford Clarke, composer; Dr. Lulu Peters, inventor of the callory system; Muriel Pollock, composer; Helen Hancock; Lou Olp, pianiste, and Zelda Sears.

MARY
IS
COMING!
WHO IS SHE?
MARY—
THE NEXT PAGE
MAY TELL!

First National Stars in Candy Boxes

FIRST NATIONAL has just closed a contract with the manufacturers of Ghirardelli's Milk Chocolates whereby five million cards carrying the portraits of First National stars will be inserted in packages of candy marketed during the next twelve months.

The Ghirardelli company is issuing a set of thirty-six portraits of motion picture players, eleven of these being First National stars. They are: Norma Talmadge, Constance Talmadge, Guy Bates Post, Dorothy Phillips, Buster Keaton, Douglas MacLean, Ruth Clifford, Madge Bellamy, Colleen Moore, Milton Sills, Anna Q. Nilsson.

Censorship in Boston Is Defended

S. Jay Kaufman's "Round The Town" column in the New York Globe published in its issue of April 2 a letter from F. B. Warren, vice-president of American Releasing, on the subject of Boston censorship which should accomplish much in acquainting newspaper readers with the real status of motion picture censorship in that city. The letter in part is as follows:

"I note your comment on Mr. Arliss' article in The Atlantic Monthly and your concluding sentence that the magazine is published 'in the city of censors.' I wonder whether you paused in writing that sentence to remember that the Boston 'censorship,' in so far as it applies to the stage and screen, is the type of censorship to which there should be little, if any legitimate objection from any source. There is no statutory censorship in the city of Boston.

"The only pronounced departure from a normal police function practised by this body is to pass upon and approve those motion pictures designed for presentation to the public at Sunday performances. This censorship of 'Sunday shows' doubtless has kept many persons friendly to the motion picture who might have been unfriendly."

Goldwyn Producing Big Novels

Fifteen Productions Completed or Contemplated Among Leading Stories

IN its search for motion picture plots and ideas that are out of the ordinary and suitable for superfeatures, Goldwyn Pictures Corporation has been delving into the world's output of fiction, novels, plays and original scenarios, but principally novels.

Fifteen of its productions now ready, in the making or purchased for early production, are from novels. In addition to its own product, Goldwyn will distribute many other pictures based upon novels from the product of Cosmopolitan Pictures and Distinctive Pictures Corporation.

Four Goldwyn pictures based upon novels which are now completed are: "The Strangers' Banquet," by Donn Byrne, produced by Marshall Neilan with a cast of twenty-three stars, including Claire Windsor, Hobart Bosworth, Eleanor Boardman, Rockliffe Fellowes, Nigel Barrie and others.

"The Christian," by Sir Hall Caine, directed by Maurice Tourneur in London, on the Isle of Man and at the Goldwyn studios in Culver City, with a cast including Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Mahlon Hamilton, Cyril Chadwick, Beryl Mercer and others.

"Vanity Fair," by William Makepeace Thackeray, produced by Hugo Ballin, starring Mabel Ballin, with a supporting cast including among others, Eleanor Boardman, George Walsh, Hobart Bosworth, Earl Foxe, Harrison Ford, Willard Louis and Robert Mack.

"Souls for Sale," by Rupert Hughes, directed by the author himself with a cast among which are numbered Eleanor Boardman, Richard Dix, Mae Busch, Frank Mayo, Barbara LaMarr and Lew Cody. This is a story of life among the motion picture players in Hollywood.

Two famous novels are now in production:

The late Frank Norris' realistic story of California, "McTeague," to be known as "Greed," is being directed, in San Francisco, by Erich von Stroheim as his first production for Goldwyn. In the cast are Gibson Gowland, ZaSu Pitts, Jean Hersholt, Cesare Gravina, Dale Fuller, Frank Hayes, Sylvia Ashton and others.

Lambert Hillyer is directing a new film version of Rex Beach's Alaskan novel, "The Spoilers," a Jesse D. Hampton production which Goldwyn will distribute. In the cast are Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, John Elliot, Robert Edeson, Noah Beery, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockliffe Fellowes, Alec Francis and Sam de Grasse.

Metro Scores in Board Review

All Five of February Features Are Included in Selected Photoplays

THE National Board of Review, which publishes each month a list of selected photoplays as a guide to movie-goers seeking the best in film entertainment, selected every one of the five Metro features viewed during February as worthy of a coveted place on the list. And the Board remarks: "This is quite a collection of features by any one company to appear on one of our photoplay guides."

The photoplays to attain this marked distinction were "The Famous Mrs. Fair," "Jazzmania," "Success," "The Woman of Bronze," and "Your Friend and Mine."

"Success" is a Ralph Ince production, presented by Murray W. Garsson. Brandon Tynan, who created the leading role on the stage, plays the same part in the photoplay. The cast also includes Mary Astor and Naomi Childers.

"The Woman of Bronze" was adapted by Hope Loring and Louis Lighton from the novel by Henry Kistaemaecher, translated by Paul Kester. It is a Harry Garson production, directed by King Vidor and photographed by William O'Connell.

"Your Friend and Mine" is a Metro-SL (Sawyer-Lubin) Special, adapted from Willard Mack's play by Winifred Dunn. The cast includes Willard Mack, Enid Bennett, Rosemary Theby, J. Herbert Frank and Aileen Ray.

"The Famous Mrs. Fair," an adaptation of the great American play by James Forbes, is a Fred Niblo production, the first of a series by this noted director under Metro-Lewis B. Mayer auspices.

"Jazzmania," starring Mae Murray, is presented and directed by Robert Z. Leonard, and released through Metro. The photoplay is produced by Tiffany productions, of which Robert Z. Leonard is director general and M. H. Hoffman, general manager.

Chicago Critic Strong For Ray's Latest

"Charles Ray is going to give you the surprise of your life when you see him in 'The Girl I Loved,'" said Mae Tinee in the Chicago Tribune when this United Artists release was shown at Barbee's theatre, Chicago. "Mr. Ray, who literally 'stumbled' into fame, bursts forth in an emotional role that reveals most unexpected genius. He holds you spell-bound by the pathos, fire and power of his acting. Probably ever since he has been on the screen he has been wanting to do just the sort of thing he does in this latest picture.

"You'll have forgive me for not going into details. I DO so want you to see this new Charles Ray and be brought up startled and charmed as I was."

Ministers Congratulate Ray on Production

CHARLES RAY, who is hard at work on the production of "The Courtship of Myles Standish," has received the congratulations of the Congregational Ministers Union of Los Angeles, with a statement conveying the best wishes of the clergymen for the complete success of the big venture.

This formal action, which was taken at a regular meeting of the Union, has caused somewhat of a sensation in Hollywood, where, it is declared, no such endorsement of a motion picture undertaking not of a strictly religious nature was ever before given by a ministerial body of any denomination.

Ray Vehicle Named As Month's Best

To Charles Ray's "The Girl I Loved," a United Artists Corporation release, is awarded the rank of "The Picture of the Month" in the April issue of Screenland, which says: "This is dedicated to the fastidious minority which appreciates delicate characterization rather than broad farce; emotional restraint rather than dramatic abandon.

"A story of a great love. In this poignant picture of a tortured heart, Charles Ray reaches dramatic heights which he has never before attained," the review states. "All the pathos of the James Whitcomb Riley poem has been transferred to the silver screen, intensified by the superb artistry of Mr. Ray and a splendid supporting cast.

"'The Girl I Loved' comes as a joyous surprise to those friends of Charles Ray who had lamented the lack of distinction in his later pictures."

"For You, My Boy" Is Ready for Market

The healthy conditions of the state right market and the strong demand for good pictures was keenly evidenced last week immediately following the first trade paper announcement of the William L. Roubert production, "For You, My Boy," which is being released to independent buyers by Rubicon Pictures.

The trade papers carrying the first advertisement had hardly been on the street before the telephone started to ring and inquiries come in from independent exchange managers in New York asking when the picture could be screened.

The keen demand on the part of buyers speeded up all work in getting the production ready for the market. By working every night until the small hours of the morning William L. Roubert, the director and producer, was enabled to finish the editing and cutting and the picture is now ready to be shown.

Author of "Brass" Lauds Warner Production

Ever since producers began filming the stories of prominent authors there has been a general complaint that the completed print was not the author's story in any way, shape or manner. Charles G. Norris, author of the Warner Brothers "Brass," a Harry Rapf production directed by Sidney Franklin, took occasion recently to view his "brainchild" during its engagement at the Strand theatre, New York.

Mr. Norris considers himself a harsh critic, as evidenced by the following letter, but he realizes the difficulty of adapting a novel to the screen and characterizes "Brass" as driving home "The spirit, the lesson, the purpose of the book."

Here is Mr. Norris's letter in part addressed to Mr. Rapf:

"I reached New York on Tuesday and the first thing I did was to go and see 'Brass.' I went with some trepidation. I had no idea how I should like my 'child' in other clothes, but I confess, I was pleasantly surprised. The spirit of the book, its reason, is there, and what more has an author a right to ask?"

Toledo Critics Like Hines' "Luck"

Following the first public presentation of "Luck," Johnny Hines' latest melocomedy, sponsored by C. C. Burr, at the Princess theatre, Toledo, Ohio, the critics of the dailies in that city were most enthusiastic in their praise of Johnny's production.

In the Toledo Times the motion picture critic wrote: "Johnny Hines has certainly rung the bell and rung it hard in 'Luck,' his latest screen effort. 'Luck' is like hash. But like a lot of hash we've tasted it goes down easily and is mighty agreeable to take. The fun starts early and lasts late."

"H. E. B.," writing for the Toledo Daily Blade, says: "So long as Johnny Hines, the Prince of Paprika, is the boy who puts the punch in 'Luck,' the funfilm of the Princess, it doesn't make much difference what it's all about, as the simple fact that this irrepressible comedian is in the picture and that it has been built to amuse and create laughter is enough to know. And 'Luck' does all of that. It's a corking story with a smashing finish and Johnny rollicks through it like a feather on the bounding ocean of joy."

Illinois Second National To Handle "Luck"

Second National Pictures of Illinois, Inc., of Chicago, have closed contracts for territorial rights on "Luck," Johnny Hines' latest melocomedy, sponsored by C. C. Burr. The territory covered by the contract includes Northern Illinois.

Burr Nickle Closes New England Deal

Burr Nickle Productions have arranged with the Eastern Feature Film Corporation of Boston to handle their output of productions for the New England States.

"You Are Guilty" Wins Praise

Trade Paper Reviewers Give Stamp of Approval to Burr Production

THE critics have placed their stamp of approval on the latest of the C. C. Burr productions, "You Are Guilty," in every case according this Edgar Lewis feature their praise. It is also a notable fact that in practically all of the reviews Mr. Burr's little five-year-old star, Russell Griffin, was singled out and credited with fine work along with James Kirkwood, Doris Kenyon and other members of the cast.

Roger Ferri in Moving Picture World had this to say: "James Kirkwood scores triumphantly in this Edgar Lewis production of Roy Middleton's story. The story is melodramatic throughout. It is cleverly told—particularly true is this of events leading up to the trial of the hero."

Larry Moen of Motion Picture News wrote as follows: "Excellence of cast and some splendid direction on the part of Edgar Lewis are the outstanding features of 'You Are Guilty.' The honors of the picture are in a large measure stolen by little Russell Griffin who reveals here a winning personality and a great histrionic gift. It would be unfair, however, to overlook James Kirkwood's sincere portrayal of the down-and-outer. Mary Carr, too, is in the cast, as a lovable mother and contributes a sympathetic note to the story."

"Jed," in the Billboard says: "If you can do business with such stage and screen stars as James Kirkwood, Doris Kenyon, Robert Edeson, Mary Carr, Edmund Breese, William Riley Hatch and the child star, Russell Griffin, You Are Guilty is worth booking."

Film Daily has this to say about the production: "The picture-going public will probably be well satisfied with this latest Mastodon release, You Are Guilty."

Dorothy Day, film critic of the Morning Telegraph, wrote as follows: "Mr. Kirkwood bears much of the burden of the picture and does it skillfully. He is ably aided by Doris Kenyon who not only gives an adequate performance but who presents a series of fashionable gowns and cloaks, sure to delight the feminine eye."

John Spargo of Exhibitors' Herald is responsible for the following: "An excellently directed picture, made from an interesting story and with a cast composed of names which in themselves are good drawing cards."

George Blaisdell of Exhibitors' Trade Review wrote: "Edgar Lewis has achieved something different in this story by Roy Middleton. He has given us a story of self-sacrifice on the one hand and extreme selfishness on the other and has told it with steady, gradually cumulating force."

Bushman, Bayne Luncheon Guests

Rhode Island Theatre Owners Are Hosts to Stars as Prelude to Premiere

AS a prelude to the premiere of "Modern Marriage" and the personal appearance of Francis X. Bushman and Beverly Bayne in conjunction with the picture at the Victory theatre, Providence, R. I., a luncheon was tendered the stars at the Providence-Biltmore Hotel by the theatre owners of Rhode Island, April 2.

After an absence of over three years, Mr. Bushman and Miss Bayne have returned to the screen and judging from the expressions of enthusiasm from the Rhode Island exhibitors their homecoming is a real and welcome event.

Mr. Fay of Fay's theatre, Providence, although playing in opposition to the Bushman-Bayne engagement, said in an address that he believed the new picture, enhanced by the appearance of the stars in person, to be "the biggest attraction on the bills today," and the applause that greeted this statement indicated that all the others agreed wtih him.

The stars were formally introduced by Hon. Joe Gainer, mayor of Providence, who referred to them as "the Sothern and Marlowe" of the screen, and then explained how the stars had devised a unique offering by appearing on the stage and playing a part of the fifth reel in person.

Among those present were: Hon. Joe Gainer, Fire Chief Charlesworth, Edward McGinnis of the Gordon theatres, Boston; Mr. and Mrs. Marsden of the Imperial theatre, Pawtucket; Sen. W. G. Hartford; Fred Lovett, Royal theatre, Olneyville; Joseph Donahue, Park theatre, Woonsocket; Charles Stedman, Palace theatre, Attleboro, Mass.; Edward Rhind, Bates theatre, North Attleboro; W. F. Eddy, Star theatre, Bristol; Harry W. Crull, Albee theatre, Providence; Chief of Police Wm. O'Neill; Fred Gage, American Releasing Corp.; and John Merkyl and Zita Moulton, members of the company supporting Bushman and Bayne.

"Down to Sea in Ships" Music Approved

Many favorable comments have been received regarding the attractive musical setting arranged by Edward Kilyeni for "Down to the Sea in Ships," now playing to capacity audiences at the Cameo theatre, New York.

The theatre has been in receipt of numerous letters commending them upon the attractive musical score

A number of popular American folk songs have been used such as "The Sweetest Story Ever Told," "Home Again," "Midshipmate," "The Lass that Loves a Sailor" and "Sunday Morning." During the exciting whale chase "McDowell's 'Sea Song'" was used.

Girl Scout Head Lauds "Covered Wagon"

Strong praise of James Cruze's Paramount production, "The Covered Wagon," is embodied in the following letter which Will H. Hays, recently received from Mrs. Jane Deeter Rippin, national director of the Girl Scouts, and which Mr. Hays has turned over to the Paramount office:

"It seems to me that the moving picture industry has accomplished a great achievement in putting before the American public 'The Covered Wagon.'

"The picture is extremely valuable as an historical record. And in this day when many of us are wondering about the superficialties of life, I believe that an hour or two viewing the courage and fortitude with which our American ancestors faced the future, will give us a new inspiration and a deeper understanding of the basic values of life.

"I wish every child might have an opportunity to view this picture so that they could visualize the true spirit of the pioneer and realize that even today there are many opportunities for the same spirit to work for the betterment of these United States."

First National Closes Foreign Contracts

Two important foreign deals were closed by First National during the week; one with the Kosmos Societe Anonyme of Budapest, Hungary, the other with the Nederlandsche Bioscoop Trust, The Hague, Holland. The distribution

The contract with Kosmos Societe Anonyme of Budapest is for the territory of Austria, Hungary, Jugo-Slavia, Roumania and Bulgaria and includes the following pictures: "Nomads of the North," "The Sky Pilot," "The Golden Snare," "The Cave Girl," "The Branded Woman," "Penrod," "Married Life," "Star Dust," "Serenade," "Midnight Bell," "Peaceful Valley,"

The deal with the Nederlandsche Bioscoop Trust is for Holland and covers the following pictures: "Twilight Baby," "Wet and Warmer," "Kick In High Life," "Punch of the Irish" and "A Game Lady."

Scenes from the Ralph Ince production, presented by Murray W. Garson via Metro, and titled "Success"

Equity Is Pleased with Special

Daniel Carson Goodman Production Is Given Approval After Conference

FROM all reports, Daniel Carson Goodman is scheduled to reach new heights when the next big "Special" Production is completed and viewed by public and press. The present title is "An Only Son," and although this title suits the story to perfection, still before the picture is ready for release, Daniel Carson Goodman may decide to substitute another.

This was one of the points decided upon at a special meeting of the officials of Equity Pictures Corporation and Goodman during the past week. This meeting was called by Dr. Goodman so that the directors of the corporation might discuss his next public offering from the standpoint of sales and exploitation, and also that a few changes as contemplated by Dr. Goodman for this express purpose might be deliberated upon. However, it was the unanimous opinion of all those present that Dr. Goodman's work could not be improved upon and the production will remain in its original form.

This is a wise policy that Dr. Goodman has adhered to, because, as he said, "Many authors neglect the sales end and exploitation end in their writing, and I have always made it a point to take these matters into consideration. I write my story from a humane and literary standpoint and have always found it to work to my advantage by asking suggestions from the officials who have the selling of my picture as their part of our business."

Equity Pictures Corporation is pleased over the prospects of Daniel Carson Goodman's next picture.

"Tiberius Tinker" in Two-Reelers

Peter B. Kyne's "Tiberius Tinker" short stories are the subjects of a series of twelve two-reel comedy-dramas now being produced by the Paul Gerson Pictures Corporation in San Francisco.

The character of "Tiberius Tinker" portrayed by Orral Humphrey is that of a shyster lawyer who plys his trade in the police courts of San Francisco.

Universal Gets Big Game Picture

Snow's African Hunting Production Goes to Laemmle for World Rights

UNIVERSAL has obtained the world's rights to the big thrill picture, H. A. Snow's "Hunting Big Game in Africa With Gun and Camera." The unusual production will be released as a Universal picture, word comes from Carl Laemmle, president of the Universal Pictures Corporation.

Despite the fact this picture is particularly suited to road-showing, and that Universal profits from the picture would mount much higher were it handled in that way, Laemmle announces that the production will be released unconditionally to Universal's exhibitor patrons immediately.

The Universal chief, who is now on his way East from the Coast, especially to superintend the launching of the big hunt picture, has broadcasted a call to all parts of the country for booking propositions on first runs for it.

Although this call has been out only a few days, the office of Art Schmidt, general sales manager for Universal, is swamped with queries.

The picture has just completed a run of eleven weeks in the Lyric theatre, New York City, at $1.65 top. This is a record breaker for 1923. Despite predictions to the contrary, it was royally received by press and public and pointed out as one of the most unusual and worth-while film productions of all times.

Its next screening will be in the Forrest theatre, Philadelphia, where it will open within a week or so for an indefinite run.

Marc Lachmann, Universal home office exploiteer, has taken up headquarters in Philadelphia for the purpose of publishing the picture so that its fame will reach the patrons of every exhibitor in that territory.

Laemmle's decision to release the African picture through the regular Universal exchange channels followed an extended conference of the Universal Sales Cabinet. The cabinet consists of Art Schmidt, the general sales manager, and the following assistant general sales managers: Cleve Adams in the Middle West, H. M. Herbel in the Allegheny district, Herman Stern in the North Central, Jules Levey, in the Atlantic Division, Ned E. Depinet in the South, Clair Hague in Canada, Edward Armstrong on the Pacific Coast, and Joe Friedman of the home office.

The entire publicity, advertising and exploitation departments of the Universal organization have concentrated on "Hunting Big Game in Africa." Universal promises an unusual supply of paper and other advertising accessories, as well as publicity tie-ups. The Universal laboratory at Fort Lee, N. J. is working 24 hours a day on the prints, and it is expected that the picture will be on its way to every Universal exchange within the next week.

Many Showings On Fox Picture

"Town That Forgot God" in 23 Cleveland Houses on Day, Date Engagements

"THE TOWN THAT FORGOT GOD," the spectacular flood special on the current Fox release program, opened this week in 23 Cleveland theatres for a record day-and-date run, according to announcement today.

Robert Cotton, manager of the Cleveland exchange of Fox Film Corporation, has succeeded in giving the widespread showing an elaborate and effective newspaper and exploitation background. Large display spreads were placed in all the city's daily newspapers, teaser posters stationed as far as ten miles out of town, and unique lobby arrangements and stage prologues effected.

"The Town That Forgot God" received a ninety-one per cent. rating in the list of "Production Values" published by the Motion Picture News in the issue of April 7th. Only one other photoplay was given a higher mark.

LUDWIG G.B. ERB,
PRESIDENT

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Behind the Scenes with E. L. Hyman, Brooklyn Mark Strand

Details of Layout and Staging of Unusual Effective Holy Week Program

By Lee S. Ferguson

ALTHOUGH it is very likely that the majority of exhibitors paid special attention to Holy Week, I think it timely to recount the program put on by Hyman the week of March 25, to show to what extent an exhibitor may go to be in keeping with the occasion and yet have a show that contains interest and entertainment. To stage something appropriate is one thing, and a comparatively easy thing at that, but to stage something appropriate and yet "get" your customers, satisfying them and entertaining them, is something else and a test of showmanship.

Made Holy Week Success

Holy Week, just like Christmas week, is looked upon by many exhibitors as an excellent time to slip over most anything on the public, owing to the great lack of patronage. Some houses even close that week, afraid to face the empty seats. The Brooklyn Mark Strand, on the other hand, does not close and does not book in an inferior show. Instead, Hyman exerts himself and, as may be seen by the program, puts on one of the most ambitious and finest weeks of the year.

The bookings of the Brooklyn Mark Strand were arranged so that "The Little Church Around the Corner" fell on March 25. For a special performance each morning at 11 o'clock the Einstein Theory of Relativity was secured. The comedy to go with the feature picture was "Bell Boy 13," Douglas MacLean's newest farce. The Mark Strand Topical Review supplied additional variety in newest news events of the world.

"The Little Church Around the Corner" ic a title well suited to the occasion, and the picture itself is appropriate and well done. With this as a basis Hyman then devised an accompanying prelude called "Holy Week Suite," and which used as a setting an interior corner of a church. As described herewith, this may suggest various uses to other showmen: The Suite opened with "Omnipotence" by the orchestra, with the tab curtain covering the presentation, or small, stage. A Mestrum light pink flood covered the entire stage, and a Kliegl pink flood was on the orchestra. The large transparent windows, one at either side of the stage, were light green. Light amber entrance spots were trained above the windows, on the scrim that covers the ceiling and which gives the soft, hazy effect to lights. The X-rays were magenta and light blue, full. Foots on the small stage were green, and on the large stage blue. Borders were red, as were the cove lights.

THE special section on Theatre Construction and Equipment which was scheduled to run in this issue of the MOTION PICTURE NEWS has been postponed for one week and will appear in the issue dated April 21st. This section will contain unusually helpful text on the construction of motion picture houses and should be read by everyone who is interested in this field.

Owing to the completeness of this section, the regular Theatre Construction and Equipment Section will be omitted next week. The various articles which are being run in series will be continued the week following. The advertising which will be carried in next week's special architectural number will be representative of the various concerns who are especially active in motion picture theatre construction and will be particularly interesting to prospective theatre builders.

Lighting Schedule

With the finish of 'Omnipotence" (by Schubert) the lighting changed to a Mestrum deep blue over the whole stage, and Kleigl deep blue over the orchestra. Blue foots on the large stage. One entrance spot was light blue and the other green. One transparent window was pink and the other orange. The cove lights were blue. The tab curtain parted, showing the church interior. This was secured by centering a double church window, transparent, in dark blue cyclorama, and then placing a raised platform and altar rail in front of this. Actual candelabra were on either side of the window, and several palms along the altar rail. In one of the huge church windows a figure, apparently stained glass, was visible. To the left three singers, in surplices and with hymn books, were standing. The basso and the tenor sang "The Palms," by Faure, as a duet, and at the finish the basso made his exit. The contralto then sang "Gloria," by Buzzi-Pecci, and at the close she also made her exit. The orchestra then took up "Unfold Ye Portals," by Gounod, playing but briefly, and then going into "Largo," by Handel. This was sung by the tenor, the only remaining one of the singers, and while he sang the figure on the church window came to life, picked out by a white spot light, and moved slowly to the center, and with arms outstretched and upward the number came to a close. Three overhead blue spots were focused on the singers and, as recorded above, the whole was covered by a deep blue flood, giving a most beautiful and artistic effect.

Although this "Little Church Around the Corner"-Holy Week presentation occupied the entire presentation stage, it may be used in modified form by various theatres. A church window, transparent, may be used alone with a picture which is suitable, whether it's Holy Week or the Fourth of July. These windows always lend opportunity for beautiful lighting, and their size may depend upon the amount of space available for use.

Music Program

For contrast on this program, Hyman had a specially arranged and orchestrated symphony of jazz, or popular tunes. There were about seven of these numbers, including "Toot, Toot Tootsie," "Chicago," "Parade of Wooden Soldiers," "Bees Knees," "Lady of the Evening," "Argentine," "Burning Sands" and "Mr. Gallagher and Mr. Sheehan." In addition to this there were two other vocal numbers, one by basso and the other by soprano. The first was "When the King Went Forth to War," by Keeneman, and the other was "The Song of Songs," by Moya. With the organ recessional, "Triumphal March," by Costa, this made eight separate and distinct offerings on the week's program, all specially lighted.

The lights for the Symphonized Jazz included a white Mestrum flood covering the entire stage, with a Kliegl white on the orchestra. There were four 2,000-watt lemon spots on the orchestra, and the transparent windows were white. Spots on the draw curtains were white, and the cove lights were full yellow. The entrance spots were white, covering the sides of the stage over the transparent windows.

For the soprano solo, sung in front of the orchestra, a Mestrum medium violet floor covered the entire stage. The transparent windows were light green. Four 2,000-watt light green overhead spots were on the orchestra. Green foots on the small stage. Magenta X-rays. Blue foots on the large stage; cove lights blue. Entrance spots light blue, hitting the ceiling. Kliegl medium violet flood on the orchestra.

Spring Activities in Proposed Theatre Construction

Partial List Showing Program Now Being Carried out in this Industry

CALIFORNIA

Los Angeles—A brick store and theatre building will soon be erected at the corner of West Adams and Calais Streets for Agnes M. Damtree. Theatre will have a seating capacity of 900 and there will be rental space in the building for six stores. Plans drawn by Architect Leonard L. Jones.

Los Angeles—A theatre, store and office building of class A construction will be erected at the northwest corner of 6th St. and Western Ave. by the Sun Realty Co. The building will be erected at a cost of $250,000.

Los Angeles—Wright & Hogan have completed plans for the building of a picture theatre and store building at Sunset and Hollywood Boulevard. The building will be 70x149 feet, have brick walls, steel beams, ornamental marble and tile work and will cost $70,000.

Hollywood—Plans to take over the Hollywood Woman's Clubhouse and convert it into a beautiful and ideal small theatre were announced by Walter Hast, director.

Oakland—George Roos, San Francisco merchant will begin the erection shortly of a $400,000 motion picture theatre on his property on Grand Ave. between Broadway and Webster Street. The theatre will run through from Grand to 21st Street, and will have stores on each street.

San Francisco—The property on the northwest corner of Geary Street and 15th Avenue has been purchased by Alex E. and Joseph L. Levin and plans have been drawn by Reid Brothers, architects, for the immediate erection of a magnificent $250.000 theatre with a seating capacity of 2,000.

San Pedro—A two-story apartment and theatre building will be erected at the northwest corner of Pacific Ave. and Santa Cruz St. by Goebel Brothers, which will cost $25,000 and seat 500 in the auditorium portion.

Santa Ana—T. M. Henneberry, representative of the West Coast Theatres Co., bought the property on the site of the present Grand Opera House, Fourth and Bush Streets. The lot is 25x100 feet and the structure will be erected at an outlay of $250,000.

DISTRICT OF COLUMBIA

Washington—G. L. Preacher. Comm. Bank Bldg., has plans for three story theatre building for J. E. Beaman, Comm. Bank Bldg., to be built on Leon near Brassfield Sts., costing $200,000 and be of brick and terra cotta. Owner taking bids on general contract.

Washington—Moore & Blakeslee, Colorado Bldg., 14th and St. Sts. N. W., has plans for three story theatre, building, 63 x 158, to cost $100,000 and be on 14th and Critenden Sts. N. W. Owner taking bids on separate contracts.

ILLINOIS

Chicago—Denson & Oman, 5 N. La Salle St., have plans for a two-story and basement, 307 x 215 x 244, $750.000 theatre on Lincoln, Robey and Belle Plaine Aves. for Jacob Horwitz, care of Peters & Horwitz, 10 S. La Salle St. Press brick, stone or terra cotta trim.

Chicago—Newhouse Bernham, 4630 Prairie Ave., has plans for a 2,500-seat theatre on 6906 N. Clark St. for L. L. Brunhild, Atty., 127 N. Dearborn St. Brick, fireproof.

Chicago—J. C. O. Pridmore, 38 S. Dearborn St., has plans to remodel "Columbia," 11 N. Clark St., for A. H. Woods, care of L. Houseman, Woods theatre, Randolph and Dearborn Sts.

IOWA

West Union—The West Union Fair Association, H. M. Stafford, secretary, drawing private plans for a 4,000-seat amphitheatre.

GEORGIA

Atlanta—A large natural amphitheatre will be built a few miles from the city at the base of the Stone Mountain, which will have a seating capacity of over 10,000.

IDAHO

Priest Lake—A large motion picture studio at the upper end of Priest Lake is to be built by Miss Nell Shipman, actress, which will compose a complete motion picture colony, with laboratories, indoor stage, office, projection rooms and power plant.

LOUISIANA

New Orleans—J. Morgan LaFrance has plans by George F. King, 211 Carondelet Bldg., for two story frame and stucco theatre, 76 x 106, to be erected at Iverville & Lopez Sts., to cost $30,000.

MASSACHUSETTS

Malden—David and Samuel Pearlswig are erecting a brick block for commercial purposes which will contain a moving picture theatre at 265-269 Bryant St. Estimated cost of the block is $45,000.

Northampton—Mowll & Rand, 21 School St., Boston, Mass., have completed plans for the King St. Theatre owned by Goldstein Bros. Amuse. Co., Bridge Street, Springfield, Mass.

Weymouth—W. V. Dixey & H. B. Smilie, 25 Huntington Ave., Boston, Mass., have completed plans for the community theatre for E. Weymouth, owner, Lakewood Grove & Birches Imp. Assn., E. Weymouth, Mass.

MISSOURI

Independence—The Elliott Bldg. is being torn down and will be replaced by a modern playhouse which will be three stories high and of brick. A. E. Elliott of the Grand theatre, Kansas City, holds lease on the ground.

NEW HAMPSHIRE

Keene—Haynes & Mason, 280 Main St., Fitchburg, Mass., has plans for three story theatre building for Chas. C. Baldwin which is 180 x 71 of brick. Architects taking bids.

NEW YORK

Brooklyn—A moving picture theatre to cost about $350,000 and to have a seating capacity of 3,500, is to be built at the northeast corner of Nostrand Ave. and Eastern Parkway by the Wein-Wolf Realty Co., of which Samuel Wolfman is president. Plot is 89 x 190. Building to be constructed of light colored brick with limestone trimmings from plans prepared by J. Weisman.

Hempstead, L. I.—J. Fisher, 25 Ave. A, New York City, has completed plans for a theatre to be erected by owner, Max Weiss, of Weiss Bros., 1540 Broadway, New York City.

Newark—Geo. W. Croucher & Son are erecting theatre on the site of the old Crescent theatre which will have an auditorium 50 x 87 in addition to which there will be an entrance 20 x 40.

New York City—Wm. Rahmann & Son, 126 Cedar St., has plans for three story theatre building, 150 x 150, to cost $500,000 and be of brick. Architect will take bids on general contracts. Location East Fordham Road.

New York City—Plans have been filed for one story theatre building on Morris Park Ave., northwest corner of Hunt Ave., by Novelty Realty Corp. and Benjamin Livenson owners. Architect, M. W. Del Gaudio, 160 West 45th St., New York City. Plot 95 x 185.

Rochester—Work is to be started on a new theatre in Geddes St., next to the Webster millinery shop, being built by Geo. McCargo and F. W. Gates, proprietors of the Lyric. Building will be one story 100 x 35, fireproof construction and of tile, with a brick front. Seats 500.

Yonkers—Ufaldn & Liftmann, Inc., 299 Madison Ave., New York City., will build $3,000,000 theatre and apartment house building on E. S. McLean Ave., adjoining Park Hotel. Owner will take bids on all contracts.

NEW JERSEY

Englewood—H. F. Rotman, 63 W. Palisade Ave., will build a two-story theatre and store and office building of brick. Architect not selected yet.

Fords—A modern photoplay house, 600 seating capacity, will be built by A. H. Dunham of Elm St., Perth Amboy.

Secaucus—Andrews, Tower & Lavelle, Springfield, Mass., drawing plans for a theatre on Paterson Plank Rd. for Port Development Realty Co., Robt. Droutman, Pres., 1247 Paterson Plank Rd. To be of brick.

OHIO

Lakewood—J. W. Christford, 1462 W. 117th St., Lakewood, Arch. & Struc. Engr., has plans for two story theatre building on Madison Ave. near Arthur Ave., 110 x 210, costing $125,000, structure being built by Lincoln Theatre Co., C. G. Burton, Pres., 2301 Center St., Cleveland Building, will be of brick walls, stone trim. Plans being drawn.

OREGON

Eugene—Plans for the construction of a six story hotel and theatre building were announced with the taking of an option on corner property of the Southern Pacific R. R. Co. Building will cost $300,000, 160 x 120.

PENNSYLVANIA

Philadelphia—John Chas. Norton, 29 W. Lancaster Ave., Ardmore, Pa., has plans for two story theatre building, 85 x 200, for C. F. Kline, 110 N. 60th St., Philadelphia. Plans which are being drawn state building will be of brick.

Reading—Edward Z. Scholl, 136 Robeson St., has plans for two story theatre building, 90 x 115 to be of brick, fireproof, plans for which are in progress.

WASHINGTON

North End—A permit for the construction of a $10,000 motion picture theatre building at 3816 N. 26th St. was taken out by J. R. McKinnell. Construction to begin as soon as plans are finished.

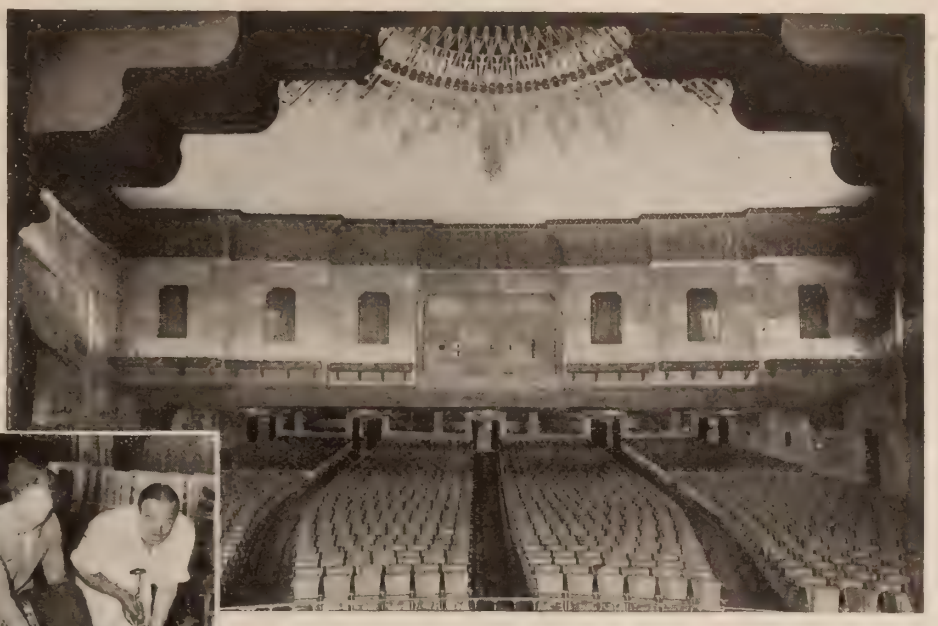
WISCONSIN

Shorewood—Baches & Pfaller, 216 W. Water St., Milwaukee, Wis., has plans for a theatre, apartment and store building, 105 x 120, $200,000, at Atwater and Farwell, for Kel-Naw Amuse. Co., care of architect. House to be of brick

NEBRASKA

Grand Island—A motion picture theatre will be built next to the People's State Bank, particulars for which will be announced when plans are drawn.

Juneau—W. D. Gross will build a reinforced concrete theatre building with steel framework on the lot adjoining the Alaskan Hotel on Front St., which has a 50-foot frontage and a depth of 100 feet. Seating capacity 1,000.



Grauman's Egyptian Hollywood Theatre, Hollywood, Calif.

Photographer—J. O. Milligan, Los Angeles

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Direct Current Circuits

Lesson III—Part III

BY far the most complicated part of direct current circuits is the calculation of the resistance and currents of parallel circuits. Yet nothing could be simpler when once understood. Resistances are said to be connected in *parallel,* or *multiple,* when one end of each resistance is connected

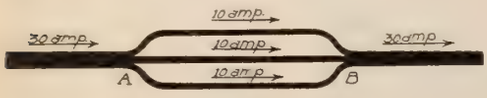

Figure 24

to the same point and the other end of all the resistances is connected to another point. Of course, the ends do not have to be extended until they all meet at the same point, but the wiring must be so arranged as to give the equivalent effect. Incandescent lamps are ordinarily connected in parallel with each other. The *switch* controlling *each* light is connected in *series* with the lamp it controls. Multiple circuits are much more widely used than are series because they permit the addition of loads to the line without causing serious voltage drops as long as the circuit is not too heavily overloaded.

A simple illustration of resistances in parallel is contained in Fig. 24. This shows a conductor, an ordinary copper wire, which has been split into three equal sections. The end areas of these three sections are all equal. Since this is so, the resistance of each section is equal to that of the others.

If, now, an electric current is caused to flow in the main conductor, upon reaching the split portion at A, it will *divide* and equal currents will flow through each section because the resistance of each is the same. Hence, if the total current is 30 amperes, the current in each section will be 10 amperes. These 10 ampere currents will later combine, where the three sections join each other again at B, and flow on as a single 30 ampere current.

Had the wire been cut so that the resistance of each section was different from that of the others, the main current would not have divided equally but *inversely* as the resistance of each split section. Thus, if the *top* wire had *twice* the resistance of the *middle* wire it would only draw *one-half* as much current as the middle section. And if the *bottom* wire had only *one-fourth* the resistance of the *top* wire it would draw *four times* as much current as the top wire. This is strictly in accordance with the resistance formula given last week and Ohm's Law (E = IR).

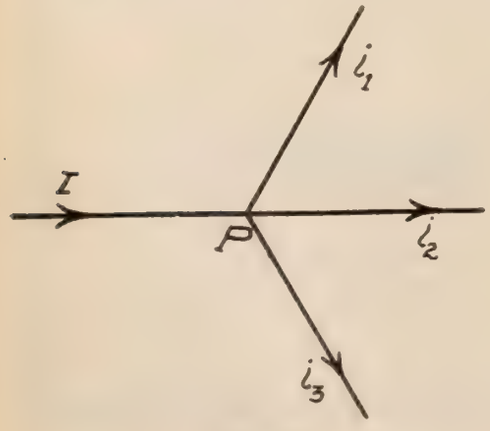

Figure 25

Kirchoff's Laws of Circuits

Of course, the case explained above is a very simple one and is given merely to show the method involved. In the solution of complicated *networks,* as parallel circuits are sometimes called, a more systematic method is used. In last week's article was shown how resistances in series were solved by *Kirchoff's Law of Series Circuits,* which goes as follows: "The algebraic sum of all the voltages acting in a closed circuit is equal to zero." This same gentleman is responsible for another law which is applicable to resistances in parallel and is known as *Kirchoff's Law for Parallel Circuits.* In effect it says: "The *algebraic sum* of *all* the currents flowing *toward* or *away* from a *junction point* is equal to *zero.*"

Let us pause for an instant to analyze these two laws. The first speaks of the *voltages* acting in a circuit while the second speaks of the *currents* flowing in a circuit. In the first case there are *a number of voltages* and only *one current.* In the second case there are *a number of currents* and only *one voltage.* For this reason Series Circuits are sometimes known as *constant current* circuits. The street lighting systems employing either arc or incandescent lamps are constant current systems. The lamps in such systems are all in series. On the other hand, the parallel circuits are sometimes referred to as *constant potential* circuits. The ordinary residence lighting systems employing incandescent lamps are constant potential circuits, as are also the ordinary motor circuits. Of course, it must be understood that the current or voltage, as the case may be, is apt to vary somewhat and so can not be called constant in the strict sense of the word. The word constant refers to *circuit* only. That is, if the current is 10 amperes in one part of the circuit (series) it is 10 amperes in every other part also. The absolute value may vary slightly but the effect is the same all over the circuit. So it is also with the voltage of the parallel circuit, allowing for the IR drops, which, in comparison with the total voltage, are usually small.

Solution of Parallel Circuits

To return, now, to the solution of parallel circuits; Kirchoff's second law says, to repeat, that the algebraic sum of all the currents flowing toward or away from a junction point is equal to zero. In explaining the words "algebraic sum" in last week's issue we made use of *plus* and *minus* signs placed before the various voltages. The same thing is done in the case of the current also. That is, the currents flowing *toward* any junction point are given the *plus* sign, while those flowing *away* from the same point are given the *minus* sign.

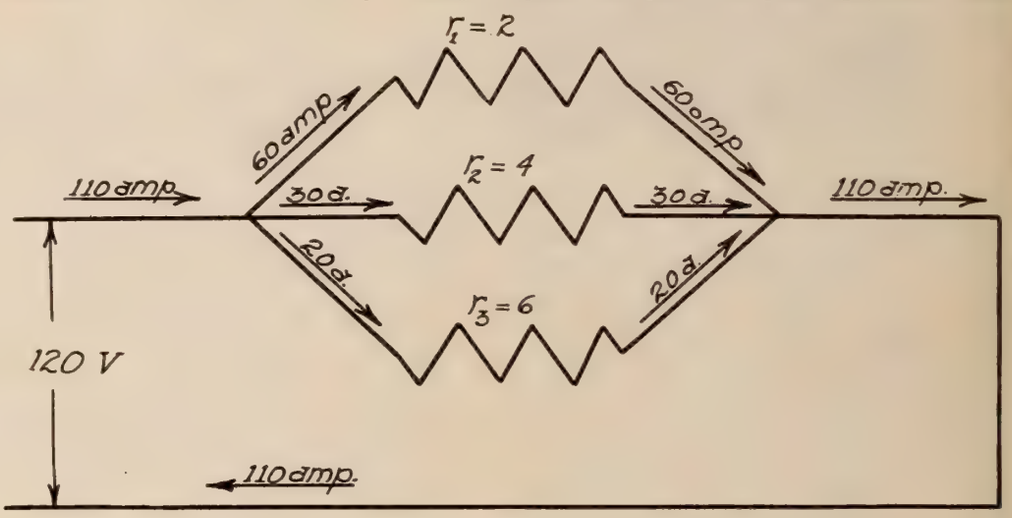

Figure 26

The sum of all these currents, with proper regard to their respective signs, must equal zero. In Fig 25 a current (I) is shown flowing *toward* a junction point (P), hence the sign before it is *plus.* Also, currents (i_1), (i_2) and (i_3) are shown flowing *away* from the same point, and their sign is accordingly minus. Kirchoff's Law, applied to this case, would appear as follows:

$$(+I) + (-i_1) + (-i_2) + (-i_3) = 0$$

(removing the brackets)

$$I - i_1 - i_2 - i_3 = 0$$

(adding $-i_1 - i_2 - i_3$ to each member)

$$I = i_1 + i_2 + i_3$$

We can also say, as just shown, that the sum of the currents flowing toward any junction point is equal to the sum of the currents flowing away from the same point.

Suppose we apply this knowledge to a simple parallel circuit, such as the one shown in Fig. 26. The thing we wish to find out, primarily, is what *total* current will be drawn from the generator if 120 volts be *impressed across* the resistances as shown?

(*Continued on page* 1830)

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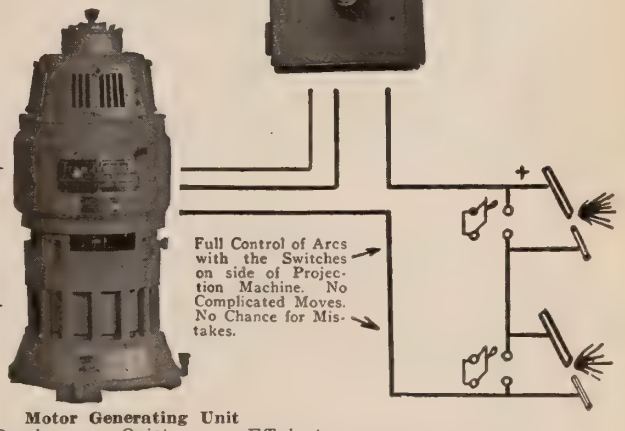
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(*Continued from page* 1828)

There are two methods which can be used. We can find the current flowing thru *each* resistance and then *add* these individual currents to obtain the total, or we can find the *total* resistance of the combination shown and then find the current by a single application of Ohm's Law.

The result by the first method is as follows:

$i_1 = E/r_1 = 120/2 = 60$ amp.
$i_2 = E/r_2 = 120/4 = 30$ amp.
$i_3 = E/r_3 = 120/6 = 20$ amp.
$I = L_1 + L_2 + L_3 = 60 + 30 + 20 = 110$ amp.

It is sometimes much simpler, in complex circuits, to find the total resistance of each combination and then use Ohm's Law directly. In order to do this, however, a formula, which gives the total resistance of any parallel combination must be used. It is:

$$R = \frac{1}{\frac{1}{r} + \frac{1}{r} + \frac{1}{r} + \text{etc.}}$$

The derivation of this formula, which is based on Ohm's Law, is comparatively simple, but lack of space prevents giving it in detail It is enough to know that in order TO FIND THE TOTAL RESISTANCE (R) OF ANY PARALLEL COMBINATION, (1) find the reciprocal (see Lesson I, Part I) of each individual resistance; (2) add these reciprocals together; (3) divide this figure into the numeral one (1). The result will be the total resistance. This figure can then be used in conjunction with the voltage to find the total current flowing.

Applying this formula to Fig. 26 we have:

$$R = \frac{1}{\frac{1}{1_r} + \frac{1}{2_r} + \frac{1}{3_r}} = \frac{1}{\frac{1}{2} + \frac{1}{4} + \frac{1}{6}} =$$

$$\frac{1}{0.5 + 0.25 + 0.166}$$

$$= \frac{1}{0.916} = 1.09 \text{ ohms}$$

$I = E/R = 120/1.09 = 110$ amp.

This agrees with the result obtained with the first method. Kirchoff's Law may again be checked by applying it to the junction points A and B, Fig. 26.

This law is particularly valuable in solving *Edison Three Wire* D.C. circuits, an example of which is shown in Fig. 27. In this circuit the two outside wires are the main current carrying wires, while the middle one is called the *neutral*, or *return*, and carries, in a properly balanced circuit, but a small current back to the generator.

An *unbalanced* case is shown in Fig. 27.

Such systems should always be well balanced in order to make the neutral small and thus effect a saving in copper. The primary objects of this system are (1) saving in copper wire, (2) two voltages supplied the consumer; 220 volts for motors (which again means a saving in copper) and 110 volts for lighting (which means saving in lamp operaton).

In the case shown, L_1, L_2, etc., each represents an incandescent lamp drawing 1 ampere from the line (a 100 watt lamp); a, b, c, etc., are the junction points. Kirchoff's Law can be checked as follows:

(a) $+3-2-1=0$ (b) $+2-1-1=0$
(c) $+1-1=0$

It will be noted that between junction points (d) and (e), and (f) and (h), no current is flowing. These two portions of the neutral could then be cut away without affecting the situation and thus still more copper could be saved. This is not done in practice because any slight unbalancing of the loads would send a current through these portions in one direction or the other. If the entire system were *absolutely balanced* no neutral would be required. This, however, is practically impossible to accomplish.

Combination Circuits

These circuits, briefly, consist of resistances in series and parallel. In order to effect their solution the resistance of each parallel combination should first be obtained, using the formula given above, and then these total resistances should be treated as if they were *in series* with the single resistance which, in fact, they are. In other words, by finding the total resistance of the parallel combinations the entire circuit is changed to a *simple series circuit* and can then be solved.

This series of articles will be continued week after next. No article will appear next week.

Question on Transformers

In a letter to the editor Samuel McAllister, theatre, Port Norris, N. Y., complains that one of the connections to his Power's inductor "gets red hot" and that the transformer also hums whenever this occurs.

This may be due to a number of causes. The projection arc is essentially a *constant current* device and so any unnecessary resistance in the circuit will cause a power loss. Also, the greater this resistance the greater will be the loss of power. If the *connection only* gets hot then the trouble, no doubt, is that it is poorly made and this is the first place to inspect. Even a comparatively low resistance connection can cause a lot of trouble in view of the high current being used.

If the transformer itself heats up excessively then there may be a short circuited coil in it which is causing the trouble. The only way of finding out where the shorted coil is located is by testing the transformer.

Either of the two faults mentioned above will cause the transformer to hum as they can be classed as overloads. The humming, however, may also be due to a loose piece of magnetic material vibrating in synchronism with the alternations of the current (and hence flux) in the transformer. It may be that some of the laminations of the core are loose.

It is difficult to place a finger directly on the trouble without an inspection, or at least a complete description, of the trouble-making apparatus.

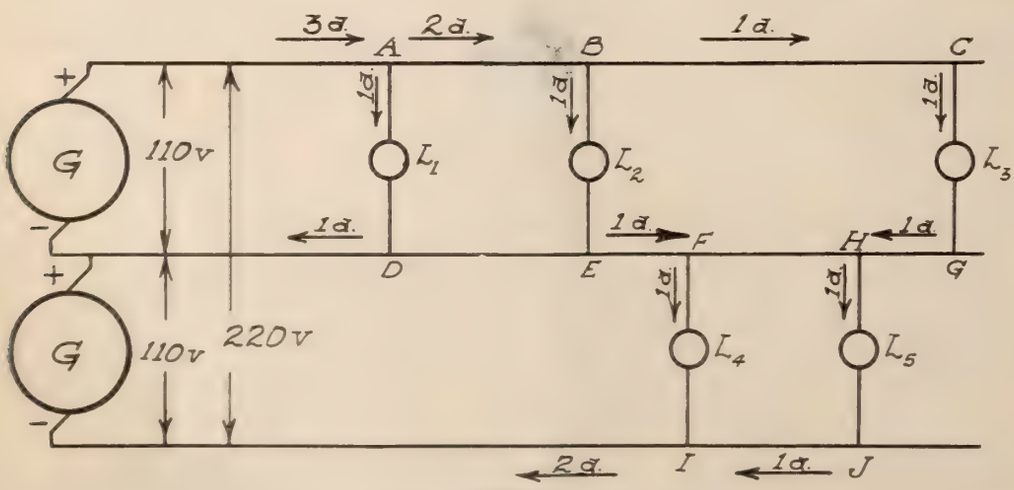

Figure 27

Harry Lucas Visits N. Y.

Harry Lucas of the Lucas Theatre Supply Company, Atlanta, Ga., made a flying visit to New York during the past week. Mr. Lucas reports that business throughout his southern territory has been staging a very encouraging comeback and that the prospects for the future are very bright in theatre supplies. The Lucas Theatre Supply Company constructed a large sales and manufacturing building a year or two ago and now find it extremely convenient to use all the various manufacturing departments to capacity.

Rockhill Theatre Coming Up

An hotel and theatre building is being erected at Fortieth and Main streets, Kansas City, Mo., by Tri-State Realty Company, architects being Shepard & Wiser, 302 R. A. Long Building, Kansas City, Mo.

The Rockhill theatre has been leased by the Kem-Way Company. The house will have a standard stage and large balcony, have a seating capacity of 1,500 with modern heating and ventilating system. The structure will be entirely fireproof, detailed plans of construction to be announced shortly.—True

Broadway, Kansas City, Theatre Going Up

A new motion picture house, fireproof and with a seating capacity of 1,800, will be erected at Thirty-sixth Street and Broadway, Kansas City, by E. J. Willett and H. W. Pinnick. The new house, which will be named the Broadway theatre, will cost about $250,000, including storeroom space, and will occupy a frontage of 192 feet on Broadway. The theatre, including the main floor, balcony, foyer, children's playroom, lounge and lobbies will be in Georgian detail.

A modern cooling system will be installed, in addition to a heating and ventilating system. The house will be of reinforced concrete. The architects, Lodge & Gornall, are preparing the plans which will be ready in time to prevent any interruption in a continuous construction program. —True.

New Plan for Financing Industrial Standardization Is Approved

A NEW plan for financing the industrial standardization work of the United States which provides for membership dues on the basis of one cent per $1,000 of gross receipts, has been formally approved by the Executive Committee of the American Engineering Standards Committee. And twenty of the most influential industrial executives of the country have accepted places on an Advisory Committee which will co-operate with the Ways and Means Committee in the refinancing of the American Engineering Standards Committee.

In submitting the report of the Ways and Means Committee, A. W. Whitney, Chairman of that committee and of the A. E. S. C., declared that the economies which should accrue to the industries of America through standardization "are to be measured in billions of dollars, not millions."

This report announces a new class of members in the A. E. S. C. to be known as "sustaining members," and provides a special service to "sustaining members," including information bulletins on developments in standardization work in this country and in every other country where industrial standardization is in progress.

The American Engineering Standards Committee, which was organized in 1918, has heretofore been financed entirely by dues from the nine technical societies and seventeen national trade associations which, with seven departments of the federal government, constitute its present membership. Annual deficits were cleared by contributions from individual corporations.

The plan calls for the appointment of an engineer-translator who will provide translations of standards developed in foreign countries for the information service to sustaining members. The new information service will be an elaboration of the work which the A. E. S. C. has been carrying on in a small way, in calling to the attention of co-operating bodies and the technical press the important developments in standardization work, foreign as well as American.

NEW JERSEY

Rutherford—Delano & Aldrich, 126 E. 38th St., N. Y. C., have completed plans for the $150,000 theatre for Center Park Ave., for the congregation of the Rutherford Ave. Presbyterian Church.

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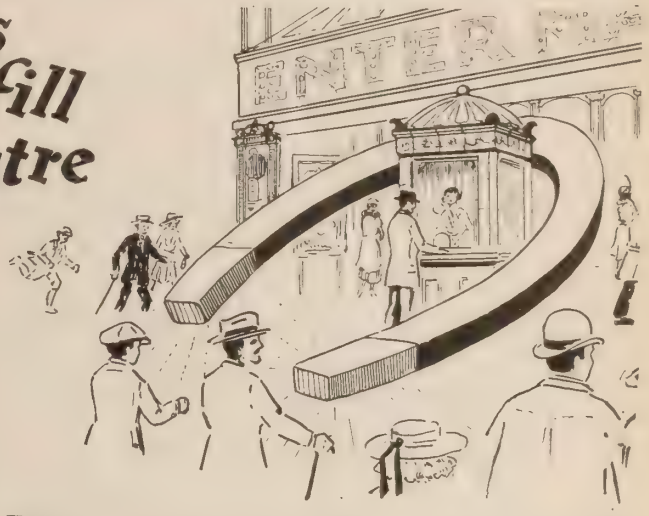

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MOTION PICTURE DIRECTORY CO.
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William Goldman Building in St. Louis

St. Louis is to have a new $1,000,000 motion picture palace to stand at Grand Boulevard at the head of Delmar Boulevard. Announcement to this effect was made a few days ago by William Goldman, who until last June was managing director of the Missouri Famous Players Corporation, owners of the Missouri theatre, Grand and Lucas avenue.

Goldman's new house will seat 3,000 and be the last word in theatre construction. Preston J. Bradshaw, International Life Building, St. Louis, is architect, while the Selden-Breck Construction Company probably will receive the contract to build. The house will be ready about September 1, but the formal opening ceremonies will be postponed to November 21, which is the thirteenth anniversary of the opening of Goldman's St. Louis Tent Show, Prairie and St. Louis Avenues, which marked his advent as a motion picture magnate.—Barrett.

CALIFORNIA

Beverly Hills—Negotiations were consummated for the erection by J. J. Seigrist, a retired rancher of Hollywood, of a theatre and stores building on the southeast corner of Burton Way and Camden Drive to occupy an area of 95 x 148½, building to cost over $40,000. Will be constructed of brick and terra cotta, theatre to seat 800. Architects, Warner & Volke, Burton Realty Co.

Burbank—Plans are being drawn by A. J. Johnson, for a theatre building constructed on the rear of the present building on the Minor block. Exterior will be of hollow tile and plaster, seating capacity 900.

East Oakland—A new moving picture theatre is to be built by Contractor F. T. Kennedy for Allen King at the southwest corner of 23rd Ave. & East 15th St. Building will be two stories, modern throughout and cost $45,000.

DISTRICT OF COLUMBIA

Washington—Architect J. Wenig, 721 10th St. N. W., has plans for a two-story, 45x110, $50,000 theatre to be built on the southeast corner 161st and Dix Streets N. E., for D. G. Joseph, 61st and Dix Sts. N. E. House to be top brick, concrete, steel, stone, fireproof. Architect taking bids.

NEW YORK

Brooklyn—J. S. Jacobs, Inc., 1482 Broadway, New York City, will build a two-story theatre, 80 x 120, on Surf Ave. and Coney Island, of brick. Bids being taken.

New York City—Cosmopolitan Prod., Chester Beecroft, 126th St. and 2nd Ave., to rebuild theatre, 2nd Ave. and East River, 126th to 127th Sts. Architect not yet selected.

Correction

In our issue dated March 31st an advertisement of the M. G. Felder Sales Company, distributors for Bio Carbons, the world "B I O" was incorrectly printed as B10.

OHIO

Springfield—Work has been started on the new $15,000 theatre to be on Fair St., east of Yellow Springs St., for James W. Maxey, 702 S. Yellow Springs St. It will be a one-story brick structure, 96 x 40, seating 600.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 8
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawits-S. R.	5 reels	Oct. 21
Boad Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Elle Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Scandalous Tongues	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 26
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	5 reels	Sept. 1
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Offices	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 1
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 16

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec. 16
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Duty First	Pete Morrison	Sanford-S. R.	5 reels	
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	
Firebrand, The	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan. 13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7 reels	
Great Night, The	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania	Mae Murray	Metro	6 reels	Feb. 17
Just a Mother	Isobel Elsom	Norca Pictures-S. R.	5 reels	
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels	
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels	
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels	
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug. 19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes	Helen J. Eddy	Film Book Offices	6 reels	Dec. 16
Woman Conquers, The	Kath. MacDonald	First National	5 reels	

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan. 27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels	
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels	
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert	Wm. Fairbanks	Arrow-S. R.	5 reels	
Third Alarm, The	Ralph Lewis	Film Book Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Valley of Lost Souls	Kingst'n-Sutherland	Independent Pict.	4 reels	Jan. 20
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Birth of a Nation	Special Cast	United Artists	12 reels	
Bishop of the Ozarks, The	Special Cast	Film Book Offices	6 reels	Mar. 17
Buster, The	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance	Viola Dana	Metro	6 reels	Feb. 3
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Dooryard, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Drums of Fate	Mary M. Minter	Paramount	6 reels	Jan. 20
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	Mar. 24
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan. 20
Front Page Story, A	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania	Mae Murray	Metro	5 reels	Feb. 17
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb. 24
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Ninety and Nine, The	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Stolen Night	Alice Calhoun	Vitagraph	5 reels	Feb. 3
Passionate Friends, The	Special Cast	C. B. C.-S. R.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels	
Romance Land	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Stormswept	Special Cast	Film Book Offices	5 reels	Feb. 24
Suzanna	Mabel Normand	United Artists	8 reels	Apr. 7
Town That Forgot God	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox	6 reels	Feb. 17
Web of the Law, The	Special Cast	Amer. Releasing		Mar. 31
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze	Clara K. Young	Metro	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Lamp in the Desert,	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found	Special Cast	Goldwyn	7 reels	
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Artist, The	Clyde Cook	Fox	2 reels	Mar. 3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	Feb. 24
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Big Show, The	Children	Pathe	2 reels	Mar. 3
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	Feb. 24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Broke	Jimmy Adams	Educational	1 reel	Mar. 3
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	

hicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
hoose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
hop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
hristmas	Carter DeHavens	Film Book. Offices	2 reels	Dec.	30
ity Chap, The	Al. St. John	Fox	2 reels		
oal Dust Twins	Neely Edwards	Universal	1 reel		
obbler, The	Children	Pathe	2 reels	Feb.	17
old Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
ounter Jumper, The	Larry Semon	Vitagraph	2 reels		
ourt Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
rash	Jimmie Adams	Educational	1 reel	Nov.	18
upid's Elephant		Fox	2 reels		
ured	Queenie (horse)	Universal	2 reels	Nov.	4
yclist, The	Clyde Cook	Fox	2 reels		
andy Dan		Fox	2 reels		
ay by Day in Every Way		C. B. C.-S. R.	2 reels		
ay Dreams	Buster Keaton	First National	2 reels		
rvilish Dragon, The	Sarg's Almanac	Educational	1 reel		
ary of a Nut		Lee-Bradford-S. R.	1 reel		
g Up	Snub Pollard	Pathe	2 reels	Jan.	20
g Gone Day, A	Lewis Sargent	Universal	1 reel		
g's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
oing 'Em Good	Neely Edwards	Universal	1 reel		
on't Say Die	Paul Parrott	Pathe	1 reel		
ouble Trouble	Lee Kids	Fox	2 reels	Jan.	13
own in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Your Stuff	Paul Parrott	Pathe	1 reel	Mar.	3
amb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
asy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
asy Terms	Neely Edwards	Universal	1 reel		
ducator, The	Lloyd Hamilton	Educational	2 reels	Dec.	30
g, The	Stan Laurel	Metro	2 reels	Feb.	3
ectric House, The	Buster Keaton	First National	2 reels	Nov.	4
ephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov.	4
nchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel		
ntertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan.	20
stra, Extra	Lloyd Hamilton	Educational	2 reels	Feb.	24
ble of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
ce the Camera	Paul Parrott	Pathe	1 reel		
int Hearts	Murray-Anderson-McKee	Hodkinson	2 reels		
ir Week	Paul Parrott	Pathe	1 reel	Dec.	23
llen Archers	Mutt & Jeff Cart'n.	Fox	½ reel		
rm Follies		Universal	2 reels		
arless Fido	Aesop's Fables	Pathe	2/3 reel		
re Chief, The	Dan Mason	Film Book. Offices	2 reels		
re Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov.	11
re Fighters	Children	Pathe	2 reels		
re the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
rst Flivver, The	Sarg's Almanac	Educational	1 reel		
sherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
ivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
ol For Luck, A	Lewis Sargent	Universal	1 reel		
oliah Lives	Lee Moran	Universal	2 reels		
r Rent—Haunted	Johnny Jones	Pathe	2 reels		
rtune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
ur Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels		
esh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct.	7
esh Heir, The		Fox	2 reels		
esh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
iday, the 13th	Aesop's Fables	Pathe	2/3 reel		
og and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
ll o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
nger Face	Johnny Fox	Universal	2 reels		
ad Rags	Bull Montana	Metro	2 reels		
iders, The	Aesop Fables	Pathe	2/3 reel		
lf	Larry Semon	Vitagraph	2 reels		
lf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
od Scout, A		Educational	2 reels	Dec.	30
eat Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
ngin' Around	Monty Banks	Federated-S. R.	2 reels	Feb.	24
rvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
unted Castle, The		Educational	1 reel		
unted House, The		Fox	2 reels		
usel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
e Haw!	Trimble & Maud	Universal	2 reels		
eza Liar and Ghost		Hodkinson	1 reel		
eza Liar's Treasure Island		Hodkinson	1 reel		
llo Judge	Lee Moran	Universal	2 reels		
npecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
nry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
gh and Dry	Clyde Cook	Fox	2 reels		
gh Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
gh Power	Lige Conley	Educational	2 reels	Dec.	9
s First Job	Lewis Sargent	Universal	1 reel	Oct.	14
boes de Luxe	Neely Edwards	Universal	1 reel		
ld Tight		Educational	2 reels	Mar.	3
ly Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
me Made Movies	Ben Turpin	First National	2 reels		
me Plate, The	Lee Moran	Universal	2 reels		
ok, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
la Honeymoon, A	Henry Murdock	Educational	2 reels	Feb.	17
rry Up		Educational	1 reel		
l Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
led and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
n Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
ngle Romeo, A	Snooky	Educational	2 reels	Mar.	17
st a Little Late Club, The		Second National	1 reel	Dec.	30
st Dogs		Universal	2 reels		
ep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
ckin' Fool, The	Maude (mule)	Universal	2 reels		
ds and Skids	Lee Kids	Fox	2 reels		
ndlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
ramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
zy Bones	Clyde Cook	Fox	2 reels		
t 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
ok Out Below	Lige Conley	Educational	2 reels	Aug.	19
se Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb.	17
ve Drops	Neely Edwards	Universal	1 reel	Dec.	9
id to Order	Lewis Sargent	Universal	1 reel		
n Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
n Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
ttinee Idles	Neely Edwards	Universal	1 reel		
e and My Mules	Queenie (horse)	Universal	2 reels		
dal Messenger, A	Lewis Sargent	Universal	1 reel		
r. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
ud and Sand	Stan Laurel	Metro	2 reels		
y Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb.	10
Nuisance, The	Murray-Anderson-McKee	Hodkinson	2 reels	Feb.	17
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar.	3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm Country	Louise Fazenda	Educational	2 reels	Feb.	10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Pleasant Journey, A	Children	Pathe	2 reels	Mar.	24
Please Be Careful		Fox	2 reels	Sept.	30
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detockative	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels	Mar.	17
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	3
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb.	3
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar.	17
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messinger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray-Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A		Universal	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb.	24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Tweedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Three O'Clock in the Morning	Tweedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb.	24
Tin Bronco, The		Fox	2 reels		
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Traveling Salesman, The	Aesop's Fables	Pathe	2/3 reel		

Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Vamped	Jack Cooper	Universal	2	reels	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Knights Were Cold	Stan Laurel	Metro	2	reels	Feb. 3
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
Whiskers	Lewis Sargent	Universal	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal	12	episodes	
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1	reel	
Border Law (Drama), Leo Maloney		Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By Lantern Light (Robt. Bruce)		Educational	1	reel	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Ellie Norwood		Educational	2	reels	
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2	reels	
Cruise of the Princess Maguinna (Travelogue)		Lee-Bradford-S. R.	1	reel	
Dangerous Waters (Drama), Jack Mulhall		Universal	2	reels	
Deputized (Drama), Leo Maloney		Pathe	2	reels	
Doomed Sentinels (Drama), Roy Stewart		Universal	2	reels	
Double Cinched (Drama), Leo Maloney		Pathe	2	reels	Mar. 3
Drifter, The (Drama), Leo Maloney		Pathe	2	reels	Nov. 11
Drifter, The (Tenement Tales)		Clark-Cornelius	2	reels	
Drifters, The (Wilderness Tales)		Educational	1	reel	
Duty First (Tenement Tales)		Clark-Cornelius	2	reels	
Dwellers of the Deep (Urban Classics)		Vitagraph	1	reel	
Empty House, The (Drama), Ellie Norwood		Educational	2	reels	
Enchanted City, The		Educational	1	reel	Oct. 14
Ex-Kaiser in Exile, The		Hodkinson	2	reels	Mar. 3
Famous Northwest Mounted (Sport Review)		Goldwyn	1	reel	
Fighting Blood (Drama), Geo. O.Hara		Film Book. Offices	2	reels	Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2	reels	
Fleeced For Gold (Artfilm)		Pathe	1	reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2	reels	
Fruits of Faith (Drama), Will Rogers		Pathe	3	reels	Dec. 23
Fun From the Press		Hodkinson	1	reel	
Gambling With Gulf Stream		Hodkinson	1	reel	Feb. 17
Game of Graft, A (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Giants of the Open (Drama), Roy Stewart		Universal	2	reels	
Gibeah (Holy Land Series)		Amer. Releasing	1	reel	
God's Law (Drama), Roy Stewart		Universal	2	reels	
Golden Bullet, The (Drama), Harry Carey		Universal	2	reels	
Goose Safari on Lower Mississippi		Hodkinson	1	reel	
Grandfather's Clock (Urban Classics)		Vitagraph	1	reel	
Guilty Hand (Drama), Roy Stewart		Universal	2	reels	
Gypsy Trail, The (Drama), Art Acord		Universal	2	reels	
Hair Trigger Burke (Drama), Harry Carey		Universal	2	reels	
Hansel and Gretel, Baby Peggy		Universal	2	reels	
Haunted Valley (Serial)		Pathe			
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hearts of Oak (Drama), Roy Stewart		Universal	2	reels	
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1	reel	
He Raised Kane (Leather Pushers)		Universal	2	reels	
Here's Your Men (Drama), Leo Maloney		Pathe	2	reels	Dec. 23
His Enemy's Friend, Leo Maloney		Pathe	2	reels	Nov. 25
His Last Case (Tenement Tales)		Clark-Cornelius	2	reels	
His Own Law (Drama), Leo Maloney		Pathe	2	reels	
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hot Shots (Lyman H. Howe)		Educational	1	reel	
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1	reel	
In the Days of Buffalo Bill (Serial)		Universal	18	epis.	Sept. 16
Jack and the Beanstalk, Baby Peggy		Universal	2	reels	
Jenkins and the Mutt (Robt. Bruce)		Educational	1	reel	
Joan of Newark (Leather Pushers)		Universal	2	reels	
Kings of the Forest (Drama), Roy Stewart		Universal	2	reels	
King Winter (Lyman Howe)		Educational	1	reel	
Knight in Gale, The (Drama), Geo. O.Hara		Film Book. Offices	2	reels	Feb. 3
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1	reel	
Last Call, The (Drama), Edmund Lowe		Independent Pict.	2	reels	
Law of the Sea (Drama), Jack Mulhall		Universal	2	reels	
Little Knight, The, Arthur Trimble		Anchor-S. R.	2	reels	
Little Red Riding Hood, Baby Peggy		Universal	2	reels	
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Lost, Strayed or Stolen, Leo Maloney		Pathe	2	reels	Feb. 17
Love Charm, The, Arthur Trimble		Anchor-S. R.	2	reels	
Madonna of the Chair (Novelty)		Clark-Cornelius	1	reel	
Man vs. Beast		Educational	2	reels	Oct. 21
Mass Play (Sport Review)		Goldwyn	1	reel	
Message of Emile Coue, The		Educational	2	reels	Mar. 3
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1	reel	
Mirror, The		Universal	1	reel	
Moon Blind (Robt. Bruce)		Educational	1	reel	
Mooseback Riding on the Miramichi		Lee-Bradford-S. R.	1	reel	
Mural Decorations of Sistine Chapel		Clark-Cornelius	1	reel	
Mystery Box, The		Hodkinson	1	reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)		Educational	2	reels	Dec. 16
Nature and Poet (Urban Classic)		Vitagraph	1	reel	
Nature Lovers' Rambles (Urban Classics)		Vitagraph	1	reel	
Nature's Handiwork (Urban Classics)		Vitagraph	1	reel	
Nature's Wild Babies (Urban Classic)		Vitagraph	2	reels	
Night Riders, The (Drama), Harry Carey		Universal	2	reels	
Old Spain		Fox	1	reel	
One of Three (Drama), Roy Stewart		Universal	2	reels	
One Jump Ahead (Drama), Leo Maloney		Pathe	2	reels	Dec. 16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2	reels	
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Oregon Trail, The (Serial)		Universal	18	epis'ds.	Feb. 10
O'Ryan of Headquarters (Tenement Tales)		Clark-Cornelius	2	reels	
Outlaw and the Lady (Drama), Harry Carey		Universal	2	reels	
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2	reels	
Partners Three (Drama), Leo Maloney		Pathe	2	reels	
Pekin Ducks		Fox	½	reel	
Perils of the Yukon (Serial)		Universal	15	epis.	July 8
Phantom Fortune, The (Serial)		Universal	2	epis'd's.	Mar. 17
Pirates of the Air (Urban Classic)		Vitagraph	1	reel	
Pirates of the Deep (Drama), Jack Mulhall		Universal	2	reels	
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1	reel	
Plunder (Serial)		Pathe	15	epis'd's.	Dec. 16
Price of Progress, The		Pathe	2	reels	Nov. 18
Prickly Conscience (Robt. Bruce)		Educational	1	reel	Jan. 13
Priory School, The (Drama) Ellie Norwood		Educational	2	Reels	Oct. 14
Quail, The		Hodkinson	1	reel	
Radio King, The (Serial)		Universal	10	epis.	Sept. 30
Redheaded League, The, Ellie Norwood		Educational	2	reels	
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1	reel	
Resident Patient, The, Ellie Norwood		Educational	2	reels	Nov. 25
Road to Jericho (Holy Land Series)		Amer. Releasing	1	reel	
Ropin' Fool, A		Pathe	2	reels	
Rough Going (Drama), Leo Maloney		Pathe	2	reels	Feb. 3
Roving Thomas in Nova Scotia		Vitagraph	1	reel	
Roving Thomas on an Aeroplane		Vitagraph	1	reel	
Roving Thomas on Fishing Trip		Vitagraph	1	reel	
Royal Chinook, The (Artfilm)		Pathe	1	reel	Jan. 20
Runaway Dog, The		Fox	1	reel	
Rustlers of the Redwoods, Roy Stewart		Universal	2	reels	
Samaria (Holy Land Series)		Amer. Releasing	1	reel	
Science At Home (Urban Classic)		Vitagraph	1	reel	
Sea Elephants (Lyman Howe)		Educational	1	reel	
Shechem (Holy Land Series)		Amer. Releasing	1	reel	
Shiloh (Holy Land Series)		Amer. Releasing	1	reel	
Siege of Lancashire Queen, Jack Mulhall		Universal	2	reels	
Six Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2	reels	Feb. 3
Six Shooter Justice, Harry Carey		Universal	2	reels	
Sky Splitter, The		Hodkinson	1	reel	Dec. 9
Smoked Out (Drama), Leo Maloney		Pathe	2	reels	Feb. 3
Social Buccaneer, The (Serial)		Universal	10	episodes	
Solitary Cyclist, The (Drama), Ellie Norwood		Educational	2	reels	Oct. 28
Soul Herder, The (Drama), Harry Carey		Universal	2	reels	
Speed (Serial)		Pathe	15	eps'ds.	Sept. 23
Spending Six Million a Day (Urban)		Vitagraph	1	reel	
Spirit of Evil, The (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Split Outfit, The (Wilderness Tales)		Educational	1	reel	Nov. 18
Staff of Life, The (Urban Classic)		Vitagraph	1	reel	
Starland Revue		Film Book. Offices	1	reel	
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2	reels	
Story of Ice, The		Fox	½	reel	
Strike Father, Strike Son (Leather Pushers)		Universal	2	reels	
Such Is Life Among Idlers of Paris		Film Book. Offices	1	reel	Sept. 30
Such Is Life in Busy London		Film Book. Offices	1	reel	
Such is Life in a Dutch County Fair		Film Book. Offices	1	reel	
Such Is Life in the Riviera		Film Book. Offices	1	reel	Sept. [illegible]
Such Is Life Near London		Film Book. Offices	1	reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey		Universal	2	reels	
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1	reel	
Texas Sphinx, The (Drama), Harry Carey		Universal	2	reels	
This Wife Business		Alexander Film	2	reels	
Thrills and Spills		Fox	½	reel	Sept. 23
Tiger of San Pedro (Drama), Ellie Norwood		Educational	2	reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart		Universal	2	reels	
Timber Queen, The (Serial)		Pathe	15	ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1	reel	
Tracked Down (Drama), Art Acord		Universal	2	reels	
Trail and Stirrup (Sport Review)		Goldwyn	1	reel	
Under Suspicion, Leo Maloney		Pathe	2	reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe		Independent Pict.	2	reels	Nov. 11
Vacation Cocktail, A (Sport Review)		Goldwyn	1	reel	
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1	reel	
Via Radio		Educational	1	reel	Dec. 23
Volcanoes of the World		Fox	1	reel	
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1	reel	
Water Sports		Fox	½	reel	Sept. 23
When Kane Met Abel (Leather Pushers)		Universal	2	reels	
White and Yellow (Drama), Jack Mulhall		Universal	2	reels	
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1	reel	
William Tell (Urban Classic)		Vitagraph	1	reel	
Without Evidence (Tenement Tales)		Clark-Cornelius	2	reels	
Wolves of the Water Front, Jack Mulhall		Universal	2	reels	
Wrong Man, The (Drama), Harry Carey		Universal	2	reels	
Yellow Handkerchief, The, Jack Mulhall		Universal	2	reels	
Young King Cole (Leather Pushers)		Universal	2	reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

For faithful reproduction
of delicate detail

EASTMAN
POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

The Proof of the Picture is in the Print—
The Proof of the Printing is in the Screening!

A good print — *Rothacker Print* — properly presents a good picture and invites Exhibitor good-will —

An ordinary print makes a good picture appear ordinary and injures and offends the Exhibitor—arouses ill-will.

A good print — *Rothacker Print* — improves the screen appearance of an ordinary picture —

An ordinary print of an ordinary picture is simply ***terrible****—an insult which the Exhibitor is quick to resent.*

The Exhibitor is entitled to the best you can give him. When he screens a *Rothacker Print* he is showing all that is good in the negative.

You protect the Exhibitor and *save money* when you specify *Rothacker Prints* because not only do ***Rothacker Prints look better*** but they ***wear longer***—and, they include the value-established ***Rothacker Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

APRIL 21, 1923

Motion Picture News

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"YOU CAN'T FOOL YOUR WIFE"

A

GEORGE MELFORD

PRODUCTION

WITH

LEATRICE JOY,
NITA NALDI,
LEWIS STONE and
PAULINE GARON

PRESENTED BY
JESSE L. LASKY

Here's the season's best box office title, and a big, luxurious marriage-drama that lives up to it.

Melford, producer of "The Sheik", has excelled all previous efforts. Every member of the cast is a headliner.

By Waldemar Young

Exhibitor Service that Really Counts

The advertisement above is out of the Paramount Press Sheet on "You Can't Fool Your Wife". Your exchange can supply you with mats or electros.

During the past year the exhibitor demand for Paramount Press Sheet advertising mats and electros of all styles and sizes has shown increases of from 40 to 100 per cent.

That doesn't mean additional revenue for Paramount, because the mats and electros are supplied to you at cost.

But it does mean that the kind of advertising service Paramount is offering exhibitors through the Press Sheets is being used with profitable results.

It means that Paramount is supplying exhibitors with an advertising service that really counts.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

GLORIA SWANSON

IN

"Prodigal Daughters"

A Paramount Picture

As a box-office picture, this has everything!

A wonderful story—Theodore Roberts, Ralph Graves, Vera Reynolds, and Robert Agnew in the cast—and a marvelous production.

A Sam Wood Production

Screen version by Monte M. Katterjohn—From the popular novel by Joseph Hocking

Prodigal Exhibitors. The prodigal exhibitor is the showman who spends his advertising dollars foolishly.

Thousands of wise exhibitors are booking Paramount Pictures and advertising them with material from the Paramount Press Sheets.

The snappy 3-column advertisement above is from the "Prodigal Daughters" Press Sheet. It is a sample of the flashy box-office material you'll find there. Your exchange has mats and electros.

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

JESSE L. LASKY PRESENTS

WALTER HIERS

in

"60 Cents an Hour"

WITH

JACQUELINE LOGAN

A Paramount Picture

There's room on every bill for the kind of fast, clean, human comedies Walter Hiers is making.

The tremendous success of Hiers' first starring picture, " Mr. Billings Spends His Dime," proves that.

Now comes " Sixty Cents an Hour "—vastly bigger and better than anything Hiers has appeared in before. It really is a comedy clean-up!

By Frank Condon. Scenario by Grant Carpenter. Directed by Joseph Henabery

What do you do with your Press Sheets?

Throw them in the waste basket, unread? Lots of exhibitors do. And probably there are lots of Press Sheets that deserve it.

Paramount is getting out the kind of Press Sheet material you can actually turn into box-office dollars.

The advertisement above, for instance, is from the Press Sheet on " Sixty Cents an Hour." It is eye-catching and attractive, and inferior printing on inferior newspaper stock won't spoil it. Your exchange has mats and electros at your service.

Paramount Press Sheet advertising is prepared by a staff of experts who know the motion picture public as well as the advertising business. That's why it goes into the newspapers instead of the waste baskets.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

The Three Biggest Hits on Broadway This Week are COSMOPOLITAN PRODUCTIONS

ENEMIES OF WOMEN

By Vicente Blasco Ibanez
With LIONEL BARRYMORE
and Alma Rubens

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

Now playing Central Theatre, Broadway, at Two Dollar Top. First week did $12,440. This is $527 over capacity of house, with no passes. The most sensational success of the season.

The Nth COMMANDMENT

By Fannie Hurst

Directed by Frank Borzage
Scenario by Frances Marion

Opened at Rivoli Sunday to $5,612. The best Sunday at this house in many weeks.

With Colleen Moore, James Morrison, Eddie Phillips and George Cooper.

A PARAMOUNT PICTURE

This is the first time in history that THREE productions of one company have dominated Broadway.

That's how good Cosmopolitan Productions are!

THE GO-GETTER

By Peter B. Kyne
Directed by E. H. Griffith
Scenario by John Lynch

Opened at Rialto Sunday to $5,136. The best Sunday in many weeks at this house also.

With T. Roy Barnes, Seena Owen, William Norris, Tom Lewis, Louis Wolheim, Fred Santley and Walter Miller.

A PARAMOUNT PICTURE

The Most Welcome Surprise Package You Ever Received!

The EAGLE'S TALONS

To be presented by
CARL LAEMMLE

THE wise showman is going to book this chapter-play immediately and get the crowds started at once for a cleanup. Get the school-children started now before school closes! Once they're started, they're all yours until the last chapter is run in August! Set your dates now for this tremendous thriller.

What a Cast!

FRED THOMSON

World's Champion All-round Athlete and a natural born actor. A real, two-fisted, on-his-toes, rough-and-ready young American that will make him the popular hero of your theatre!

ANN LITTLE

The Screen's Most Daring Actress—as quick and ready to take the chances necessary to put real thrills and kicks into pictures as any man—yet withal charming and beautiful.

AL WILSON

The Champion Stunt Aviator of the World—the aerial dare-devil par-excellence, bar none! A happy-go-lucky young fellow who will keep your crowds gasping.

UNIVERSAL'S SUPER THRILLING CHAPTER PLAY

CARL LAEMMLE presents

H·A·SNOW'S H

Field & Stream

MOVIE WEEKLY

The Atlanta Journal

MOTOR

The New REPUBLIC

Mid-Week Pictorial

The New York Times Magazine Section

March 31, 1923

Literary Digest

FILM FUN

Travel

JUDGE

OUTING

The SPUR

The Greatest Publicity Ever Received by any Picture

JUDGE } 6 pages
FILM FUN }

JUDGE } 1 page
} 1 page by Heywood Broun

LITERARY DIGEST—2½ pages

THE NEW REPULIC—1 page by Robert Litell

TRAVEL MONTHLY—8 pages by Robert McBride

FIELD & STREAM (Feb.)—5½ pages

OUTING—4 pages

MOTOR—2½ pages

THE SPUR—½ page

THE INDEPENDENT—2 pages

SCRIPPS McRAE } 40 newspapers,
Newspaper Syndicate } ¼ page each

MOVIE WEEKLY—2½ pages

JEWELERS CIRCULAR—1¼ pages

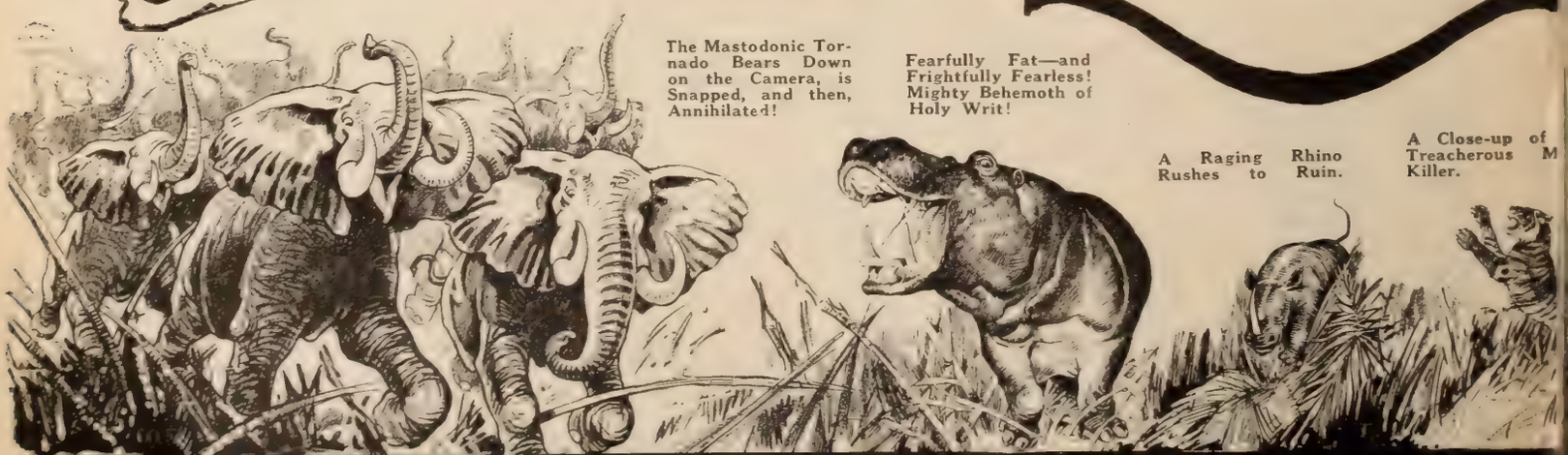
WORLD SUNDAY MAGAZINE—1 page

TIMES SUNDAY MAGAZINE — 1¼ pages

TRIBUNE SUNDAY MAGAZINE—1½ pages

ATLANTA JOURNAL—½ page rotogravure

Illustrations and articles in hundreds of newspapers throughout the country, read by millions!



The Mastodonic Tornado Bears Down on the Camera, is Snapped, and then, Annihilated!

Fearfully Fat—and Frightfully Fearless! Mighty Behemoth of Holy Writ!

A Raging Rhino Rushes to Ruin.

A Close-up of Treacherous M Killer.

UNIVERSAL

UNTING BIG GAME in AFRICA with Gun and Camera

THE BIG SHOW IS READY! Direct from three solid, record-breaking months at the Lyric Theatre, New York, and backed by the greatest volume of powerful publicity of the last decade—ready to crash into your theatre and bring out the largest crowds you ever had! Direct from a sensational opening at the Forrest Theatre, Philadelphia, where the house capacity is completely overwhelmed and hundreds are being turned away daily! Don't delay! Get your dates now and BILL IT LIKE A CIRCUS—there's nothing like it on earth!

The Lightning Leap of a Lunging Lion!

A Man-eating Leopard Hurls Itself at the Dauntless Hunters!

PICTURES

The ABYSMA

is an achievement

says

The Morning Telegraph and it adds

"WHAT MORE CAN YOU ASK OF ANY PHOTOPLAY?"

NOW You Can Show it!

"THE ABYSMAL BRUTE."

Universal—7,373 Feet.
Featuring Reginald Denny.
Reviewed by Dorothy Day.

There are so many elements of interest in this picture that it will please almost everybody. Surely this is an achievement.

The story, by Jack London, is full of action, and it has received suitable treatment in its production as a picture.

The central character is a prizefighter who, because of his feats in the ring, has received the nickname of "The Abysmal Brute." But his conduct outside the ring is an entirely different matter. Brought up in the wilds of the Sierra mountains by his ex-prizefighter father, he is rather crude and decidedly inexperienced. Women, he thinks, are an abomination to the Lord, and runs away whenever he sees one approaching.

His triumphs in the ring are instantaneously achieved. His success in this line assured, the natural course of procedure should include a girl, and it does. She meets the "Brute" on the beach at a fashionable resort, where he performs a thrilling rescue of a drowning man. She invites him to call, and the luckless fellow chooses the hour just before din ner to accept her invitation. He remain for dinner, and is very gauche; but th

UNIVERSAL

NL BRUTE

irl overlooks all these minor faults, see-
ng the sturdy character of the man be-
neath his crude exterior. She is the
daughter of a man prominent in society,
and it is expected that she will make a
brilliant match. At the dinner party the
conversation turns to the subject of the
new prizefighter known as the "Brute,"
and one of the guests even claims an ac-
quaintance with the famous god of the
ring. The "Brute" says nothing, as he is
fearful of losing the friendship of the
girl, who does not approve of prizefight-
ers. When she does learn his identity,
she is so furious at his deception that
she promises to marry another man. But
the "Brute" adopts a ringside manner,
intervenes at the proper time, and falls
into a clinch when there is no referee to
say him nay. Thus it ends.

The work of Reginald Denny as the
"Brute" is really interesting. He is a
fine boxer, and makes the role of the
timid boy very convincing at the same
time. Real tears spring to his eyes when
he is touched, but, in the words of his
opponents, he is "one tough baby" when
he gets his boxing gloves on.

Mabel Julienne Scott as the girl plays
with intelligence, and is wholly satisfy-
ing. Craufurd Kent as a rejected suitor
does a clean-cut piece of work, and sev-
eral small parts of people connected with
the prizefighting enterprise are extremely
well played.

Action, pathos, some pretty outdoor
scenery, a fine story all the way through
—what more can one ask of a photo-
play?

Jack London's
Sensational Story
presented by
Carl Laemmle
Starring
Reginald
DENNY

A
HOBART
HENLEY
PRODUCTION

NOW
You Can Show it!

JEWEL "The pleasure is all yours"

WE WANT THE BEST EXHIBITOR IN AMERICA

TO BE ASSOCIATED WITH US IN AN EXECUTIVE CAPACITY—
SALARY NO OBJECT—IF WE GET THE RIGHT MAN

RITZ
CARLTON PICTURES
INCORPORATED

The Ritz Company is founded on safe and sane business principles; the method of distribution will revolutionize the picture business—RITZ pictures will be a solution to exhibitor problems of today with NO SIDE DOORS OR SUBWAYS—remember there will be only 12 big Ritz super-specials yearly.

For the success of our plan we need the advice and counsel of a bona fide exhibitor—a big man—a successful man—a nationally and favorably known man. He must know organization, pictures and exhibitors' problems.

All communications will be treated strictly confidential.

J. O. Williams
PRESIDENT

RITZ
CARLTON PICTURES
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565 FIFTH AVE.
NEW YORK CITY

Educational Pictures
THE SPICE OF THE PROGRAM

SINGLE REEL SUBJECTS

that will never fail the exhibitor who aims at a

WELL-BALANCED PROGRAM

CameO
CLEAN CUT COMEDIES

Directed by Fred Hibbard

"Single-reel comedies up to this year have been of only one type, the you-chase-me-I'll-chase-you kind. Beginning this year, however, Cameo Comedies made their appearance. You'll find it hard to believe this is your old pet peeve, the one-reel comedy."— *Grand Rapids (Mich.) Herald*

"CRASH"
"PITTER PATTER"
"ONCE OVER"
"HURRY UP"
"FAMILY TROUBLES"
"TEA N. TEA"
"BUMPS"
"DOG SENSE"
"BROKE"
"OH SISTER"
"OUCH!"
"THE DUDE"

Coming

"TRAFFIC" "EXIT STRANGER"
"SMALL CHANGE"

EARL HURD COMEDIES

Presented by C. C. Burr

"Mr. Hurd is doing excellent work with these little comedies."— *New York Times*

"ONE OL' CAT"
"FRESH FISH"
"RAILROADING"
"CHICKEN DRESSING"
"THE MOVIE DARE DEVIL"

LYMAN H. HOWE'S HODGE-PODGE

Some Sense and Some Nonsense

"If you are looking for a real novelty, something entirely different from anything you have shown, we can recommend these."— *Moving Picture World*

"KING WINTER"
"SEA ELEPHANTS"
"GARDEN OF GEYSERS"
"HOT SHOTS"
"MRS. HIPPO"
"TARPON FISHING"

Coming

"SPEED DEMONS"
"SHOOTING THE EARTH"

WILDERNESS TALES *By Robert C. Bruce*

A New Series of Scenic Dramas by
THE ARTIST WHO USES A CAMERA

"After all the gaudy and pretentious feature productions have gone by, these three little films will remain vivid in the minds of those who have seen them. They are nearer to art, truer to beauty, and more imaginative about life."—*Exceptional Photoplays*, Published by the National Board of Review.

"BY LANTERN LIGHT"
"MOONBLIND"
"JENKINS AND THE MUTT"

The only Short Subjects ever considered as a group by Exceptional Photoplays

Coming

"FROM THE WINDOWS OF MY HOUSE"

KINOGRAMS, *the Visual News of All the World*

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

THE whole industry will gasp at the all-embracing, sure-fire campaign of super-showmanship prepared by our staff of experts on this tremendous production. Write NOW for your copy of the big press sheet—see how you can put over this world-beater to the biggest business of your career.

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EPIC OF THE SCREEN

OUND TED"

Story by EMILIE JOHNSON

GET aboard for another ride with the man who never fails — Emory Johnson, the box-office genius who produced "The Third Alarm." Act NOW —THIS MINUTE!—To-morrow may be just one day too late for YOU to grab one of the most colossal box-office attractions of all time — "WESTBOUND LIMITED," the Mighty Photodrama of Flesh and Steel.

OFFICES INC.
EXCHANGES EVERYWHERE

26-27 *D'Arblay Street, Wardour St., London, W. 1., England*

TO PRODUCERS

ANNOUNCING THE

Selznick Distributing Corporation

Independent and NON-PRODUCING Distributors for Distinguished Product

We have high-powered exchanges everywhere.

We know no seasons. As an example, we cite "Reported Missing," which we released in the summer and on which we collected approximately $300,000 in the hot months alone.

We afford absolute protection to producers, for—

We shall open a special account for every production we handle. All producer's monies shall be deposited therein, and handled as INVIOLABLE TRUST RECEIPTS, subject only to the PRODUCER'S withdrawal.

We count ourselves able and independent; and as stable as Gibraltar.

SELZNICK DISTRIBUTING CORPORATION

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ANNOUNCING THE

Selznick Distributing Corporation

Independent and NON-PRODUCING Distributors for Distinguished Product

We invite the attention of exhibitors to our product and our progress.

We shall not produce pictures—but we shall handle the best product of the world's independent creative minds. We believe that our stability, and our policies,—particularly our TRUST RECEIPTS policy—will enable us to secure the very best.

Our exchanges are ready to give you splendid service. Our Sales and Distribution staff wants to sell and to serve you.

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Vice-President Utica City National Bank, Utica, N. Y.
President Utica Investment Company, Utica, N. Y.

Speaking of Figures–

HERE are some interesting statistics gathered by our accountants:

There are 12,000 exhibitors in this country, most of whom you can't fool at any time.

There are 7 Chinamen, all living in Shanghai, who have never heard of Kenneth Harlan, ***but their wives have.***

Every Englishman consumes at least 3 gallons of tea a year, even though Prohibition has not been passed.

It takes 2 people to make a bargain, but only 1 lawyer to make a contract.

The number of poor Super-Specials that are turned out every year would reach from here to Mars and halfway back, if laid end to end—which is the way they ***should*** be laid.

There are 100 cents to the dollar and you're entitled to every cent when you buy pictures.

You get it when you buy the Eight PREFERRED PICTURES.

B. P. SCHULBERG

presents

RICH MEN'S WIVES
SHADOWS
THORNS AND ORANGE BLOSSOMS
THE HERO
POOR MEN'S WIVES
ARE YOU A FAILURE?
(Prints at your exchange now)
THE GIRL WHO CAME BACK
DAUGHTERS OF THE RICH

"We'll pay for our mistakes if you'll pay for our successes"

Produced by
PREFERRED PICTURES-Inc.
B.P. Schulberg - Pres J.G. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

WILLARD MACK'S

Sensationally successful stage play, magnificently screened . . . . The drama of a thoughtless wife left unguarded . . . . .

A ARTHUR SAWYER HERBERT LUBIN SPECIAL PRODUCTION

YOUR FRIEND AND MINE

A Metro REG U.S. PAT OFF Screen Classic

YOUR FR
AND MI

As a screen production this most noteworthy
of WILLARD MACK'S
plays is dwarfing even the box-office records
of the stage presentation

A tremendously gripping photo-drama of two trusts betrayed.

It depicts the indulgence of a lonely and devoted wife in the sham solace of the bizarre life of Greenwich Village.

Metro
Screen Classic

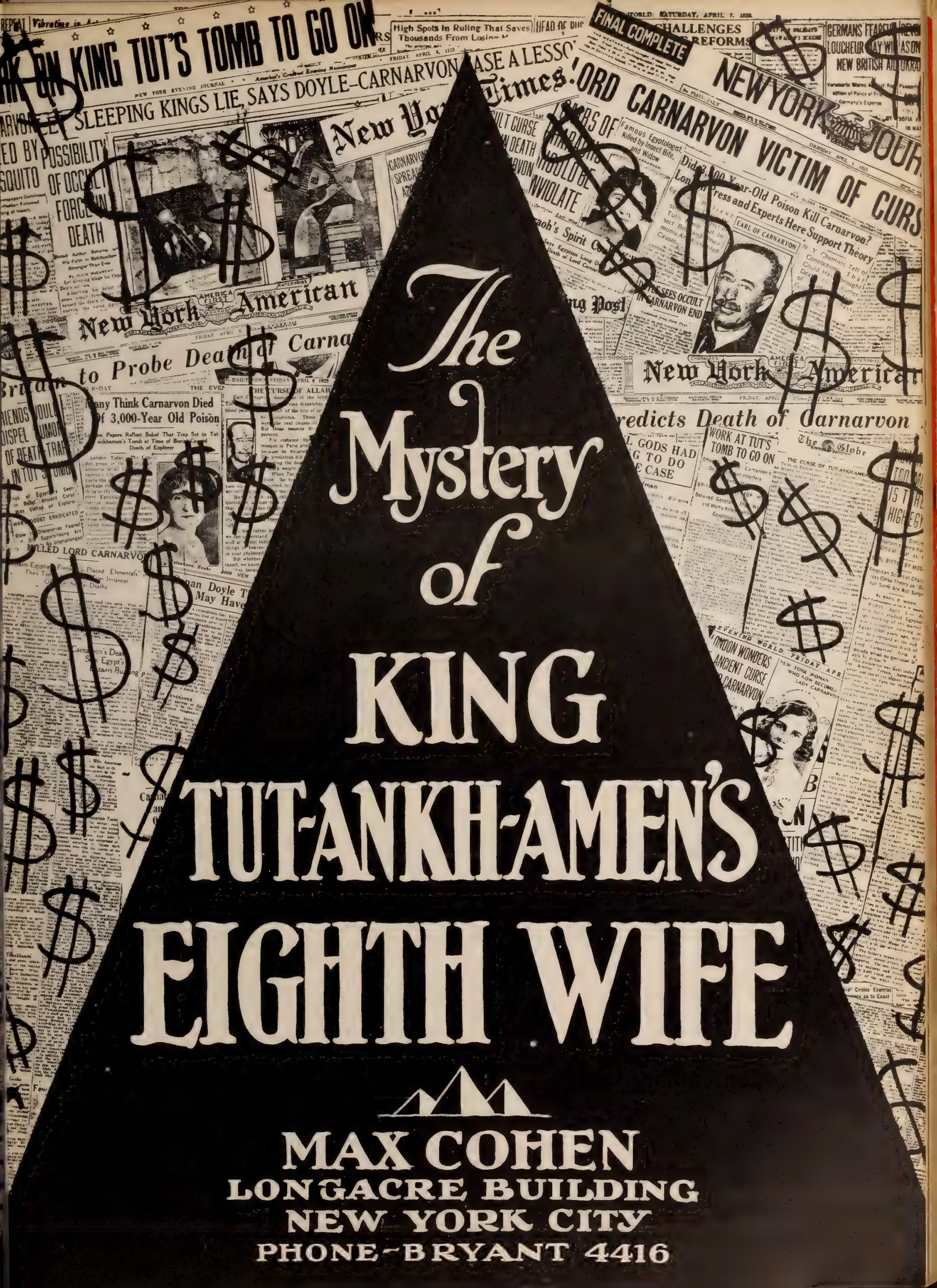
IEND NE

Directed by
CLARENCE D. BADGER
Scenario by
WINIFRED DUNN
A
ARTHUR SAWYER HERBERT LUBIN—
Special Production

Distributed by
METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

The players are of the distinction of the merit of the photoplay, including:
ENID BENNETT
WILLARD MACK
ROSEMARY THEBY
HUNTLY GORDON
YOUR FRIEND AND MINE
A ARTHUR SAWYER HERBERT LUBIN Special Production
Distributed by
METRO PICTURES CORPORATION
Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain.
Sir William Jury, Mng. Director.
Metro Screen Classic


The Mystery of
KING TUT-ANKH-AMEN'S EIGHTH WIFE
MAX COHEN
LONGACRE BUILDING
NEW YORK CITY
PHONE-BRYANT 4416

If you are interested in booking pictures

and

the successful exploitation of pictures

Watch for the April Issue of

THE BOOKING GUIDE

Bigger and Better Than Ever

It Contains:

A List of All Pictures Released Between September 1, 1922 and March 1, 1923

They are all classified as to type and grouped under the Distributor's name.

The name of the Producer, Star, Footage, Release Date and a Synopsis of each picture is also given.

"The Check-Up" gives an intelligent rating as to the entertainment and Box-Office Value because it is based on Exhibitor's Reports.

Exploitation ideas conceived by competent exploiteers are pointed out.

The ideas properly planted will result in good returns. An exhibitor commenting on the helpfulness of THE GUIDE wrote:

> "I don't have the opportunity of seeing all the pictures I run before I buy them. So, for this reason, a reference such as THE GUIDE is invaluable."

THE BOOKING GUIDE AND A FILE OF THE NEWS IS A COMPLETE RECORD OF PICTURE HISTORY

THE STUPENDOUS FACTS CONCERNING THE FEATURE PRODUCTION

The Mystery of

KING TUT-ANKH-AMEN'S EIGHTH WIFE

The whole population of the United States—from New York to California —are waiting NOW to see the story of King Tut-Ankh-Amen ON THE SCREEN. If you don't believe it, ask the first man, woman or child you meet on the street!

In all the history of Motion Pictures, THIS is the Timeliest Production ever made!

It is the Colossal Clean-Up of the Year—the Mightiest Money-Making Mint ever presented to Wide-Awake Film Men looking for Big, Clean, Novel, Audience-Pleasing SENSATIONS. This Picture will do for the Picture Theatres what Rubber Heels do for Shoes—annihilate hard going!

It is a Picture worthy of being played in the Best Theatres in the country—aside from its even GREATER VALUE as a TIMELY GOLD-MINE!

NOTE — When the Picture was Written and Made there was no notion entertained that it would almost be a perfect parallel, in its main episodes, with the recent tragic news from Egypt concerning the death of a splendid man and renowned explorer, with the old legends of poisoned tombs—but the fact IS the story of THE MYSTERY OF KING TUT-ANKH-AMEN'S EIGHTH WIFE contains so much matter that parallels the unfortunate tragedy of Lord Carnarvon, the prophecy of Marie Corelli and the mystic explanations of Conan Doyle, that it would seem the Producer and Director and Author were all three gifted with Clairvoyance and the power of Prophets.

This Picture is the Film Man's GREAT DOLLAR GO-GETTER! TO GET it, you must go after it QUICK!

MAX COHEN

Long Acre Building PHONE BRYANT 4416 **New York City**

Five Reels of Roars!

"Should Roll Up a Winning Score at the Box-Office,"

" 'The Shriek of Araby' is a jazzy, rapid-fire action Mack Sennett burlesque, 'put across' in the inimitable Sennett fashion," declares the Exhibitor's Trade Review.

"A lively mixture of farce comedy and mock romance alive with riotous fun from the beginning to the end.

"A wide field of advertising possibilities for the exhibitor who books Ben Turpin's latest contribution to the gaiety of the public, and there is no doubt as to the feature's ability thoroughly to satisfy everyone in search of an hour's hilarious amusement.

"It is the richest sort of nonsense, a real cure for the blues, and should roll up a winning score at the box-office."

Mack Sennett and Ben Turpin Make a Sure-Fire Combination

MACK SENNETT

presents

BEN TURPIN *and* KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

Direction by J. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

– 0 Branch Office located in each United Artists Corporation Exchange –

Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

Charles Ray's New Picture A Hit at World Premier

"Place this latest Charles Ray production in the list of the best photodramas of the year," wrote Carl Rall in the Evening Express when "The Girl I Loved" had its world premier at the Mission theatre, Los Angeles. "It is a 'thing of beauty.' The action is rapid, purposeful and full of unusually high dramatic suspense."

"Dramatically, photographically and histrionically 'The Girl I Loved' is a triumph for Charles Ray. The picture is alive with gusty scenes, yet wholesome comedy is also in evidence. Drama reigns, and the picture moves to high climaxes with constant suspense and mounting interest."—Examiner.

"'The Girl I Loved' is the graduating ceremony for Charles Ray. He has effected a work of art which may have its place in the history of pictures. There are bits of acting which make one gasp for their truth."—Record.

"There is something decidedly different and refreshingly lasting in Mr. Ray's latest contribution to cinema history. By deft acting—or rather, by cleverly not acting at all—he paints a picture vividly real and human. He puts into the role the accumulated artistry of his entire career."—Evening Herald.

"Surprise of Your Life," Says Noted Critic of Chicago

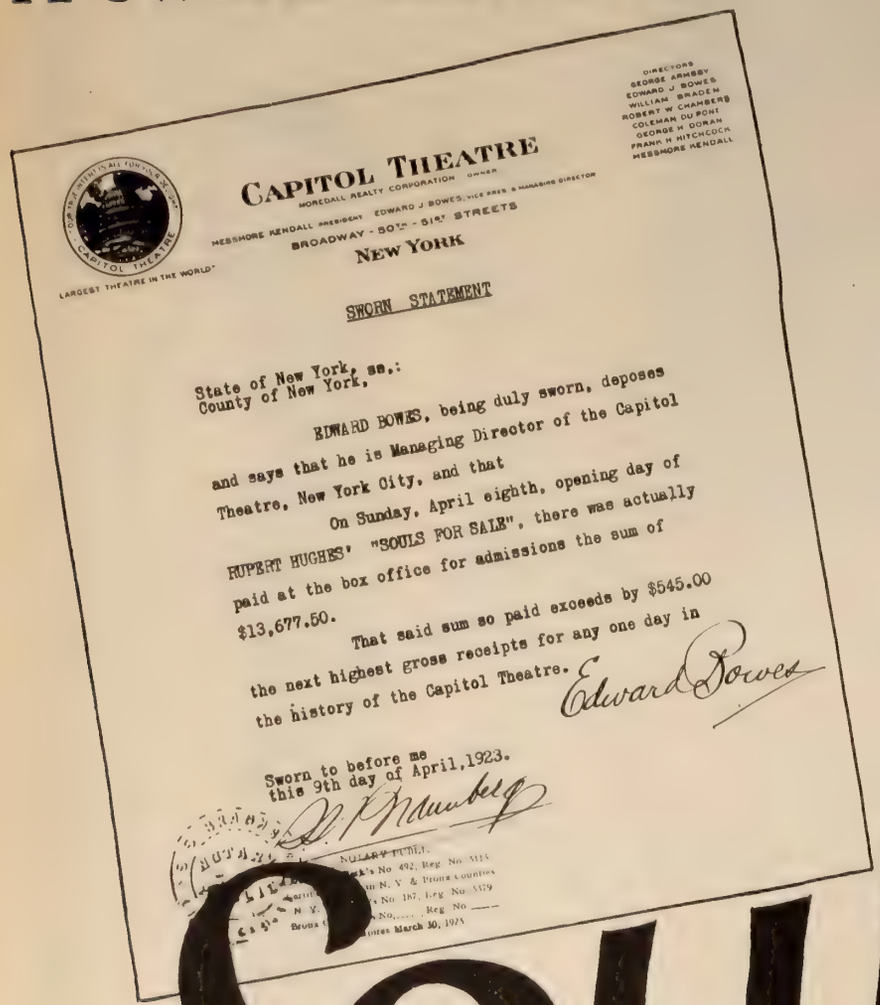
"Charles Ray is going to provide you with the surprise of your life in 'The Girl I Loved'," said Mae Tinee in the Chicago Tribune. "He bursts into an emotional role that reveals most unexpected genius. He holds you spellbound by the pathos, fire and power of his acting. I DO so want you to see this new Charles Ray and be brought up startled and charmed as I was."

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS D W GRIFFITH

HIRAM ABRAMS PRESIDENT

A Sworn Statement



CAPITOL THEATRE
MOREDALL REALTY CORPORATION OWNER
MESSMORE KENDALL PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE M DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

LARGEST THEATRE IN THE WORLD

SWORN STATEMENT

State of New York, ss.:
County of New York,

EDWARD BOWES, being duly sworn, deposes and says that he is Managing Director of the Capitol Theatre, New York City, and that

On Sunday, April eighth, opening day of RUPERT HUGHES' "SOULS FOR SALE", there was actually paid at the box office for admissions the sum of $13,677.50.

That said sum so paid exceeds by $545.00 the next highest gross receipts for any one day in the history of the Capitol Theatre.

Edward Bowes

Sworn to before me
this 9th day of April, 1923.

NOTARY PUBLIC

DANNY WAS RIGHT—

"If you let your competitor get this picture you'll be sorry."

RUPERT HUGHES

dramatic story which tears aside the veil of secrecy surrounding Hollywood is one of

THE BIG PICTURES OF ALL TIME!

Here's the Cast

Eleanor Boardman, Frank Mayo, Mae Busch, Barbara La Marr, Richard Dix, Lew Cody, Marshall Neilan, Fred Niblo, King Vidor, June Mathis, Eric von Stroheim, Hugo Ballin, Kathlyn Williams, Mabel Ballin, Florence Vidor, Jean Hersholt, Lillian Leighton, Dagmar Godowsky, William H. Crane, John Sainpolis, Bessie Love, Alice Lake, T. Roy Barnes, Johnny Walker, Claude Gillingwater, Chester Conklin, Anna Q. Nilsson, Robert Edeson, Milton Sills, Blanche Sweet, Barbara Bedford, Elliott Dexter, Hobart Bosworth, Raymond Griffith, Claire Windsor, Jean Haskel, Zasu Pitts, Patsy Ruth Miller and others.

Souls for Sale

Goldwyn
is doing big things

The World's Record Upset!

APRIL 10, 1923

Capitol Does $13,677 in One Day

The Capitol reached a new high record for one days gross on Sunday when "Souls for Sale" drew $13,677. 50 in paid admissions. Standing room only was all to be had from the 2 o'clock show until closing and hundreds were turned away. At one time, the line extended from the box-office, along the 51st side of the building and almost to 8th Ave. The Sunday gross exceeds any other total by over $1,000. an unusual figure when it is remembered that "The Four Horsemen," 'Foolish Wives" and "Robin Hood" have played at the theater.

FILM DAILY

APRIL 10TH, 1923

"Souls for Sale" Scores.

We didn't need the report from the box office at the Capitol Theatre to tell us that "Souls for Sale" would establish a record. We knew it yesterday after seeing Rupert Hughes's picture. It has all the elements of popularity and it is the greatest entertainment we have seen in many a day. To see the inside of a studio and watch the wheels go around is an experience almost any fan wants. The receipts, according to the Goldwyn Company, totaled $13,677.50 on Sunday, which would indicate that between 20,000 and 25,000 persons viewed the picture. At 1.30 o'clock—just an hour after the doors opened—crowds were waiting in line on Broadway, and from then on until late at night the picture played to standing room only. At noon the receipts were $1,500. This establishes a record for the Capitol, and since the Capitol is the largest theatre in New York—a record for any motion picture theatre for one day's receipts.

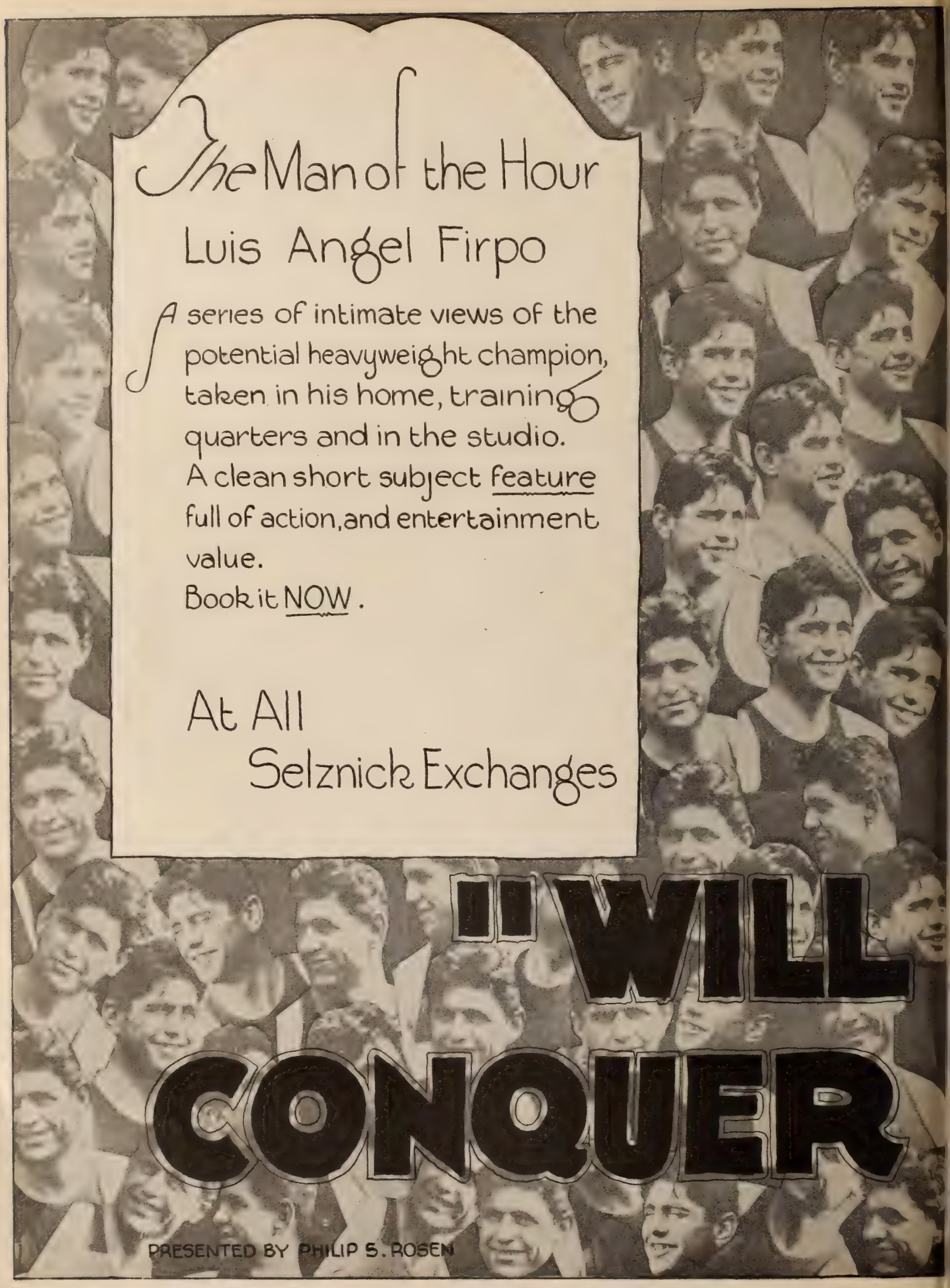
LOUELLA O. PARSONS
IN THE MORNING TELEGRAPH

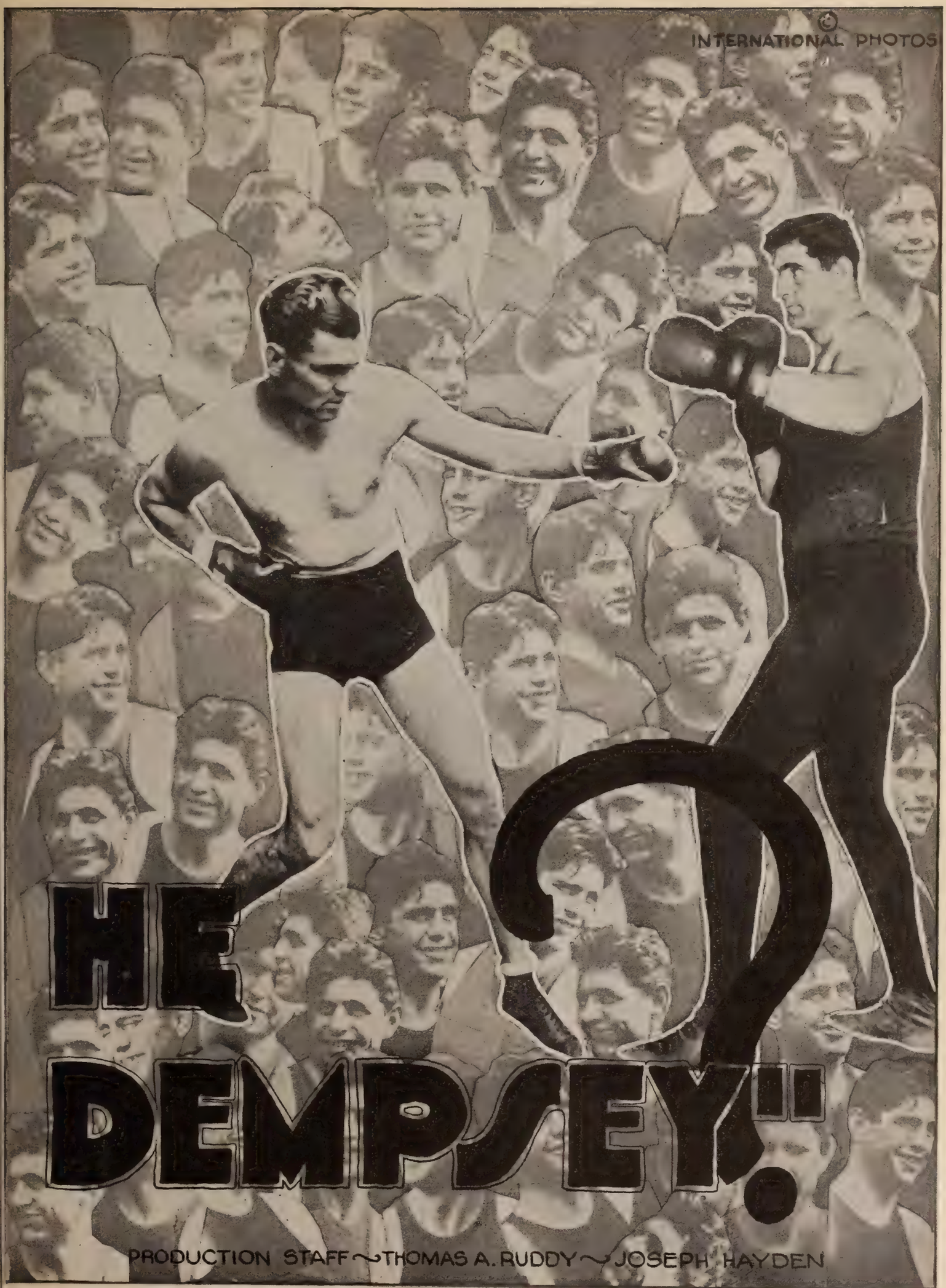
At 12:30 P. M. (*note the clock*) the crowds stormed the Capitol. Extra police had to be called by 1 P. M. Robert E. Sherwood, the critic of the N. Y. Herald wrote on Monday *"we shall review 'Souls for Sale' as soon as we succeed in finding a seat."*

Soon—IF WINTER COMES

The most striking characterization since "The Miracle Man"
William Fox presents
JOHN GILBERT
As the Man of Mystery in—
The MADNESS of YOUTH
Brilliantly Supported by a Cast of Notable Players
FOX
INDEPENDENCE & STRENGTH
Story by GEORGE F. WORTS
Scenario by JOSEPH FRANKLIN POLAND
Directed by JEROME STORM
FOX FILM CORPORATION

Soon—IF WINTER COMES


The Man of the Hour
Luis Angel Firpo
A series of intimate views of the potential heavyweight champion, taken in his home, training quarters and in the studio.
A clean short subject feature full of action, and entertainment value.
Book it NOW.
At All
Selznick Exchanges
I WILL
CONQUER
PRESENTED BY PHILIP S. ROSEN


© INTERNATIONAL PHOTOS
HE DEMPSEY!!
PRODUCTION STAFF ~ THOMAS A. RUDDY ~ JOSEPH HAYDEN

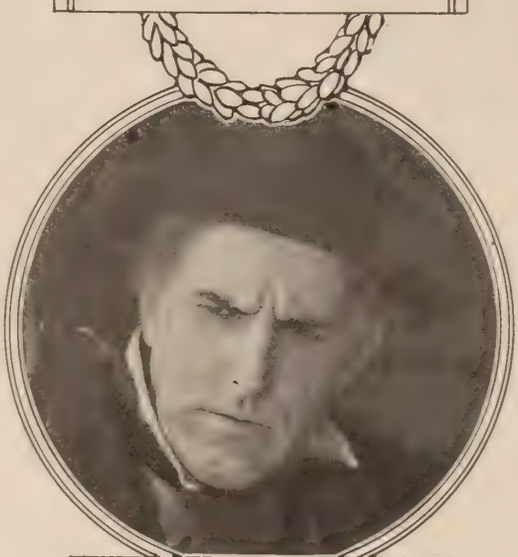
A Box Office Cast-

DOROTHY MACKAILL

WYNDHAM STANDING

J. BARNEY SHERRY

A Box Office Cast. That's how the reviewers put it and box office performance is backing up their claim. Check them over: Wyndham Standing, Dorothy Mackaill, J. Barney Sherry, Gustav von Seyffertitz. In the less important parts, Katherine Kingsley, Louis Pierce, Arthur Dewey, Nellie Parker-Spaulding, Arthur Cadwell, Jr., and Martin Kinney. The entertainment value of the production reflects the perfection of each player in his or her part.



GUSTAV VON SEYFFERTITZ

An entertaining, interest-holding drama of a man who fought his way to success with his own hand stacked against him. Comedy that brings hearty laughs and action that has the excitement they want. Set in the Kentucky mountains, with wild exteriors which intensify the thrills and beautiful shots in harmony with the romance. Produced by the Syracuse Motion Picture Company. Directed by Hamilton Smith from the story by Charles Mackay and photographed by Arthur Cadwell.

"The Inner Man"

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

MRS. WALLACE REID

announces that world distribution rights to her great picture exposing the drug menace—

HUMAN WRECKAGE

will be awarded to the distributing agency offering the largest guarantee.

This stupendous production will be ready for prerelease about June 1.

No picture ever produced has received during production such a volume of publicity as "Human Wreckage."

No picture ever produced has been so well "sold" in advance to the public and the trade.

The world awaits "Human Wreckage."

Propositions for distribution must be submitted before April 24 to

MRS WALLACE REID
Hollywood California

in it's 3rd

at the and smashing

Following the visit made to "Down to the Sea in Ships" by the officers and crew of the French cruiser "Regulus," Captain Aubert, of the French liner "Rochhambeau," visited the Cameo Theatre. Here is what he thinks of the greatest sea picture ever produced.

TRANSLATION

On board S. S. ROCHAMBEAU

March 26th 1923

Dear Sir:

Accepting your kind invitation, I had the pleasure, last night, accompanied by my purser, of seeing at the Cameo Theatre, your film of the whale fishers, "Down to the Sea in Ships," about which you told me.

Beside the plot, which is very interesting and well documented, relative to the early day Quakers in America, the Cameo Theatre has given us the most marvellous reproduction of marine scenes.

These scenes, one after the other, full of the intense poetry of the sea and the thrilling spectacle of the struggle for life of the whalesmen, have filled me with admiration.

Every scene, every attitude on board the whaler is scrupulously staged and realistically true. No marine detail, no technical arrangement is false or fantastic, and it is felt that the most intelligent direction has presided over the making of this film.

I thank you again for your kind invitation, and I ask you to convey to the manager of the [illegible] my sincere thanks for his obliging [illegible] and for the agreeable evening which we

Believe me, dear sir,

Yours very truly,

MARIUS AUBERT

Commander of the S. S. ROCHAMBEAU.

One of the fleet of motors used for engagement at the Pershing Theatre, St. Louis.

ELMER CLIFTON'S "DOWN TO THE

It's a HODKINSON PICTURE

Big Month

CAMEO THEATRE New York City Box-Office records everywhere!

TOM MOORE'S RIALTO THEATRE, Washington, D. C., with seating capacity of 1800, played to 29,000 admissions in seven days.

STATE THEATRE, Pittsburgh, with seating capacity of 740, played to 17,256 admissions in six days.

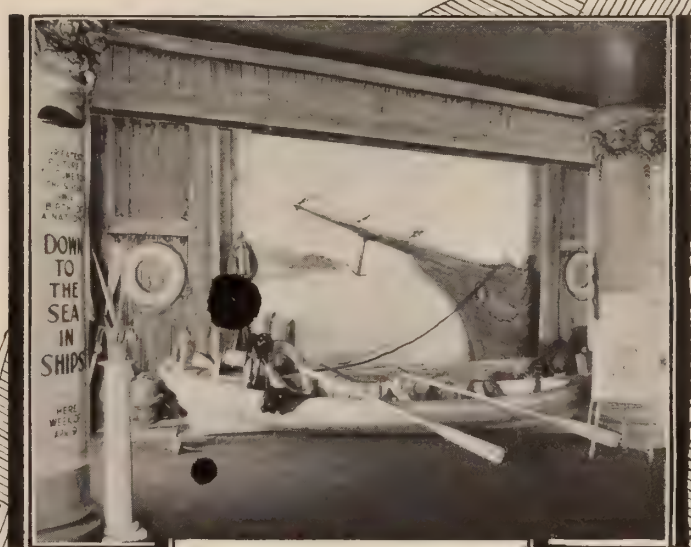
CAMEO THEATRE, New York City, with seating capacity of 539, played to 90,000 admissions in seven weeks and is showing to big houses in its eighth week.

ALHAMBRA THEATRE, Toledo, O., with seating capacity of 800, played to 4,139 people on its opening day, smashing every existing record.

CIRCLE THEATRE, Cleveland, O., with a seating capacity of about 1,300, played to 4,327 admissions on its opening day.

PALACE THEATRE, Lawrence, Mass., broke all house records for first two days.

Every day brings telegrams telling of new records which this unusual story of the sea is making in all sections of the country.



How the Hippodrome, Cleveland, dressed its lobby for the showing.

The powerful, business getting lobby display used by the State Theatre, Pittsburgh.

SEA IN SHIPS

It's a HODKINSON PICTURE

ETHEL CLAYTON

NOW PLEASING CAPACITY HOUSES

Everywhere in the land this sparkling gem of photodramatic art is leaving a trail of pleased patrons and crowded theatres. Lavishly rich in dramatic appeal, it is drawing to motion picture theatres the millions of people that only a real QUALITY picture can draw. Booked by all of the finest theatres, it is being

ACCLAIMED BY AMERICA'S MOST CRITICAL AUDIENCES

as a picture fully deserving of the highest possible praise. To the showman with his eye on the greatest pleasure of his patrons as well as on the activity of his box-office this means that "CAN A WOMAN LOVE TWICE" is a proposition he cannot afford to overlook—a proposition that's an opportunity for YOU.

BOOK IT— NOW!

"CAN A WOMAN LOVE TWICE"

Presented by
P. A. Powers

Directed by
James W. Horne

Story by
Wyndham Gittens

DISTRIBUTED BY

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26-27 D'Arblay Street, Wardour St., ndon, W. I., England

An Ince Punch in every Inch

Thomas H. Ince
presents

"Scars of Jealousy"

A powerful drama with an exceptional cast including
FRANK KEENAN · EDWARD BURNS · LLOYD HUGHES
and **MARGUERITE DeLaMOTTE**

By Anthony H. Rudd. Directed by Lambert Hillyer under the personal supervision of Thos. H. Ince.

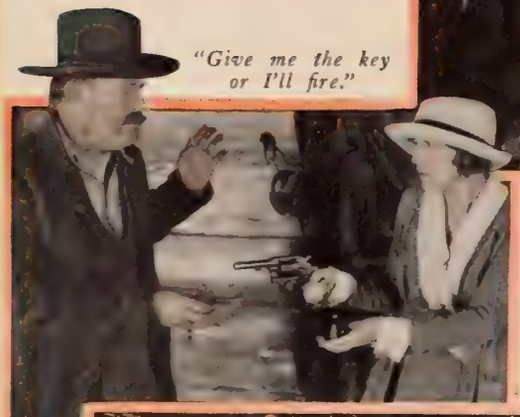
FIRST NATIONAL PICTURES

An Audience Picture if there ever was one!

"Get out of my house forever!"

"I would rather you were dead than a son of mine."

The blow in the dark



"Give me the key or I'll fire."

With aching heart she watched him go.

One Big Punch after another!

HERE is a picture made in the best Ince style, which means it is a sure fire box office winner.

There is everything in it to hold fascinated and spell bound any audiences. Thrill follows thrill, leading up to the smashing climaxes—a battle between revenue officers and mountaineers, a lynching party, and a forest fire so realistic you fairly smell the smoke and hear the crackle of the flames.

Here you have a romance with all the glamor of old Dixie with its proud and ancient aristocracy, and its rugged primitive mountaineers, carrying on their feudal battles from generation to generation. An atmosphere that appeals to all. And a cast to conjure with.

You know the sort of pictures Thomas H. Ince has been producing—"Hail the Woman", "Skin Deep", "The Hottentot". This is just such another winner.

Distributed by Associated First National Pictures, Inc.

Thos. H. Ince presents

"Scars of Jealousy"

Has Everything That Goes For a Sure-Fire Box Office Number and Then Some

David Smith Prod.
"MASTERS OF MEN"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Morgan Robertson
SCENARIO BY .....C. Graham Baker
CAMERAMAN ..... Steve Smith, Jr.
AS A WHOLE.....Fine live entertainment with punch in its action, sure-fire patriotic atmosphere and all that goes for a good picture
STORY.....A romance of the Spanish War period with action, thrills and plenty of genuine audience appeal
DIRECTION.....Splendid; succeeds in making story realistic and atmosphere is great; development very good
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....Cullen Landis at his best in role that he handles in fine style; Alice Calhoun and Wanda Hawley attractive maids of '98 and Earle Williams suitable; others all good types
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... First rate
CHARACTER OF STORY.....A character development showing the rise of an American lad from boyhood to manhood
LENGTH OF PRODUCTION.....6,800 feet

Here is one with a genuine wallop for American audiences and if the patriotic atmosphere in this doesn't send them out with their blood tingling and their fervor for the stars and stripes increased a hundred fold, then the guess is all wrong. "Masters of Men," David Smith's production of Morgan Robertson's novel, is an out and out American picture for Americans and it contains an unlimited supply of real audience appeal—the sort that starts them talking about the picture and brings others in.

Much of the credit for the success of the picture belongs to Director Smith for the very worth while and capable way in which he has handled the material and to C. Graham Baker, who prepared the scenario. Added to this there is the splendid performance of Cullen Landis in the role of a sailor of the U. S. Navy, as well as a uniformly well suited and capable cast.

To start with, Morgan Robertson's novel contains splendid material for the screen and in retaining the author's method of development, Baker has gotten the most out of it and Director Smith has been able to tell the story smoothly, consistently and cover the ground in much less footage than he might were he to proceed in the usual fashion. This chapter style of telling the story is wholly pleasing and satisfying and eliminates considerable unnecessary detail. And at the same time the sequences dove-tail nicely and there are no gaps in the continuity.

The first two chapters are concerned with the early boyhood of the hero and his subsequent entrance into the Navy followed by the entrance of the United States into war with Spain. This leads up to some mighty fine business and includes a variety of thrills and action with sure-fire punch. It all registers and is flavored with such definite patriotic atmosphere that it is even more impressive than ordinarily. It is distinctly the treatment given the story and the wealth of realism and excellent detail that makes the piece absorbing. For a climax you have the destruction of the famous battleship Maine and the fight in Santiago Harbor.

Cullen Landis works like a real trooper and his portrayal in this is easily one of the best things he has ever done. They are going to get a real thrill out of his many scraps. Alice Calhoun and Wanda Hawley are both charming in their '98 costumes. Picture patrons all over will "love" the romance of Alice Calhoun and Landis, and Wanda Hawley and Earle Williams. Director Smith had fine cooperation from the whole company.

Story: Dick Halpin is accused of theft by the brother of Mabel Arthur, whom he loves. To save Mabel from humiliation Dick accepts the blame, runs away and joins the U. S. Navy. It isn't until Dick and his lieutenant, Breen, have been shanghaied aboard a sailing vessel, that Dick learns Mabel knows the truth, but before there can be a reconciliation Dick and Breen return to their ship and are pitched into active service at Santiago Harbor. Dick is transferred to work under young Arthur, now an ensign, and is with him when he dies. After it is all over Dick and Breen return to the home town, Dick to claim Mabel, and Breen to claim Bessie, Mabel's chum.

Better Get Your Order In and Then Get to Work On It

Box Office Analysis for the Exhibitor

Vitagraph's latest production looks like a sure thing for the box office. It has all the requisites of a box office attraction and they are all fully satisfying from an audience viewpoint. "Masters of Men" has been done in a big way and should do a big business. You can safely make promises for it and rest assured your crowd will vote it a winner, unless, of course, you happen to be catering to a foreign clientele. In that case they may not be carried away with the spirit of enthusiasm that the picture is almost certain to create with American audiences.

There is a trailer available which you would do well to secure and use well in advance of the showing. Be sure and tell them of the historic episode and of the blowing up of the battleship Maine. There will be those of your patrons to whom the incident will still be current history and they'll be especially interested. Tell them about the excellent work of Cullen Landis, of the action and thrills. The picture really deserves your best exploitation efforts with the receipts proving it well worth your while. You have something to talk about. Do it.

NOW WORKING for your THEATRE

A word to the man who never sleeps!

Working while you sleep? We won't say that, for the live exhibitor never sleeps —not on his job. And this is only for the live boys.

But First National has inaugurated a national advertising campaign in the Saturday Evening Post that will work for YOU—by the night lamp—kerosene, gas and electricity, in practically every home in America.

And this is not the usual advertising campaign. We have hit on something unique—distinctive. Story ads. That's the thing. They'll read them like any other story in the Post. And to write these story ads we have engaged a popular fiction writer, a man whose stories appear regularly in the popular magazines. He knows how to write—how to stir up interest.

Look over the reproduction of the first advertisement which appeared in the issue of April 7, and see for yourself. It will create a demand at your box office.

And these ads are appearing in every other issue—one every two weeks of the year.

MORE—We are tying up these advertisements and your theatre with the pictures when you show them. We are making one sheet reproductions of all these ads, so you can post them in your lobby.

FREE—Yes, we are giving the one sheets away free. Don't fail to ask for them at your First National exchange.

That's not all. We are supplementing this with regular advertising monthly in all of the most popular fan magazines.

This is building Box Office business for First National pictures—and building patronage for YOU.

The Most Persistent and Consisten

Reproduction of style of full page advertisements appearing every two weeks in the Saturday Evening Post

THE SATURDAY EVENING POST

Inquiries re players and directors which your theatre manager can't answer, will be answered by John Lincoln, 6 W. 48th Street, New York City

News of First National Pictures

An Advertisement from Associated First National Pictures, Inc.

The purpose of this nation-wide cooperative organization of theatre-owners is to foster independent production, develop new talent and elevate the standards and art of the screen.

LISTENING IN as the crowd emerges from a New York movie. The picture was "Mighty Like a Rose." But the title is not matter, the chatter remains the same.

"That director knew what he was doing. Did you notice how ——?"

"Didn't she?" Came from the ladies. "Can't imagine having a child like him? That one seem where he——"

Stars—director—story. We think of pictures not in terms of trademarks, but of people—because pictures are people. And motion picture brands must be judged by the human company they keep. Hence this fortnightly page will tell about the folk who make up appear in First National Pictures, because the big important factor is the man or woman whose artistic endeavors the screen reflects.

Still further to acquaint picture-goers with their entertainers' activities, this page will be reproduced large-size for exhibition in the lobbies of several thousand theatres which present First National Pictures. Something to read while you wait for a seat.

The law of the island—every woman must choose a husband within a twenty-four hour—

"THE ISLE OF LOST SHIPS"

Maurice Tourneur pictures strange drama, stranger thrill in the Sargasso Sea—from which ships seldom return

GALLEONS, DERELICTS, once-proud clippers, stately liners, caught in the grip of the weird Sargasso Sea through centuries and wedged by seaweed into an island of lost ships. A colony of men and only two women inhabit it, a rabble ruled by a giant with the right of might. Escape is impossible. Each new wreck adds castaways, desperate men—sometimes a woman, and she, by community law, must marry within one day—choosing her husband from the mob. The man she takes must defend her against all comers.

To this island drift a millionaire's daughter, a New York detective and his prisoner, an ex-naval officer charged with murder—sole survivors of a wreck. And although the girl would give a million for release, she must choose her mate from these men who offer. Two want her—the brute who rules and the man accused of murder.

Director Maurice Tourneur tackled a big job in filming this story of Captain Crittenden Marryat's. Not only was there drama of the strongest kind, but also the unprecedented locale of the Sargasso Sea with its waste world of stagnant weed, its submarine monsters, the hundreds of ships it never lets go. A sailor's myth some call the Sargasso Sea; yet the atlas shows it at the Gulf of Mexico's very door. Thus Tourneur has depicted both island and people, in scenes that come as some new, almost incredible wonder.

With Anna Q. Nilsson, Milton Sills, Frank Campeau and Walter Long in the cast and produced at M. C. Levee's vast United Studios at Hollywood, "The Isle of Lost Ships" will be discovered as that rarest of jewels—a photoplay the like of which has never been seen.

Yo-ho, me hearties! Bend a sail!

* * *

"THE GIRL of the Golden West" has joined the movies. The David Belasco success is being directed by Edwin Carewe, with J. Warren Kerrigan, Russell Simpson and Sylvia Breamer in the cast. Production is under way in Sonora, California, the story's actual locale, although disguised as Manzanita on the stage.

"Slander the Woman"

HOW MUCH does the divorce court leave a woman? How much can it leave her when the merest mention of her name in court means notoriety outside? The part she played may have been exemplary, her social position assured through her own worth. So much the worse for her—so much the better for those who would slander the woman.

Surely a promising theme for Allen Holubar's new drama, starring Dorothy Phillips and written by Jeffrey Deprend. The girl, unjustly involved in a divorce scandal, denounces the trial judge and, unable to endure the aftermath, hides herself in the Canadian snows, where Fate also drives her tra-

ducer. Things happen! Suddenly! Producer Holubar, living up to his "thrill-director's" reputation, has gone to extraordinary lengths for drama here; and since the supporting cast includes George Siegmann, Rosemary Theby, Brinsley Shaw and little Richard Headrick, the woman appears to have been slandered in good company.

"Humoresque" Director Has New Job

Frank Borzage

THE FLAGS are out to welcome another big director to First National. Frank Borzage, who made "Humoresque," will do a series of specials, with Arthur Lacoby as producer, starting with Tristram Tupper's "Tenwhiffler," another "Humoresque-stage" human-interest story. Announce Frank's name—BOR-ZOGGY—when you tell your friends.

Young Makes "Wandering Daughters"

James Young

ANOTHER director "reels his own." James Young, who directed "The Masquerader," is bossing himself around the studio these days as an independent producer, working on Dana Burnett's story, "Wandering Daughters." A record for consistently excellent work over a period of years wins Mr. Young his new honors. His personal production plans will be interrupted after it is reported, he will return temporarily to Richard Walton Tully to direct "Trilby."

Continental Beauty for "Trilby"

A TRILBY to thrill Ame—Andrée Lafayette, Continental star engaged by Richard Walton Tully for his production of "Trilby." We are promised glimpses of the real Montmartre in exteriors Tully shot in Paris, but the art directors insist that when Mlle. Lafayette saw the Latin Quarter they built at the Hollywood studios she burst out in tears! and "Mon Homme."

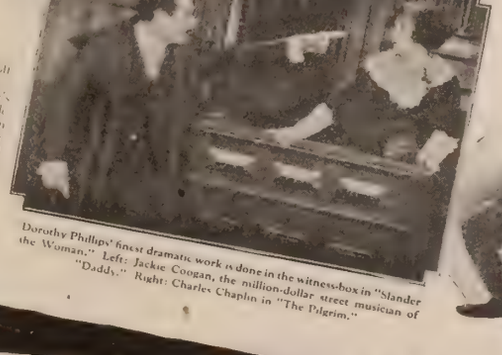
Jackie Coogan Joins Circus

C'MON, SKINNY! Jackie Coogan, side-show freaks, circus champs, jumping horses, high-wire heroines, all in one picture! It's Coogan's "Toby Tyler, or Ten Weeks with a Circus." Acts from Ringling, Sells-Floto and other tent shows hibernating in Los Angeles performed under the big top at the studios. Thousands trooped there to fill the tents. They were really extras, men, women, children, but they paid for the privilege in lumpy old clothes and tins of milk, which Jackie turned over to the Near East Relief Committee for distribution in Armenia. Batteries of cameras and applauding spectators from 10 a. m. till late at night. Jackie did the barehack riding stunts, the story called for. The soldiers in Armenia got new scenes as would make Barnum "Toby Tyler" the Greatest Show on Earth. This follows Jackie's repertoire. Meanwhile Oliver Twist" earns special halt holidays for thousands of school-kids—and whoops of gratitude for Jackie.

—John Lincoln

Jack London's "White Fang"

DOGSTAR STRONGHEART, a sled pack and a hundred huskies supply and supply the leads in Jack London's "White Fang," which Laurence Trimble and Jane Murfin have been filming in Alberta all winter. Further good news for fans who thrilled over "Silent Call" and "Brawn of the North": Trimble says these two were only intended as rehearsals for "White Fang." And all they were merely rehearsals! Incidentally, you'll see Canada's grand pets dog teams in the 100-mile championship run on Lake Winnewanka.



Dorothy Phillips' finest dramatic work is done in the witness-box in "Slander the Woman." Left: Jackie Coogan, the million-dollar street musician of "Daddy." Right: Charles Chaplin in "The Pilgrim."

FIRST NATIONAL PICTURES

Advertising Campaign Inaugurated

Says the wise old owl—

Who-o-o-o-o
Knows where are my "Wandering Daughters"

A morning paper in one of our big cities reported an automobile accident in which two girls were injured.

That same morning 186 mothers telephoned the police to learn if these girls were theirs. Why did these mothers not know where their daughters were?

A picture with the problem of the hour

"WANDERING DAUGHTERS"

a James Young Production

Presented by SAM E. RORK; adapted from the story by Dana Burnet; directed by James Young

A First National Picture

FIRST NATIONAL PICTURES

Motion Picture News

All Dressed Up

EVERYONE will want to read the article in this issue by Jerome Lachenbruch, our able correspondent in Berlin, in which Adolph Zukor takes off the gloves and deals with American pictures.

Mr. Zukor, who has been watching audiences in Germany, France, Italy, Austria and most of the rest of Europe, sums pictures up in one word: *mechanical.*

The mechanism of the American film is very high; the art is comparatively low. So the mechanism stands out—everywhere.

And Mr. Lachenbruch confirms. The European audience today, susceptible to the mechanical effects, says: "Very interesting as far as it goes. But why not give us life as it really is?"

And the stock answer, of course, is: "We can't depict real life. The censors won't let us."

But that isn't always a true answer.

* * *

Art is, to a large degree, a product of sincerity.

And sincerity demands, also, intelligence, time and patience—lots of each.

American pictures today lack sincerity.

That's the trouble.

Find a sincere director and you'll find sincere pictures.

* * *

Don't think for a moment that we regard the public as highly intelligent; or that we are speaking from high-brow standards or from any standpoint other than a strictly commercial one.

We do regard the public as wanting its money's worth and as being able to distinguish between tinsel and real goods.

* * *

The average pretentious picture today reminds us of the phrase: "All dressed up and nowhere to go."

It is all dressed up—with a "catchem" title, presumptuous sub-titles, lavish sets, high-speed action, clever editing, wonderful effects, emotion getting tricks, etc., etc., but it isn't going anywhere—or getting anywhere.

And then we hear people raving about "Nanook," "Down to the Sea in Ships," "Hunting Big Game in Africa," "Driven," etc., and we *know* they want sincerity.

* * *

J. D. Williams is advertising, in this issue, for an exhibitor who is capable of serving as a producing and distributing executive. Universal has already engaged Eugene Roth in such a capacity.

Perhaps that is the answer. At least it is a mighty good one.

There's too much Hollywood in production; and too little of the towns and cities of this broad land—yes and of Europe and the world market.

Our ideas of production have always been to have a mighty good showman sit in on, at least, the preliminary conference.

The exhibitor is editing a lot of pictures today; but he does it by shoving them out in toto or with a ruthless pair of scissors at the last moment.

* * *

Which brings up the question of overlong features.

They are playing hob with programs today and the public is yelling about the elimination of their favorites—comedies, news, travel and cartoon subjects.

Naturally. Imagine a popular magazine filled with a serial!

We are giving some figures on the matter in our next issue—and some expressions from exhibitors.

But the best expression an exhibitor can give—to stop this very dangerous situation—is to value pictures and pay for them by their quality and not their length.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

CARL LAEMMLE has returned to New York from Universal City. Fred McConnell, serial sales manager, came East with him. The big chief of Universal pictures should feel highly proud of "The Abysmal Brute," adapted from a Jack London story and directed by Hobart Henley. A character study of the roped arena, saturated with local color and crisp incident and punctuated with real human touches, it comes to the screen as one of the best tales of the prize-ring ever visualized. Much of its success is due the director, but without the excellent interpretation of Reginald Denny, who possesses an adaptability for the title role, it might have missed some of its spark and vitality.

* * *

STILL another picture calls for encomiums. This is Vitagraph's "Masters of Men," a character study of adventure and romance during the late nineties when the Spanish-American war gripped the nation with excitement. Morgan Robertson, who fashioned this tale, was always a vigorous writer. And he has supplied the story with all the necessary essentials which hold and intrigue the imagination.

There is a fine patriotic flavor about the number which lends a great share of its appeals. Witness the bottling up of Cervera's fleet in Santiago harbor and the attempt to run the gauntlet of American ships. The climax is graphic and finely executed. Interpreted by a cast of players who are not only adaptable for their roles, but enact them with sincerity and feeling, the picture is certain to score as one of the better documents.

* * *

E. C. PATTERSON, sales manager of the Standard Film Laboratories, leaves New York for the coast this week after a two weeks' stay here. On his way East Mr. Patterson visited a number of exchange centers and reports a decided improvement in business conditions everywhere. Mr. Patterson, who has a keen knowledge of production matters, was at one time assistant to H. O. Davis when the latter was manager of Universal City.

* * *

WE must pay credit to Harold Lloyd for giving us one of the treats of the season in "Safety Last," a picture crammed full of rich comedy and thrills, the elements so perfectly balanced that it is difficult to tell just where the humor gives way to excitement. Lloyd is making consistently good pictures. He seems to be one of those rare individuals who does not believe in doing anything unless it can be done perfectly. "Safety Last" carries him to further heights—heights where he is standing in a secluded spot by himself—if you get what we mean—heights, dizzy heights too, where the spectator with faint heart must of necessity bow his head.

As someone audibly remarked in the Strand the other night: "You can't hear the orchestra because of the shrieking women—just as if they were on a Coney roller coaster and were taking a huge dip as the car hits the incline." This is a good description of the effect this picture has upon the audience. It has them laughing one minute and gasping the next. One watches the comedian scale the skyscraper who makes it so realistic that one dreads for the consequences if he loses his balance.

And here is further testimony of the excellence of the picture. We understand that it has broken the Strand record. Theatre records are broken so often by enthusiastic press agents that the "peepul" are accepting them with a grain of salt. In the case of "Safety Last," however, it is a sincere statement. There is enough solid entertainment packed away in its seven reels to make an exhibitor shout with joy. We predict broken records everywhere.

* * *

HUGO RIESENFELD and his Rialto orchestra which is augmented with several musicians from the Rivoli have taken a little flyer into vaudeville and from all reports are creating a riot of popularity. They are at the New York Palace for two weeks and have the best position on the bill. Not even Paul Whiteman and his band met with such an appreciation when they appeared several weeks ago. The maestro, whose Classical Jazz numbers have made his Rialto orchestra famous, sails for Europe on the 25th for six or seven weeks.

* * *

JUST as soon as Joe Schenck arrives from the Coast where he will go into conference with John Emerson and Anita Loos, the co-authors will embark on another European trip. The gifted partners have recently completed a French revolutionary story for Constance Talmadge.

* * *

A FEW excerpts from a Coast letter: "Universal, by the way, is looking up just now and planning big things. Tom Meighan wants to direct. Lee Dougherty is now with Universal. George Walsh has been signed by Mary Pickford to play opposite her. Raoul Walsh is going to direct the next Fairbanks picture."

Re the exodus from the East to the Coast: "All of them obtained work soon upon arriving. One of the boys worked his way out via the Panama Canal. They are coming every old way. A lad said the other night to me, when I expressed surprise at seeing him—'There's more coming on the next train—and behind them are caravans crossing the desert—and behind them are more walking through the Imperial Valley.' Hollywood Boulevard at night looks like Broadway with the familiar faces."

* * *

"THE room was banked heavily with flowers, etc." Edward Laemmle, nephew of Carl Laemmle and a director of serials for Universal, was married last Sunday to Peppi Heller at the Cooper Carlton Hotel, Chicago. The romance of this marriage is heightened by the fact that Carl Laemmle's first job was with the bride's father at Ichenhausen, Bavaria.

* * *

DEPARTURES from the Coast are Sol Lesser and Mike Gore, so they say To talk Shop and see the Shows along the Great White Way.

* * *

NAT G. ROTHSTEIN sends a postcard and a bulletin of his activities at French Lick Springs, Indiana, whither he repaired a week ago to practice up on his golf strokes for the forthcoming film tournament.

The card reads: "Wonderful golf, wonderful weather. Tell Gillette he would rave over the tough hill course here. Schnitzler and I taking turns at trimming each other. No!—we haven't busted 90 as yet."

The bulletin reads: Weather here—A A A 1, Golf course—IMMENSE, Hotel—WONDERFUL, Water—ROTTEN, Health—OH BOY. Scores first three rounds 36 holes each between Schnitzler and Rothstein—

1st round—Rothstein 3 down.
2nd round—Schnitzler 1 down.
3rd round—Schnitzler 5 down.

Nat is surely nifty with a Niblick.

* * *

FOLLOWING in father's footsteps seems to be the aim of Lawrence J. Kane, Yale senior, who is the younger son

of Arthur S. Kane, the Associated Exhibitors chieftain. The boy at New Haven was recently elected to the editorial staff of the Yale Daily News, a position much coveted in university circles. Placed in charge of the pictorial section he succeeded quickly through an executive ability unsurpassed by Dad, to raise its circulation from 1,000 to 10,000 in three weeks. Arthur S. Kane was a newspaper man before he went into pictures. . .

* * *

MR. and MRS. ERNEST SHIPMAN are the proud parents of a baby boy born recently. Weight, eight and one-half pounds. Name, Ernest, Jr. Mother and child are doing nobly, and daddy is walking on air. Congratulations.

* * *

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'N' HERE is our list of character actors who never step out of C-H-A-R-A-C-T-E-R. Theodore Roberts, George Fawcett, George Nichols (who has come along rapidly the past year), Lon Chaney, Russell Simpson, George Beban, Wallace Beery, Hobart Bosworth, Frank Campeau, George Cooper, Claude Gillingwater, Warner Oland, James Neill, Harry T. Morey, Tully Marshall, Ernest Torrence, Frank Losee, Ralph Lewis, Raymond Hatton, Frank Keenan, Charles Ogle, Jack Curtis, and Joseph J. Dowling. Many of these sterling actors do not have praises sung in their favor, yet they go on giving their best in picture after picture. In many instances they have saved the films from quickly entering the limbo of forgotten things.

'N' here is our list of character actresses who are always what they pretend to be—who never receive the plaudits which belong to YOUTH who is starred, but who are endowed with more gift at expression than most of the young stars whose pictures they support. Mary Alden, Vivia Ogden, Dale Fuller, Kate Bruce, Edith Yorke, Kathlyn Williams, Lydia Yeamans Titus, Kate Lester, Lillian Langdon, Lydia Knott, Aggie Herring, Julia Swayne Gordon, Vera Gordon, Maude George, Helen Jerome Eddy, Josephine Crowell, Edythe Chapman, Gertrude Claire, and Emily Fitzroy and Mary Carr.

These actresses are not so dominant in their roles as the actors mentioned above, principally because they are not called upon to express anything but subdued emotion. Yet the parts they portray are just as vital to a well balanced story of human frailties than the characters who embrace and fade out in a dying sunset. No star, with the possible exception of Chaplin and perhaps, Negri, is stronger than his or her supporting cast. And no picture is greater than its story.

* * *

AL'S here. We are paging Mr. Lichtman, who returned last Friday on the Aquitania from Europe where he has spent the last six weeks traveling between the principal cities of the continent arranging a distributing system for Preferred Pictures. Lichtman's return was made a little earlier than scheduled in order to reach New York before B. P. Schulberg, his partner, who is temporarily in the East, returned to Los Angeles. The three musketeers are in conference at this writing—Lichtman, Schulberg and Bachmann.

* * *

LEM STEWART, who has been identified as director of exploitation of Southern Enterprises with headquarters at Atlanta, has been transferred to New York. He may be found with Harold B. Franklin in the exploitation department of Famous Players.

THE many friends of Earl Gulick in and out of the Hotel Astor, the Piccadilly, the Ritz, Delmonico's, Sherry's, the Claridge, the Ambassador, are offering felicitations these days, the reason being his recent marriage. His bride is Ethel Agatha Duggan, the daughter of Dr. Homan Valentine Duggan, and the wedding took place April the fourth. Mr. and Mrs. Gulick will be at home after the twentieth of this month. The NEWS offers its blessings for a long and happy union.

* * *

THE NATIONAL BOARD OF REVIEW, in convention assembled, awarded the asterisks this current week to Metro's "African Big Game Hunt," Educational's "While the Pot Boils," and Paramount's "Prodigal Daughters." Fair enough.

* * *

METRO'S "Peg O' My Heart" should go like a house afire in deah ol' Lunnon. It was in the British capital that Laurette Taylor was placed on a high pedestal (figuratively speaking)—an honor which has never been awarded any other American player—because of her exceptional rendition of the lovable Peg in the stage version of the study.

* * *

TIME hasn't caught up with itself in Paris. They are showing Pauline Frederick in "Madame X" in the city on the Seine. Can it be that they haven't seen Broncho Billie's comedies over there? What about John Bunny and Mary Fuller?

* * *

WELL! well!. Here is H. M. Horkheimer back in the game. He has repurchased his old Balboa studios at Long Beach, Calif., and announces plans that call for employment of more than a thousand people at the plant. 'Tis said that H. M. has completed arrangements for six productions upon which work will start just as soon as things are put in order at the studio.

* * *

LOIS WILSON'S younger sister, Constance, has shown such aptitude for the camera that she has been lifted from extra parts to the role of leading woman.

* * *

WELL, the terrible suspense is over. Warner Brothers' float has arrived safely in Los Angeles, taking nearly as long as the covered wagons in '48. That's good publicity for you!

* * *

JAMES KIRKWOOD is no longer appearing in "The Fool," one of the dramatic successes of the season on Broadway. The call of the camera urged him to leave the footlights severely alone and so we find him back on the Coast where he is slated to play the lead with Mrs. Wallace Reid in "Human Wreckage," the propaganda drama based upon the evils of dope. Kirkwood will shortly begin work on a long term contract with Goldwyn.

* * *

MAURICE BARBER, secretary of the Cinema Finance Corporation of Los Angeles, is in New York. He reports his concern as doing a financing business of over a million dollars with additional applications from responsible sources for at least half that amount.

* * *

J. D. WILLIAMS is away again for a week's trip interviewing exhibitors.

Minnesota Convention Is Success

Exhibitors Raise $7,500 to Finance Work; Steffes' Talk Warmly Received

"WE are here to talk business and get right down to brass tacks," were the opening words of President Al. Steffes' annual address at the convention of the Motion Picture Owners of Minnesota, held at the West Hotel, Minneapolis, on April 10, 11, and 12, and these words typify the successful and business-like meeting.

The convention was marked by two outstanding features, the enthusiastic applause at every mention of Al. Steffes as candidate for the national presidency and the placing of the state organization on a sound, financial basis, exhibitors present putting seven thousand five hundred dollars in checks and negotiable notes into the treasury with a liklihood of the amount reaching ten thousand by the end of the week.

President Steffes in his address attacked the music tax and declared only two courses were open to submit or secure its repeal and charged that if the proper effort had been put forth during the last session of Congress we would now be relieved of this burden. He also declared that the bill to repeal the tax on admissions up to twenty-five cents was not given proper support and offered a plan for securing its passage.

He detailed his work as a member of the uniform contract committee and his success in securing reductions in certain film rentals for Minnesota exhibitors and told of going to see Will Hays in New York only after consulting with his executive committee. He denounced as propaganda the statements that he had become too friendly with Will Hays and distributor executives and told of his efforts to get in touch with Sydney Cohen during his New York visit on Minnesota exhibitors' business.

"It seems utterly impossible for a man to be active in exhibitor affairs and have the courage of his own convictions without being accused of being subsidized by producers. If there is a man in the United States who has fought the producers and distributors harder than I have bring him forth." Mr. Steffes later said, "I am sold on the idea and firmly sold that more good can be accomplished by a round table conference than by shooting bulletins and propaganda throughout the country. The time has come when your leaders must do constructive things instead of tearing down.

"It is a moral certainty Will Hays is not going to get any concessions out of me to harm exhibitors and on the other hand it may be possible to get some out of him that may benefit the exhibitors and still not jeopardize the producers to a point where they will be forced out of business."

He attacked high cost of production and exorbitant salaries paid stars who mean little to exhibitors and called for action to mitigate these evils and impress on producers who do not realize it that box offices are carrying as big a burden as they can stand up under. He deplored the constant threat made to distributors that exhibitors themselves are forming an association for the express purpose of putting them out of business and urged more constructive methods and stronger organization to get reduced film rentals which must be secured.

Al. Pramer, of Nebraska, attended the convention as the personal representative of President Cohen and praised the accomplishments of the Minnesota Association under Steffes' presidency. He promised a free and open convention at Chicago and urged a large attendance. W. D. Burford was to explain the exhibitors' distributing organization on the last day of the meeting.

At the Wednesday session organizer H. M. Richey of Michigan explained the Michigan plan for financing the national organization and made a plea for better organization of state associations following the methods which have developed his association to the high point of efficiency it enjoys. His fine address enthused the members and Joe Friedman followed it with a hard-headed business talk which loosed the purse strings of the members to the tune of $7,500. Richey on behalf of Michigan gave Minnesota a week of his time free and it was decided to secure a competent paid secretary to carry out organization work and lift some of the burden from the president's shoulders. Plans for further financing of the association were also outlined for adoption later on.

The subscription list was started by J. B. Clinton of Duluth who returned to membership after two years absence and buried the hatchet with a $600 contribution and pledge of hearty support.

Governor J. O. Preus addressed the meeting on insurance and Mayor Leach greeted the members on behalf of the city.

An unusual and enjoyable event was the ham and egg breakfast with J. F. Cubberley as host and which was attended by 152 exhibitors, the largest number ever seen together at eight-thirty in the morning.

Uniform contracts, distributing proposition, clean films, shortening of features, lowering film rentals and resolutions to be sent to Will Hays as well as the election of officers were to be disposed of on the closing day of the convention.

Leading Theatre Architect Writes NEWS Section

THOMAS W. LAMB, well known theatre architect, has prepared a special section on theatre construction, which appears in this issue of MOTION PICTURE NEWS. Some of the representative theatres which Mr. Lamb has designed include the following:

New York City—Capitol, Loew's State, Rialto, Rivoli, Strand, Keith's 81st St., Keith's Riverside, Loew's Orpheum, Loew's Ave. B., Loew's 83rd St., Loew's Victoria, Fox's Riviera, Fox's Audubon, Cort, Eltinge, Lafayette, Regent, Bim's Standard, Cohan & Harris, Royal, Crotona, Brownsville.

Brooklyn, N. Y.—Albee, Loew's Metropolitan, Loew's Gates, Loew's Astoria, Strand.

Syracuse, N. Y.—Keith's Strand; Asbury Park, N. J.—St. James; Boston, Mass.—Colonial, State, Orpheum, Fenway; Cleveland, Ohio.—Park, Loew's State, Ohio, Consultant on Stillman; Hagerstown, Pa.—Hagerstown; Germantown, Pa.—Germantown; Worcester, Mass.—Strand; Troy, N. Y.—Strand; Albany, N. Y.—Strand; Kansas City, Mo.—Loew's Garden; Memphis, Tenn.—Loew's State & Palace; Nashville, Tenn.—Loew's Nashville; Knoxville, Tenn.—Loew's Knoxville; Chicago, Ill.—New McVickers; Atlanta, Ga.—Loew's Grand. Canada—Ottawa.—Loew's Ottawa; Windsor—Loew's Windsor; London—Loew's London; Winnipeg—Famout Players Capitol; Montreal.—Famous Players Capitol, Loew's; Hamilton.—Pantages; Toronto.—Pantages, Regent, Loew's Yonge St., Uptown; Calgary.—Famous Players Capitol; Regina.—Famous Players Capitol; Vancouver.—Famous Players Capitol.

Bill for Repeal of Censorship in N. Y. Is Doomed to Die in Committee

THE Ways and Means Committee of the Assembly, in New York State, has definitely decided not to report out the Walker bill, calling for the repeal of motion picture censorship in the Empire State. According to a definite decision, made by Republican leaders of the Assembly, the bill is to die in committee. Joseph A. McGinnies, chairman of the committee, in discussing the situation, said: "There is no disposition on the part of any member to report the bill out. There has been no discussion of the measure in any of the weekly conferences of the Republican members of the Assembly. Unless there is a motion to report out the bill, it will remain exactly where it is."

This statement is important in view of the fact that the present session of the legislature has only three weeks to run. There is little likelihood of any action being taken in the Assembly.

The one or two other bills of interest to the industry appear to be dormant. This is particularly desirable of the bill which would impose a six per cent. tax on the gross receipts of motion picture theatres and many other forms of amusement. Regardless of politics, this bill is generally conceded as being too drastic and inclined to present a tax which would force many a motion picture theatre out of business. Both Charles L. O'Reilly, and Samuel I. Berman, of the state association of exhibitors, are closely following this and other bills, and are in hopes to have them die in committee.

The bill relative to miniature machines has reached the order of third reading and may eventually pass. The bill is of little interest to the industry as a whole.

War Promised Unethical Film Salesmen

The St. Louis Film Salesmen's Club has promised to co-operate with the St. Louis Film Board of Trade in eliminating film salesmen guilty of unethical practices. "We don't believe we have any bad boys among us," Tom McKean, president of the club, told the exchange managers at last week's joint luncheon, "but if there are, we will certainly help you to drive them out of the business."

This is in accordance with the rider appended to the new uniform contract now effective between exhibitors and distributors of the M. P. P. and D. of America.

New Picture Epoch Likely as Dinner Result

Dignitaries Discuss Broader Viewpoints at Farewell to "Nanook" Producer

A NEW epoch in motion pictures which will have a profound influence in developing a broader American international viewpoint, is believed by a number of statesmen, diplomats, authors, publishers, dramatists and scientists to have been started at a dinner given at the Waldorf Tuesday night by the editor and publisher of Asia magazine for Robert J. Flaherty, F. R. G. S., who produced the film, "Nanook of the North," the realistic story of the Eskimo. Mr. Flaherty left Thursday for Savaii, in the Samoan group of islands in the Southern Pacific, where he will make for the Famous Players-Lasky Corporation a picture that will do for the South Sea Islanders what he did for the Eskimo in "Nanook."

More than one hundred leading representatives of international statesmanship and finance, newspaper and magazine, literature the arts, the theatre and motion pictures acclaimed Mr. Flaherty as the prophet of a new school of films.

Colonel Lloyd C. Griscom, president of the American Asiatic Association, former Minister to Japan and Persia and Ambassador to Italy and Brazil, presided. A group of representatives of those most keenly interested in the extension of American knowledge of foreign affairs joined in a statement which expresses the spirit of the undertaking. Among those who are backing this new undertaking are: John W. Davis, former Ambassador to Great Britain; Lloyd C. Griscom, Mrs. Willard D. Straight, Mrs. Gertrude Atherton, John H. Finlay, associate editor New York Times, and former Commissioner of Education of New York State; Mrs. Oliver Harriman, John Grier Hibben, president of Princeton University; Col. Edward M. House, Will Irwin, James G. McDonald, secretary of the Foreign Policy Association; Frank L. Polk, former Under-Secretary of State; Franklin D. Roosevelt, ex-Assistant Secretary of the Navy; Miss Lillian D. Wald, Jesse Lynch Williams, Louis D. Froelick, editor of "Asia;" Chester B. Van Tassel, publisher of "Asia;" Miss Ida M. Tarbell, Stephen P. Duggan, Director Institute of International Education; Otto H. Kahn, General Tasker H. Bliss, James Montgomery Flagg, William Jay Schieffelin, Miss Rachel Crothers, Henry L. Stoddard of the New York Evening Mail; Edwin R. Embree, secretary of the Rockefeller Foundation; Rev. Karl Reiland, Rector of St. George's Church; Walter Damrosch, Norman H. Davis, ex-Assistant Secretary of State.

This group expressed their belief that there is need in the country for a school of motion pictures telling the story of various races of the world from the realities of their daily lives, in such dramatic form that they will be equally popular with the present studio-made "feature" film and possibly more so.

Colonel Griscom, presiding, pointed to the national significance of the move and on the tremendous opportunity offered by the movies for broadening our national horizon. He described particularly the necessity for people who are leading the thought of the country to establish a connection with the men who are doing the work of developing the movies artistically.

Will H. Hays, President of the Motion Picture Producers' and Distributors' Association of America, said that his Association was pledged not only to see that the films that go abroad representing American life shall correctly represent America, but "to bring to America the true portrayal of the life of other nations. Every picture which accurately, sympathetically and with dramatic value portrays one people to other people is a successful World Peace Conference. To this extent the men who make such pictures are doing the work of statesmen."

Among the other speakers were: Robert T. Kane, production manager of Famous Players-Lasky; Louis D. Frolick, editor of the Asia Magazine; Dr. John H. Finely, associate editor of the New York Times; Dr. Osborn, of the American Museum. Telegrams and letters were read from Charles E. Hughes, Theodore Roosevelt, John W. Davis and Jesse L. Lasky.

Those present included:

Lloyd C. Griscom, president of the American Asiatic Association and former Ambassador to Japan; Dr. John H. Finley, former Commissioner of Education of New York; General J. G. Harbord, Mary Garrett Hay, president of the Women's City Club; Will H. Hays, Eugene J. Zukor, assistant to the president of the Famous Players-Lasky Corporation; Otto H. Kahn, Gilbert Miller, of Charles Frohman, Inc.; Charles R. Crane, former United States Minister to China; Mr. and Mrs. Courtlandt D. Barnes, Karl A. Bickel, president of the United Press Association; Bruce Bliven, C. T. Brainerd, Herbert Croly, of the New Republic; Rachel Crothers, Norman H. Davis, former Assistant Secretary of State; John Drew, Maximilian Foster, Herbert Adams Gibbons, Mr. and Mrs. Wallace Irwin, Waldemar Kaempffert, E. W. Kemble, Frederic G. Lee, Mr. and Mrs. Henry Fairfield Osborn, Rev. Dr. and Mrs. Karl A. Reiland, Edward Robinson, director of the Metropolitan Museum of Art; Tony Sarg, William Jay Schieffelin, Henry L. Stoddard, of the Evening Mail; Miss Ida M. Tarbell, Charles Hanson Towne, Louis Wiley, of the New York Times; Miss Lillian Wald, of the Henry Street Settlement; Maurice Wertheim, of the Theatre Guild; Mrs. Norman deR. Whitehouse, Miss Anna Bogue, L. W. Boynton, James W. Brown, of Editor and Publisher; Philip Marshall Brown, Professor of International Law at Princeton University; Roland Clark, explorer and writer; Maurice coster, vice-president of the International Western Electric Company; Mrs. W. Murray Crane, Edwin R. Embree, secretary of the Rockefeller Foundation; Miss Gertrude Emerson, associate editor of the Asia Magazine; Miss Alice B. Evans, secretary of the National Board for Better Films; Mrs. Robert J. Flaherty, David Flaherty, L. D. Froelick, editor of the Asia Magazine; Kenneth Goode, F. W. Hodge, William A. Johnston, of the MOTION PICTURE NEWS; Miss Marjorie Kinkead, Karl L. Kitchen, Harry Lindenberg, Malcolm S. Mackay, Charles Mayer, W. D. McGuire, executive secretary of the National Board of Review; Miss Christina Merriman, secretary of the Foreign Policy Association; W. B. Miller, secretary of the New York Federation of Churches; M. A. Oudin, vice-president of the International General Electric Company; Joseph R. Patterson, treasurer of the American Asiatic Association; Clarence A. Perry, associate director of the recreation department of the Russell Sage Foundation; Marshall H. Saville, of the Museum of the American Indian; Chester B. Van Tassel, publisher of Asia Magazine; Miss Elsie Weil, managing editor of the Asia Magazine; Robert E. Welsh, Moving Picture World; Joseph Dannenberg, Film Daily; George J. Zehrung, director of the Motion Picture Bureau of the International Committee of the Y. M. C. A.; John C. Flynn, Glendon Allvine, and Charles E. McCarthy.

First Nat'l Stockholders to Hold Annual Meeting

THE annual stockholders' meeting of Associated First National Pictures, Inc., will convene at the Ritz-Carlton Hotel, Atlantic City, N. J., Tuesday, April 17. Present indications are that nearly all of the First National executives and stockholders will be present at the sessions.

While no definite program has been announced, it is understood that detailed plans for the coming season will be considered and passed upon, including some new contracts with important producing organizations about to be closed. The present indications are that the program for the new year will be in excess of sixty pictures.

Shortly after the close of the meetings it is expected that First National will issue an announcement covering the product which will be offered to exhibitors during the coming year.

Naked Truth Committee Strips for Action

Everything indicates that the A. M. P. A. naked truth dinner to be given at the Biltmore Hotel on April 28th will be the most successful of the three annual events to date. With a seating capacity limited to 400 and applications for tickets coming in by the dozen daily, paraphrasing Walter Camp, the outlook is that every seat will be reserved at the time that the Prize Bloomer, the nature of which is being kept as a surprise, points the way to the dining hall.

The biggest crisis was passed last week when, at the regular Tuesday meeting of the dinner committee, all members who absented themselves from the meeting or who had failed to attend rehearsals regularly, were automatically dropped from the casts. Their places were speedily filled by capable volunteers, with the result that by midweek the rehearsals were proceeding with the precision and pep of a Broadway revue.

Lytell Named King for Raisin Fete

Bert Lytell has been elected King of the Fresno, California, Raisin Day celebration, which is scheduled for April 26. He will be accompanied to the Raisin City by Eddie Cline and all members of "The Meanest Man in the World" cast.

Loew Launches Thirty-House Circuit

Plan Contemplates Booking of Artists and Productions from Coast to Coast

FORMATION of a coast to coast circuit of picture theatres comprising twenty Loew controlled and ten affiliated houses for the booking of productions and artists is well under way, according to announcements this week from the offices of Loew's Incorporated.

Marcus Loew, on Wednesday, announced the proposed booking circuit as the newest of the Loew activities and selection of Walter F. Keefe as the general booking manager.

The venture will doubtless be operated as one of the Loew subsidiaries, although it is the outgrowth of recent conferences among the owners and managers of the high class or deluxe picture theatres throughout the country.

The offices of the new circuit are located in New York City, and are being fitted this week.

Mr. Loew's decision to systematically organize the booking and routing of feature artists and attractions and distinctive productions now required in his own and all other high class picture houses, was made after a study of the results in the San Francisco and Los Angeles theatres, which recently played a series of feature acts and elaborate productions.

The new circuit is composed of theatres in the larger cities. Announcement of the specific houses is withheld pending decision in several cities where there is more than one desirable affiliated house available. One of Loew's newest theatres probably will head the list of two New York and two Brooklyn houses.

E. A. Schiller, general representative, Loew's, Inc., and Walter Keefe recently completed separate investigation of the picture theatres in the larger cities in the country, and their reports of a universal demand on the part of picture theatre owners for artists of box office calibre and of a standard necessary to build up picture theatre programmes which now are demanded in the high price and high class houses, probably influenced Mr. Loew's decision for an immediate start on the formation of the circuit.

The aim of the new circuit is to do as a unit what Mr. Loew and other theatre owners have been attempting to do with their picture theatres toward the development of the "divertisement" part of their programme.

The lining up of desirable material for the houses already in hand is of first importance and Mr. Loew's intention in the matter of any affiliated house is that it be of suitable size and tone of management to conform to the very highest standard of present-day picture theatre entertainment, and that the houses be selected on this basis only and irrespective of their picture buying affiliation or ownership connections.

None of the houses comprising Loew Vaudeville Circuit are included in the tentative plan and the conduct of The Marcus Loew Booking Agency is not in any way affected by the picture theatre circuit.

It was stated at the Loew offices that the complete list of houses in the circuit will be announced upon the return from the Pacific Coast of Marcus Loew and E. A. Schiller, who start west in a few days. Their trip will include stops in several key cities where more than one desirable theatre is available for the new circuit.

Daylight Saving Doomed in St. Louis

Daylight Saving has very little chance of passing the Board of Aldermen in St. Louis this year, although considerable agitation in favor of the clock-change has been worked up by its proponents.

A poll of the incoming board reveals that but one man, Alderman Clinton B. Udell, of the Twenty-third Ward, is pledged to vote for a bill for Daylight Saving.

Radio Discontinues Sending Copyright Music

The Westinghouse Electric Company is the latest to encounter the tax of the American Society of Composers, Authors and Publishers. As a result of the tax imposed by the society, the electric company has discontinued sending out music from the WJZ station in Newark on which the copyright is owned or controlled by the society.

The action was taken last Tuesday when Westinghouse cancelled the broadcasting of the light opera, "Robin Hood." It was the result of the society notifying the broadcasters that they must pay license fees ranging from $200 to 5,000 a year.

Black Interests Again Deny Monopoly Charge

IN the last of the answers to be filed in response to the amended complaint of the Federal Trade Commission in its complaint against Famous Players and its associates, actual or supposed, Alfred S. Black and the Black New England Theatres, Inc., about the same ground is covered as in answers previously noted in these columns. Like the others, it "denies the allegation and defiies the allegator." The denials include the statement that Black is no longer connected with the New England Theatres corporation.

Ohio Sunday Opening Fight Again Waxes Hot

Although at one time the fight between the movie exhibitors of Findlay, Ohio, clerical associations and politicians, had appeared on the surface to be settled, it has again broken out more fiercely than ever.

In the early part of the squabble Mayor Rodabaugh of that city washed his hands of the affair, and it appeared that the five-year fight to exhibit cinema productions on Sunday had been won. The Mayor at the time declared that the city would entertain a "hands off" policy, and that clerical or other interests must, if they wished, pursue their efforts unaided by the city government.

Picture theatre owners assuming that the fight had been won opened on Sunday with the result that those of braver heart were arrested. Plans were then made by the exhibitors to enforce the Blue laws to the extreme on the following Sunday. The plan failed through lack of co-operation on the part of the exhibitors.

The result of this contemplated action on the part of the exhibitors gathered force among them with the result that on April 5, six of Findlay's business men were arrested and bound over to the grand jury on charges of unlawful operation of their stores on April 1, Sunday. Two others, against whom similar action was taken, failed to appear in court.

The affidavits were sworn out by representatives of the picture theatre owners of Findlay.

A meeting will be arranged between the warring factions in the Sunday closing controversy with the directors of the Chamber of Commerce of Findlay at an early date in an effort to settle the affair for all times.

Week Brings Many New Corporations

The past week brought the incorporation of motion picture companies in New York State showing the following directors and capitalization: 161st Street Amusement Corporation, $500, L. I. Fink, M. L. Elkin, Etta London, New York; Simmonds Pictures Corporation, $500, Joseph Simmonds, Rebecca Simmonds, Rose Rosenberg, New York; Edgar MacGregor, Inc., $25,000, E. J. MacGregor, O. W. MacGregor, S. R. Golding, New York City; Universal Electric Stage Lighting Co., Inc., $400,000, A. T. Kliegl, J. H. Kliegl, Leopoldine Kliegl, New York; Hildor Amusement Corporation, Mt. Vernon, $50,000, Maxwell L. Crames, Seth V. Elting, Aaron Appel, New York; Median Photo-Plays, Inc., $50,000, Nan Sacks, A. L. Griffith, Joseph Schottland, New York; Selznick Distributing Corporation, $500, William A. Sands, Myron Selznick, Hyman Winik, New York; Bim's Realty Corporation, $10,000, Anna Davidson, Edna Bayard, L. Lawrence Green, New York.

Loew Statement Shows Gross Income Decrease, but a Net Profit Increase

DESPITE the fact that Loew's, Inc., shows a decrease in gross income for the period of September 1, 1922, to March 11, 1923, over the same period in 1921-1922 the financial statement shows a considerable gain in net profit for the period.

The net operating profit for 1922-23 is given as $1,556,554, which is $406,653 more than the net profit of the same period the previous year. In 1921-22 the total was $1,149,901.

The gross income of the current period is given as $11,202,329, which is $410,544 less than the previous year.

One reason for the excess profit in the current statement over that of last year is the reduced cost of operating theatres and office buildings owned by the corporation. These expenditures are placed at $5,055,424, a decrease of $1,552,169. The figure reached last year was $6,507,593.

To partially offset this, the distributing end of Metro took a decided jump to $1,257,849 from $650,292 last year.

American Pictures Immature, Say Foreigners

Are Declared Most Popular of All, but Would Improve If Incidents Were Not Forced

By Jerome Lachenbruch

ADOLPH ZUKOR stopped long enough on his tour of European capitals to take a look at the EFA studios in Berlin, have a few conferences with Ike Blumenthal, the results of which will be published when he returns to America, and to give me a few minutes' interview while shaving, before scooting off to London. Mr. Zukor confirmed the published report that the studios in Berlin and in London would cease to be used as regular producing units, and for the immediate future at least would be leased to local companies for production purposes.

In his visits to Paris, Rome, Prague, Budapest, and half a dozen other Continental cities, Mr. Zukor found that American pictures are especially well received in this out-of-season period. He ascribes the success of our films abroad to their superior editing.

Mr. Zukor, upon invitation, then spoke of his plan to give a prize every year to the best picture produced anywhere in the world, the jury of award to consist of an international group of persons interested in the motion picture from a point of view other than that of business. This proposal of Mr. Zukor's reveals his belief in the artistic future of the photoplay, and is an added proof of the fact that he looks upon his personal enterprise as a permanent force in the social life of his generation.

Mr. Zukor indirectly feels it necessary to stimulate the artistic side of picture production through the offer of a prize. During a month's tour of France, I took occasion to find out why American films draw foreign audiences better than does the native product. What I learned bears out Mr. Zukor's belief that our pictures could be greatly improved if we went at the matter from a new point of view. In Nice, for example, I saw the French version of "Way Down East," which was made palatable for the French by an excellent, short introduction that described the restricted attitude toward life of our ancestors (of fifty years ago). The picture was immensely successful, thanks to Miss Gish and to Mr. Griffith, though not satisfying the audience completely. It was so much better made than the usual photoplay shown that the audience was deeply appreciative. One had to grant, as always in American pictures, a lot of puritanical assumptions which we exaggerate in our photoplays. Perhaps the most overworked screen assumption is that incidents never happen naturally, but must be made to happen by the author. Hence, the villain always overhears a plot, intercepts a letter, and so forth.

Despite our clumsiness in these matters, I venture to say that three-fifths of the pictures shown in France are American, and they are preferred to all others. In talking with Frenchmen, discussion always came back to, "Why don't you Americans make your pictures more true to life?" I responded, like every loyal producer looking for a scape-goat, "The censors won't let us." But I couldn't convince myself of the fact, for I knew that before censorship, American pictures were little different from what they now are.

The criticism by the French hits the biggest fault in our productions, their insincerity. And they are so because our screen writers, directors and producers have one view of life for private use and another which they assume their audiences want to see on the screen.

A far-sighted producer, watching a French audience swallow our falsely romantic productions with a forbearing smile, would come to the conclusion that France accepts our pictures merely because of their superior mechanism. And in this I include scenario, editing, direction, lighting and costuming. Without these advantages, our stories would not stand much chance in the European market. On the other hand, the French program picture is on the plane of the American 1914 variety. Were our photoplays truly convincing, the French public would not go to the American cinema merely because it offers better entertainment than the home-made variety; they would stampede the theatres in which they are shown. Such theatres would be sold out in advance, and bookings would be computed in terms of "runs." The conclusion is forced upon one that American pictures succeed in France, as they do in Germany, because of their technical superiority. But unless something happens, this cannot last. Our competitors are learning our technical secrets.

I think some magazine might garner a lot of new readers by giving a prize for the best answer to the following question: "Why do American producers go out of their way to distort life on the screen?" Are we to think that American audiences will always accept the conventional romantic falsehoods that the screen has been presenting these many years? Is it not plausible to believe that Americans have personal experiences similar to their French, their Italian, or their German contemporaries? I think Americans have instincts much the same as Europeans, and that it is about time motion picture producers and directors stopped insulting their intelligence by giving them pictures, labeled as "serious problems," which have the intellectual content of a First Reader.

One of the many things that American motion picture producers can learn from their continental confreres is that there are many types of stories that have never been produced in America; stories which the reading departments of our large producing organizations have recommended time and again for picturization, and which have always been refused by those in actual charge of production. The reasons for rejecting stories that tell the simple tale of an unsophisticated person, for instance, seems to lie in the fact that we do not know how to picturize fine shades of feeling. When we want to psychologize or philosophize on the screen, we produce some intricate and elaborate technical picture like "Earthbound." When the Continentals wish to do the same thing, they make their actors, not their cameramen and their electricians, do most of the work.

Recently I saw a picture made by some of the Moscow Art Theatre players, Tolstoi's "Polikuschka," with the famous Moskwin in the title role. The production was made in three rooms, in an unheated studio, with poor lights and no facilities for indoor long shots. The photographer had to limit himself to semi-close-ups almost exclusively; yet the result was an unusual picture. The acting was devoid of tricks, and the audience lost itself in the joys and the sorrows of Polikuschka, the thieving peasant who, in trying finally to be honest to a great trust, fails through no cause of his own. The picture had moments of broad humor, and several powerful acting scenes. However, one must always remember that Polikuschka was played by the expressive Moskwin.

At the end of the performance, the departing audience discussed the production with more intelligence than some of our reviewers exhibit. One heard comments on the pictorial quality of certain scenes, the dramatic strength of different motives, and the satisfactory ensemble playing. In other words, a German audience wants to take its photoplay entertainment seriously; it accepts the screen at the face value it puts upon itself, namely, as a mirror of life. Our audiences do, too; but we have been deceived so often that we are becoming very skeptical. As a consequence of the critical Continental attitude toward the screen, producers abroad (and this point of view is general in Europe), have tried to develop sincerity in their productions. They are never sincere when they point a picture exclusively for America. Then they think that they must have a certain percentage of sugar to serve the American taste. Naturally these pictures are nearly always complete failures. That sincerely made foreign pictures do not always earn the approval of their audiences is due to imperfect technique rather than to dishonesty of artistic purpose.

Stories that do not seem to have dramatic content to our present day production units, but which every reading department knows are charged with drama, still remain to be screened. We must do a little study, however, to discover new ways to bring out in picture form the ideas that gallop through a character's brain. I admit the job is difficult; especially difficult for us now that we have gotten into the habit of working according to formulas. We think in terms of "heart interest," "mother interest," and so forth, instead of artistic verity.

Sometimes I think the motion picture industry (or art), ought to take a six months' rest from the production of dramatic pictures and give us a season of ridiculous farce. Let the producing units kid some of their own "serious problem" pictures, and they will earn a lot of money, while at the same time clearing the air for a leap forward into a new era of photoplay production.

Expert Tells Criticisms of Foreigners

JEROME LACHENBRUCH has from time to time contributed articles to MOTION PICTURE NEWS which have aroused considerable interest. In this present one he discusses a subject that should be of interest to the entire industry. Admitting that American made pictures are the most popular in Europe, at the same time he points out the defects in them and tells how they could be improved so that they would be absolute riots and be booked for long runs. Mr. Luchenbruch is an expert on pictures and his travels over Europe have given him an intimate touch with conditions there. He was formerly connected with the Goldwyn Home Office.

Coast Exposition Plans Center in New York

Delegation Coming to Invite Dignitaries to Fete Scheduled for July

PLANS for the Motion Picture Exposition, which will be held at Los Angeles from July 2 to August 4, in connection with the celebration of the one hundredth anniversary of the enunciation of the Monroe Doctrine, are now centering around New York.

Madge Bellamy, Thomas H. Ince star, is the official representative of the Exposition and presented to Mayor Hylan an invitation from Mayor Cryer, of Los Angeles, to visit that city during the celebration. Miss Bellamy is making one of the most remarkable tours in the history of motion pictures. She will visit more than 30 big cities and present to the Mayors invitations similar to the one given Mayor Hylan. She also will visit Governors and other prominent State and National officials.

Before coming to New York she stopped in Chicago, presented an invitation to Mayor Dever and then proceeded to Albany, where she was received by Gov. Smith. She is accompanied by her mother on the tour.

Miss Bellamy was the forerunner of a big delegation from the Coast city. This delegation left Los Angeles April 8 in a special train and proceeded to New Orleans, where they boarded the steamship "Momus," and will reach New York on that boat next Monday. Their trip will be made under the supervision of the Southern Pacific railroad. A number of motion picture stars are in the party, among them Ruth Roland. The delegation left Los Angeles as the second section of the Sunset Limited, their special train consisting of a baggage car, a tourist car, a diner and seven compartment cars.

Upon arriving in New York they will be met by the Mayor's Reception Committee for Distinguished Guests and entertained in royal style. Motion picture people in every branch of the industry in New York also will entertain the visitors.

Mayor Hylan received Miss Bellamy in the famous "Blue Room" at the City Hall, and when she had extended the invitation to him to visit Los Angeles during the Exposition he said:

"It will give me great pleasure to go there if my plans permit. Please convey my thanks to Mayor Cryer, and when you return to the Coast, tell the people of the land of the setting sun of my great admiration for them. Tell the motion picture people also of my faith in their splendid work."

Madge Bellamy, Ince star, photographed with Thomas H. Ince upon her departure on a tour of 30 cities in the interests of the Motion Picture Exposition

In her tour of the country Miss Bellamy is scheduled to visit Salt Lake City, Omaha, Cleveland, Philadelphia, Baltimore, Washington, Harrisburg, Columbus, Indianapolis, St. Louis, Kansas City, Oklahoma City, Houston, Tex.; Fort Worth, Dallas, San Antonio and El Paso, besides many other cities.

The Los Angeles Exposition will be an international event of great importance. It has been indorsed by President Harding, and Congress has authorized the striking of a commemorative coin in honor of the affair.

The administrative end of the Exposition is presided over by Walter J. Reynolds, with Frank B. Davison as Director General. The following are acting as an Advisory Council:

Actors' Equity Association, American Society of Cinematographers, Assistant Directors' Association, Burston Films, Inc.; Chester Bennett Productions, Christie Film Co., Charles Chaplin studios, Century Film Corporation, Charles Ray Productions, Inc.; C. L. Chester Productions, Douglas Fairbanks Pictures Corporation, Electrical Illuminating Engineers' Society, Famous Players-Lasky Corporation, Fox Film Corporation, Goldwyn Producing Corporation, Graf Productions, Inc.; Hal E. Roach studios, Hamilton White Comedies, Inc.; Thomas H. Ince studios, Joseph M. Schenck Enterprises, King Vidor Productions, Los Angeles Theatres' Association, Louis B. Mayer Productions, Los Angeles Film Exchange Board of Trade, Motion Picture Theatre Owners' Association of Southern California, Motion Picture Directors' Association, Motion Picture Art Directors' Association, Mary Pickford Company, Metro Pictures Corporation, Mack Sennett Films Corporation, Robertson-Cole Studios, Inc.; Rockett Lincoln Film Co., Renco Film Co., Screen Writers' Guild of America, B. P. Schulberg Productions, Selznick Pictures Corporation, Selig Polyscope Co., the Vitagraph Co., Universal Film Manufacturing Co., United Studios, Inc., Western Motion Picture Advertisers, Warner Brothers, Willatt Films, Inc.

Motion picture stars will act as queens of the various celebrations held during the Exposition.

Women's Committee Says Pictures Are Clean

THE movies of Springfield, Mass., are clean as far as can be determined. That is the decision of a representative committee of local clubwomen, appointed by the Springfield Federation of Women's Clubs. First reports of the censorship by public opinion, a rather novel scheme that has been tried out here for some weeks now, have been made at a meeting of the committee. Complaint was made of but one theatre and that was slight.

Delegations from all women's clubs have kept every show covered for several weeks now, from the news reels, current topics, and comedies, to the feature pictures. They have decided either that Springfield is particularly fortunate in the type of pictures shown, or that it is but representative of the rest of the country.

Oregon Boosts Traveling Tent Show Fees

Motion picture exhibitors are not complaining at the new ordinance invoked at Eugene, Ore., to increase the license fee of traveling tent shows, with which, in the form of circus and carnival, Oregon has been deluged. The Eugene city council has agreed with resident showmen to double or treble the $17.50 weekly fee collected from traveling shows.

The City of Portland has gone even further and has pending an ordinance to prohibit street carnivals in the city. The carnival companies were warned of such action a year ago, with the promise that this year they would not be permitted within the city limits. Motion picture men, especially in the suburbs, have repeatedly complained to the council about the proximity of visiting carnivals, merry-go-rounds and other tented amusements.

Report Shows Increase in Foreign Sales

Commerce Report, under date of March 26, shows renewed interest in American Film exports and sales abroad. Consul-General Stuart J. Fuller of Tientsin, surveys the film possibilities of Tientsin and Pekin. The China Theatres (Ltd.), a British concern managed by A. Bari, and the Pathe-Phono-Cinema-Chine, a French concern, both of Tientsin, control practically all the motion picture theatres of Pekin and Tientsin.

Seating capacity of all these houses ranges from 300 to 900. Admission prices in local currency or Mex., to the theatres patronized by foreigners are $1 and $1.50. In theatres run for the native Chinese, prices range from 10 to 40 cents, Mex. In the Chinese theatres two shows are given daily, one in the afternoon and one in the evening.

New Title is Suggested for Mary Pickford's Next

"THE STREET SINGER" is the latest title under consideration for the new Mary Pickford feature picture, now in process of production. While there have been many others submitted and practically accepted, it is reported that the new title of "The Street Singer" is meeting with unusual favor. The story has to do with Spanish characters and romance, and will be a costume play of Spanish locale.

Selznick Corp. Only to Distribute

Company Under New Officers Takes Over All of Select's Exchanges and Product

AN announcement from the Selznick headquarters in New York this week tells of the passing of the Select Pictures Corporation and of the advent of the Selznick Distributing Corporation into the distributing field under a new administration and with a new set of policies. The Selznick Distributing Corporation, according to the announcement, has taken over all of Select's exchanges, both here and abroad, and with these exchange offices all the product that has been heretofore handled by Select.

The announcement further states that the Selznick Distributing Corporation will not engage in producing activities of any kind, and that it stands ready to negotiate contracts for independent productions meeting its standards.

The new officers are announced as follows: W. C. J. Doolittle, president; Myron Selznick, vice-president; Ralph B. Ittelson, vice-president; Walter Jerome Green, secretary and treasurer; and Charles E. Pain, chairman of the board of directors. The full board of directors comprises the officers previously mentioned, together with Mark Hyman, attorney-at-law, of New York, and M. C. Levee, president of United Studios, Los Angeles.

The Selznick Distributing Corporation has taken over the sales personnel of the old Select organization both in the field and at the home office.

It is also announced that Lewis J. Selznick is to have no hand in the management of the affairs of the company. He is rendering the board of directors his services in a purely advisory capacity, it is declared.

In connection with negotiations for independent product to go through Selznick Distributing Corporation, President Doolittle makes the following announcement:

"To afford absolute protection to producers," says Mr. Doolittle, "Selznick Distributing Corporation will deposit each producer's portion of the receipts in a special Trust Fund. This means that the money that is coming to each producer is handled separately, and as sacred and inviolable trust receipts, and that no one but the producer can withdraw, or use, or touch that money."

The Selznick announcement contains the following outline of its new executive personnel:

"W. C. J. Doolittle, president, is also the vice-president of the First National Bank of Trenton, N. Y., and is extremely active and well known in banking circles throughout New York State. Mr. Doolittle will be in active command of all affairs and policies of the company.

"Myron Selznick, vice-president, established a reputation for himself by the production of such successes as, 'One Week of Love,' 'Reported Missing,' 'A Man's Home' and the entire Elaine Hammerstein series. Myron Selznick will personally supervise the acquisition of product.

"Ralph B. Ittelson, vice-president, is of the law firm of San, Ittelson and Van Voorhis.

"Walter Jerome Green, secretary and treasurer, is vice-president of the Utica National Bank of Utica, N. Y. Mr. Green will be in personal charge of all matters of finance.

"Charles E. Pain, chairman of the board of directors, is a lawyer of Chicago and Los Angeles, and attorney for several of the largest industrial and banking corporations in the country."

Goldwyn Cameraman Wins Coast Golf Event

JOHNNIE MUSCALL, Goldwyn cameraman, carried off the honors in the Spring Golf tournament of the Motion Picture Golf Association on the course of the California Country Club last Sunday. There were 68 entrants in the event and Muscall's gross score of 84 gave him the Larry Semon cup.

Competition for the Motion Picture News cup for second best gross score resulted in a tie among Howard Hawks of Morosco Productions, Al Crowley of the Goldwyn Exchange and Mike Farley of the Fox studio. Each had an 87.

The Nat Deverich low net cup went to Babe Hardy with a 63. His handicap was 26 and his gross score 89. The second low net cup went to William Farnum with a 68. His handicap was 24 and his gross 92.

The match play prizes were won by Harry Beaumont, Al Ripley, Wallace McDonald, Gene Hornbostel, Walter Hall, George Ovey, Richard Schayer, Sam Warner, Brandon Hurst, Clyde Cook, Slim Summerville, Colin Kennedy and Tom Kennedy.

Fox Wins When Copyright Suit Is Reversed

Brushing aside what a layman would call an unimportant legal technicality, the Supreme Court of the United States, just before adjourning, reversed the District Court and Circuit Court of Appeals and sustained the Fox Film Corporation's claim to copyright on "Over the Hills to the Poorhouse" and "Over the Hills from the Poorhouse," thus outlawing dramas other than theirs based on those of Will Carleton poems.

Complete Section Covering Construction, Remodeling and Equipment of Motion Picture Theatres, by Thomas W. Lamb, Presented to NEWS Readers

STARTING on Page 1911 of this issue will be found a special supplement devoted to the construction, remodeling and equipment of Motion Picture Theatres and containing data and recommendations of exceptional worth. This material has been prepared by Thomas W. Lamb, widely known theatre architect, insuring the authenticity of the information.

Every exhibitor will find it worth while to peruse this section, covering, as it does, the type of city, the location of the theatre and its entrance, commercially practicable methods of construction, advice on up-keep, and the like. It will aid the exhibitor in judging of the suitability of locations in his vicinity for additional theatres, and may point out the answer to the problem of the exhibitor whose theatre is running at a loss, although carefully managed.

MOTION PICTURE NEWS regularly publishes articles dealing with the more or less technical phases of the theatre. These articles ordinarily appear in the regular Theatre Construction and Equipment Section. This week's special supplement, prepared by Thomas W. Lamb, is simply an extension, both in scope and detail, of those articles which appear weekly in the regular Construction Section.

The comprehensive treatment embodied in this special article is the result of the continuous inquiries received by MOTION PICTURE NEWS for information and plans on the construction, remodeling and equipping of motion picture theatres. By presenting in such a complete manner this information, it is possible to refer to this article in answer to all such inquiries.

Often the problem confronting the prospective theatre builder is one of securing bids from various companies who manufacture material and equipment especially for the theatre. The advertising embodied in this special supplement is representative of companies that are exceptionally active in this field and will thus serve as a directory. Reprints of this section may be obtained from MOTION PICTURE NEWS.

Woody Resignation Is Surprise

Vice-President of Select Withdraws to Enter Upon New Proposition

The announcement that John S. Woody has resigned as Vice-President and General Manager of Select Pictures Corporation comes as a distinct surprise to the industry as a whole, but the fact that Mr. Woody has been considering such a move has been known for some time by W. C. J. Doolittle, President of the newly organized Selznick Distributing Corporation, and his associates.

John S. Woody

For some time before the Selznick company became involved in the difficulties which they have finally overcome, Mr. Woody has been seriously considering a proposition which he states offers him, by far, the greatest opportunity of his career. At the time the matter was first broached to him, however, he felt that he should remain with the Selznick forces until such time as they might surmount the problems with which they were confronted. Now that the crisis has been passed and the new organization has struck its stride, he feels that he can now conscientiously sever old ties for the new.

Mr. Doolittle has realized that there is no inducement he could offer which would persuade Mr. Woody to revoke his decision to leave the organization, and he reluctantly and with the sincerest regret accepted Mr. Woody's resignation. Mr. Woody's letter to Mr. Doolittle concisely covers the entire situation. It is as follows:

"It is with genuine regret that I hand you my resignation as Vice-President and General Manager of Select Pictures Corporation.

"Personally I have enjoyed every moment of my association with your good self in the now perfected reorganization of the Selznick Enterprises, and if I have been of any assistance to you in the realization of its purpose, I am indeed happy.

"Will consider it a real kindness on your part to relieve me at the earliest possible moment. I am anxious to get my new plans in motion before the close of April.

"My advice on any question in the future, regardless of my connection, is yours for the asking and, needless to say, I will be glad to cooperate with you in every conceivable way—nothing but good luck for the new organization is my earnest wish."

In a statement issued this week Mr. Woody says: "Although I was eager to embark in the new undertaking some time ago there were many reasons why I felt that it was incumbent on me to remain with this organization until I could feel assured that all its difficulties were behind it. I felt a personal obligation to many of the creditors, to my host of exhibitor friends, and to my associates and pals in the field."

Metro to Release "An Old Sweetheart of Mine"

James Whitcomb Riley's famous poem, "An Old Sweetheart of Mine," has been converted into a photoplay by Harry Garson, with Elliott Dexter and Helen Jerome Eddy in the leading roles. It will be released by Metro.

For the boy-and-girl episodes, in the first part of the picture Pat Moore takes the role of the boy and Mary Jane Irving of the girl.

The adaptation for the screen is by Louis Duryear Lighton, photographed by L. William O'Connell, and edited by Violet Blair. Joseph Wenght is the art director.

Scenes from "Backbone," a Distinctive picture for Goldwyn release.

Scenes from "The Go Getter," a Paramount picture.

"Ragged Edge" Distinctive Release by Goldwyn

"The Ragged Edge," a romantic tale of China and an island in the South Seas, is the second of the Distinctive Pictures Corporation's productions to be distributed by Goldwyn. The release date for "The Ragged Edge" is May 14.

Alfred Lunt, who makes his first screen appearance in a stellar role in "Backbone," is the leading member of the cast of "The Ragged Edge." Playing opposite him is Mimi Palmeri, a young actress new to both stage and screen, for whom Distinctive is predicting a brilliant film career.

Others in the cast are Wallace Erskine, George MacQuarrie, Grace Griswold, Alice May, Charles Fang, Charles Slattery, and Christian Frank. "The Ragged Edge" was directed for Distinctive by Harmon Weight.

Featured Players Sign for Universal-Jewel

J. Warren Kerrigan and Anna Q. Nilsson have been signed to be featured in a new Universal-Jewel production, according to word from Universal City. It is to be a Harry Garson production.

No name has been selected for the picture. It is being adapted from an original story by John H. Blackwood.

Garson expects to commence shooting by April 23rd. About eight weeks will be consumed in photographing the picture.

Fox to Start "Six Cylinder Love" Shortly

In May or June Fox will start production on the West Coast of "Six Cylinder Love," William Anthony McGuire's comedy, which was one of last season's biggest New York hits, and is now playing on the road.

Three Women Players Are Signed by First Nat'l

First National has just placed under long-time contracts Sylvia Breamer, Andree Lafayette, and Virginia Brown Faire.

Miss Breamer is completing her portrayal of The Girl in Edwin Carewe's production of "The Girl of the Golden West" for First National. Following a successful stage career in England and Australia she came to this country and was seen in a number of Broadway successes before engaging in motion picture work.

Andree Lafayette, who is only nineteen years of age, was brought to this country from France by Richard Walton Tully to enact the title role in "Trilby," a First National release. Those who have seen the "rushes" on "Trilby" declare that Miss Lafayette's work marks her as an actress of abilitv.

The third member of the trio, Virginia Browne Faire, is also nineteen years old. She is a Brooklyn girl who came into prominence through winning a Fame and Fortune contest conducted by the Brewster publications before she had completed her high school course. After a preliminary training in minor roles, she was advanced to leads, her most ambitious part to date having been in Richard Walton Tully's production of "Omar the Tentmaker," a First National Picture.

J. P. McGowan Picture for American Releasing

"Deep Waters," the first picture to be produced by Continental Productions, Inc., has been completed by J. P. McGowan at Miami and will be distributed by American Releasing. Besides directing, Mr. McGowan plays one of the leading roles, the other featured member of the cast being Helen Holmes.

"Deep Waters" has to do with the downfall and regeneration of a sea captain. It was produced entirely in and around Miami, and the most spectacular scene in the picture occurred recently when the steam yacht "Dutchess" was burned and dynamited in Biscayne Bay.

Scenes from Episode No. 2 of the Ruth Roland serial, "Haunted Valley"—Pathe.

Scenes from "Within the Law," starring Norma Talmadge. A First National attraction.

Prosperous Conditions on Coast

Carl Laemmle Back from West Brings Report of Unprecedented Production

CARL LAEMMLE, president of the Universal Pictures Corporation, arrived in New York early this week after a three months' stay at Universal City, with a story of West Coast production that makes even the hectic days of 1919-1920 seem pale in comparison with the feverish studio activity of the present season.

This unprecedented production spurt, according to Mr. Laemmle, is not a shot in the dark, but a well-motivated movement, inspired by authentic prospects. Those film companies which have made critical surveys of the film trend for the coming summer and fall have found that the industry will have a high saturation point — that the ordinary output of photoplays will fall far short of meeting the demands of the picture public.

Added to a natural increment in the demand for better class pictures, there will be pyramided an increased demand due to better business conditions and a tardy reflex towards the screen's style of entertainment, as compared with the heavier types of post-war recreation and thought. Thus, for a year or so, the screen has been the target of many attacks because it was alleged not to be "high-brow" enough. The reaction has set in, however, and the more popular brand of entertainment is coming into its own again.

"In all my experience in the motion picture industry, I have never seen such a stir and so much striving for high class results," is Mr. Laemmle's comment. "On every stage on every lot, and wherever else it is possible for a motion picture company to work, pictures now are being made around Los Angeles. Good pictures, too. There is keen rivalry among various companies for the services of stars and well known players. Likewise for directors and technical experts.

"Universal is an excellent example of this increased activity. Far ahead of production status of a year ago, I now have in work what very recently would have been considered an entire year's output of Jewel production. Yet the Jewels now being made at Universal City are for release next fall. Our summer Jewel releases have long been in the hands of the printing laboratory. Also, an entire year's supply of chapter pictures are under way—eight super-serials.

"The biggest thing being done at Universal City is the production of 'The Hunchback of Notre Dame.' This super-Jewel is costing an enormous sum, but every dollar will show in the film."

During Mr. Laemmle's stay on the Coast, he put into effect a series of important changes in Universal policies and production plans. Besides the projection of Jewels well up through 1924, and a year's supply of serials, he engaged three new feature stars, William Desmond, Roy Stewart, and Jack Hoxie, thus assuring a complete schedule of five-reel attractions for the coming season.

"Michael O'Halloran" Set for July 1st Release

Announcement that the release date for the first Gene Stratton-Porter production, "Michael O'Halloran," had been set for July 1 is made this week by the W. W. Hodkinson Corporation.

Mrs. Porter produced "Michael O'Halloran," personally supervising every portion of it. For that reason authors who have had disputes with producing companies over the manner in which their stories have appeared on the screen, expect this production to vindicate their stand that a story should be put on the screen without change.

Anti-Narcotic Film Open for Bids

To Go to Distributor Offering Highest Guarantee; Closing Date April 23

MRS. WALLACE REID announces that bids for the distribution of "Human Wreckage," the film directed at the drug evil which she is making at Culver City, Cal., will be received up to and including Monday, April 23, and that the releasing rights will be awarded to the distributor offering the highest guarantee.

Bids will be opened Tuesday, April 24, and the name of the winner, or highest bidder, will be published in the trade papers of that week. All bids are to be addressed to Mrs. Wallace Reid, Hollywood, Cal. Mrs. Reid's decision to thus dispose of the distribution rights to "Human Wreckage" has resulted from hundreds of letters and telegrams she has received from persons in the motion picture industry.

It is understood that "Human Wreckage" will be ready for release about July 1. Plans are being made to have the world's premier performance take place simultaneously in the biggest cities in the country.

Work on the production now is well under way, and it will be finished before the end of April. James Kirkwood has the leading role and Mrs. Reid herself plays a prominent part in the picture. John Griffith Wray is directing the subject.

Among the prominent people who appeared in the film were Benjamin Bledsoe, United States Judge of the Twelfth Federal District; Mayor George E. Gryer, of Los Angeles; Chief of Police Louis D. Oaks, of Los Angeles; Dr. L. M. Powers, Health Commissioner of Los Angeles; Dr. R. B. von Kleinsmid, President of the University of Southern California, who also is president of the Los Angeles Anti-Narcotic League; John P. Carter, former Collector of Internal Revenue; Mrs. Martha Nelson McCann, Park Commissioner of Los Angeles; Brigadier C. R. Boyd, of the Salvation Army; Miss Jean Orfa Shontz, of the Juvenile Court; Mrs. Chester Ashley, educator; Dr. R. D. Bird, president of the Occidental College; Mrs. Charles F. Gray, of the Parent-Teachers' Association; Dr. Miriam Van Waters, of the National Prison Reform Commission; Miss Harris, of the Church Federation, and Father Clifford, of the Diocese of Los Angeles.

The original title of Mrs. Reid's picture was "The Living Dead," but when the filming of the picture was started several days ago she decided that "Human Wreckage" was more expressive in carrying the message she desires to convey.

Films Fail as Educators Says Hugo

Francis M. Hugo, chairman of the directors of the National Non-Theatrical Motion Pictures, Inc., was the guest of honor at a Biltmore luncheon Wednesday at which he discussed pictures in the educational field.

Mr. Hugo expressed it as his opinion that the picture field has not measured up to its possibilities for development of the highest type of citizenship. He said there was no attempt in his field to present pictures of dramatic value, but that motion pictures were essentially educational, conceived and developeed originally by educators.

Miss Helen Varick Boswell was chairman of the luncheon. Among the speakers were, Mrs. Harry Lilly, chairman of the Dovition of Motion Pictures of the Federation of Women's Clubs; Rabbi Rudolph Grossman, Father John M. J. Quinn, Dr. Frederick M. Gordon, Mrs. Oliver Harriman, Dr. Alfred W. Abrams, Rev. Martin B. Fahy and Rev. Christian F. Reisner.

Interesting shots from "An Old Sweetheart of Mine," which Murray Garsson adapted from James Whitcomb Riley's poem. Released by Metro Pictures Corporation

Scenes from "Playing It Wild," with William Duncan and Edith Johnson. A Vitagraph picture.

Metro Will Continue Mae Murray Releases

At the request of Mae Murray, Nicholas E. Schenck this week denied clearly and emphatically the report that this star plans to release her photoplays, after expiration of her contract with Metro Pictures Corporation, through independent exchanges.

The statement to the contrary was to the effect that Miss Murray's pictures would be handled by Metro only for the period of time yet to run on her contract with Metro.

"Since the very beginning of the arrangement of Metro to distribute Mae Murray's pictures," said Mr. Schenck, "there has been nothing but the greatest harmony and common satisfaction between the producing and releasing bodies.

"I have been asked by Miss Murray herself to deny the report that she has in mind another distributing agent after her contract with Metro is fulfilled; and I am making this denial clearly and emphatically.

"If there is to be any change in this direction it is neither a plan of Metro's nor a plan of Miss Murray's."

Well-Balanced Cast Supports Douglas McLean

A well-balanced cast will appear in support of Douglas McLean in his new vehicle for First National, which bears the title of "The Sunshine Trail." Edith Roberts is cast as the ingenue heroine, while William Courtright, Josephine Sedgwick, and Barney Furey will also appear in important roles. The picture was produced by Thomas H. Ince under the direction of James W. Horne.

Albany Exchange Wins F.B.O. Anniversary Drive

THE First Anniversary Drive of the Film Booking Officers of America closed on March 31st. The three leaders, winners in their respective groups were the Atlanta exchange, under the management of U. T. Koch; the Detroit exchange, managed by E. M. Booth; and the Albany branch, under Vic Bendell Of these three Albany is the grand winner, and will be presented with the huge silver loving cup, to remain in the possession of the office until the following year, when it will be transferred to the next winner.

Kansas City, New Orleans and Pittsburgh captured the three second prizes. Kansas City is managed by R. E. Churchill, New Orleans by Paul Tessier, and Pittsburgh by A. H. Schnitzer.

"Main Street" Premiere at Mission, April 25

"Main Street" will be given its premiere presentation at Mack Sennet's Mission theatre, Los Angeles, on April 25, according to Harry M. Warner.

Preceding the presentation at the Mission theatre, Sam and Jack Warner, production managers of the coast studios, have arranged with the Ambassador Hotel, Los Angeles, to hold a "Main Street" night at the Cocoanut Grove. To this affair will be invited the leading figures on the Coast, in addition to many prominent exhibitors. One of the novelties to be distributed will be miniature green painted lamp posts, 1,000 of which have been mailed to the coast studios from the Eastern offices.

Scenes from "The Abysmal Brute," featuring Reginald Denny, and adapted from the Jack London story. A Universal-Jewel, directed by Hobart Henley

Scenes in which Edward (Hoot) Gibson appears in the Universal attraction, "A Gentleman from America."

Star System on Wane, Says Rowland

Declares Producers Begin to Realize the Public, Not Industry Makes Stars

JUST returned from several weeks on the Coast, where, with Samuel Katz of Chicago, a First National franchise holder and a member of the executive committee, he came close to the work of the many production units at present engaged in making First National Pictures, Richard A. Rowland, manager of Associated First National Pictures, Inc., stated that the industry is passing through an evolution that will prove of vital importance.

Following his intimate contact with producers, directors and stars, and with the perspective gained through a few days' time in which to analyze the situation and the outlook for next year's market, Mr. Rowland's strongest impression is that motion picture producers have finally awakened to the fact that they cannot make stars unless they have been selected by the public.

As a result of this situation, he sees in the immediate future a new class of production, bringing a departure from the star system, but not its abandonment.

"Motion pictures will be divided into two general classes," he said, "the first featuring the big stars, of whom there are but few, and the second, pictures in which the box office value will be determined by the story, adaptation director and cast. Production is passing through a refining process and exceptional artists who are in line for public-made stardom will get a chance to advance through working in the story-director-cast type of picture. In this way they will be given their best opportunity, in fact the only real opportunity to become stars by public acclamation.

"This change, the effects of which will be noted in next season's product, denotes a decidedly healthy condition in the industry.

"One of the indications of the present tendency is the keen competition for leading players who may be counted upon to strengthen casts, but who are not ranked as stars. In this connection First National is gratified to announce that Virginia Brown Faire, Andree Lafayette, the French star to be featured in 'Trilby'; Sylvia Breamer and Maurice Canon, the French comedian, have been signed up on long-term contracts. More big artists are being secured with a view to building up an acting organization of the highest caliber for pictures of all types.

"Production on the Coast is at its peak and all hands are working, hammer and tongs, on the big pictures for fall release. Mr. Katz is as enthusiastic as I am about the prospects for next year's First National output. We were on the ground and saw the wonderful things that are being done."

Owen Moore and Robert Edeson in Paramount Roles

Two former Paramount players return to the banner of that company in Charles Maigne's production of Maximilian Foster's story, "The Silent Partner," just started at the Lasky studio. They are Owen Moore and Robert Edeson, and they will be featured with Leatrice Joy, the cast also including Robert Schable, Forrest Robinson, Patteron Dial, William Calvert, Maude Wayne, Bess Flowers and Lura Anson.

Moore's last appearances in Paramount pictures as co-star in Famous Players productions with Hazel Dawn, Marguerite Courtot and Irene Fenwick. This was in 1916 and 1917. He has recently been starred by Selznick.

Robert Edeson was one of the original Lasky stock company and was seen back in 1914 as the star of "The Call of the North" and "Where the Trail Divides."

"Sherlock Holmes" Decision Upheld

Appellate Court Refuses Temporary Injunction Against Educational Company

THE Appellate Division of the Supreme Court of New York, in a decision handed down a few days ago, has affirmed the decision of Justice Francis Martin in the Supreme Court refusing a temporary injunction in the action brought by William Gillette, Charles Frohman, Inc., and Alcet Enterprises, Inc., against the Educational Film Exchanges, Inc., and the Stoll Film Company questioning the right of the defendants to use the name "Sherlock Holmes" or "The Adventures of Sherlock Holmes" in connection with advertising the two-reel motion pictures on The Adventures of Sherlock Holmes by Sir Arthur Conan Doyle.

Shortly after Educational began releasing "The Adventures of Sherlock Holmes" last spring, Nathan Burkan, representing Gillette, Charles Frohman, Inc., and Alcet Enterprises filed a petition for a permanent injunction against Educational and the Stoll Company. The latter, however, was never served with a summons. In August a motion was made for a temporary injunction, which was refused by Justice Martin after lengthy arguments.

It was claimed by the plaintiffs that they had the only right to the use of the name, Sherlock Holmes, through a contract made in 1897 between Conan Doyle and Charles Frohman, who died on the Lusitania in 1915.

A stage play was written by Gillette and produced in 1900 under the name, "Sherlock Holmes." On the strength of this contract, which the plaintiffs claimed became the property of Charles Frohmann, Inc., upon the death of Frohman, the motion picture rights were sold to Essanay in 1916 for five years. In 1921 these rights were bought for the Alcet Enterprises, and a feature motion picture was produced called "Sherlock Holmes," in which John Barrymore played the leading role.

Production work on the first series of The Adventures of Sherlock Holmes was carried on prior to this. Each of these pictures was based on one of the Conan Doyle stories, and distinctly bore its title. The contract between Frohman and Conan Doyle called for a single dramatic production. It was claimed by the defendants, therefore, that the use of "Sherlock Holmes" and "The Adventures of Sherlock Holmes" in advertising this series of Short Subjects in no way infringed on any rights which the plaintiffs may have had under the old contract. Fifteen two-reel pictures have been released in the series of The Adventures of Sherlock Holmes.

Educational Film Exchanges, Inc., was represented by Herman Goldman, through Elkan Turk.

Jerome Storm Is Directing "Children of Jazz"

Jerome Storm has started "Children of Jazz," from a play by Harold Brighouse adapted by Beulah Marie Dix, at Paramount's West Coast studio. The cast includes Theodore Kosloff, Ricardo Cortez, Eileen Percy, Irene Dalton and Robert Cain. An island location near the Southern California coast will probably be sought for many of the scenes. Ralph Block is production editor.

Garson to Produce Original Story for Universal

Harry Garson has made a contract to produce for Universal an original story by John Black-Wood. The continuity is being prepared by Leonore Coffee.

Some moments from Gladys Walton's latest vehicle titled "The Town Scandal," in which Edward Hearn appears opposite the star.

Scenes from the Paramount picture, "The Nth Commandment," with Colleen Moore and James Morrison.

Desmond Starts First "U" Feature

William Desmond, newly signed Universal feature star, already has started work on his first Universal five reeler, according to word from the coast. It is "McGuire of the Mounted," a Northwest Mounted Police story written and scenarized by Raymond L. Schrock, scenario editor at Universal City, assisted by George Hively.

Richard Stanton, the director, is at present taking interior scenes at Universal City, but the company is due to go to the California mountains for snow scenes in a few weeks. "McGuire of the Mounted" probably will be ready for release early in July.

Continuities in Process for First National

From the material acquired by First National for next season's productions, three stories have just been turned over to continuity writers, for adaptation. They are: "The Huntress," a novel by Hulbert Footner; "Her Temporary Husband," a play by Edward A. Paulton and "Lord of the Thundergate," a novel by Sidney Herschel Small.

Percy Heath has been assigned to write the continuity on "The Huntress." "Her Temporary Husband" is being adapted by F. McGrew Willis. Fred Myton is handling "Lord of the Thundergate."

Ralph Ince Starts New Subject for Paramount

Ralph Ince has begun production of a new picture starring Dorothy Dalton at the Paramount Long Island studio. It is a French story adapted by J. Clarkson Miller from the play, "Leah Kleschna," by C. M. S. McLellan. Miss Dalton will have the support of James Rennie, Alphonse Ethier, Walter Percival, Frederick Lewis and others who have not yet been selected. Arthur Cozine will be Mr. Ince's assistant on this picture and William Miller will be the cameraman.

Harold Shaw Will Direct Viola Dana

"ROUGED LIPS," a story of the stage by Rita Weiman, has been selected as the first Viola Dana vehicle which Harold Shaw will direct for Metro. It offers Miss Dana a role somewhat similar to that in "A Chorus Girl's Romance."

The star's new director is a native of Tennessee. His theatrical experience dates back to the early nineties in San Francisco, and in addition to a vast amount of stock company experience, he appeared in leading roles on the stage with Amelia Bingham and Thomas Jefferson.

Truart to Start Work on "Unknown Purple"

Following the consummation of their arrangement with Truart Pictures, through M. H. Hoffman, General Manager A. Carlos, head of the producing unit to be known as Carlos Productions, Inc., and Roland West, director, are preparing to start work immediately upon the filming of "The Unknown Purple," a stage play, running for two years in New York, written by Mr. West, in which Helen MacKellar and Richard Bennett played the leading roles.

Hodkinson Production for April 15 Release

Announcement is made by the W. W. Hodkinson Corporation to the effect that the finishing touches have been made in the final titling and editing of "The Affairs of Lady Hamilton" to be released April 15th. The photodrama after re-titling will be eight reels in length.

This is a Richard Oswald Production presented by the Sterling Pictures Corporation and features Liana Haid in the role of Lady Hamilton.

Comedy Vehicle Chosen for Jack Holt's Next

"A Gentleman of Leisure," a comedy by John Stapleton and P. G. Wodehouse, will serve as a vehicle for Jack Holt, Paramount star, and will be started some time this month.

Scenes from "Are You a Failure," a Preferred picture.

"Long Live the King" Under Way

Metro Preparing Production of Mary Roberts Rinehart Story for Jackie Coogan

JACKIE COOGAN'S first picture under the auspices of Metro Pictures Corporation will be "Long Live the King," by Mary Roberts Rinehart. Preparations are already under way at the Metro studios for the filming of the story.

C. Gardner Sullivan is at work upon the screen adaptation, by arrangement with Joseph M. Schenk, who recently retained Mr. Sullivan to provide stories for the stars under his direction. Collaborating with him is Eve Unsell, loaned for the Coogan picture by B. P. Schulberg.

Edward Biby, former casting director for Mack Sennett, and notable also for having conducted the negotiations which resulted in Chaplin's engagement of Jackie Coogan for "The Kid," is the Coogans' studio manager. Frank Good, who photographed the Coogan production of "Daddy" and "Toby Tyler," will be the cameraman for "Long Live the King," assisted as heretofore by Robert Martin. Irene Morra, who edited the last five of Jackie's pictures, has been retained to act in this capacity for the newly formed organization.

The story originally appeared as a serial in a leading national magazine, and later was published in book form. Jackie will play the role of Prince Ferdinand William Otto; despite the Germanic cognomen the locale of the story is in one of those semi-mythical Balkan principalities. For the first time in his crowded, though short, career, Jackie will be seen in other than ragged clothes. Since "The Kid" every one of his pictures has shown the youthful star as a waif, and attired in accordance, with the exception of a few episodes in "Oliver Twist." In "Long Live the King" Jackie will wear the clothes naturally worn by the scion of a reigning house.

Scenes from "The Water Cross," starring William Russell. A William Fox Picture.

Fox Sets Release of "Snowdrift" for April 15th

Fox Film Corporation has but one release, "Snowdrift," starring Charles Jones, on its release schedule for the week of April 15th.

The feature was directed by Scott Dunlap from the story by James B. Hendryx. The supporting cast lists Irene Rich, Dorothy Manners, G. Raymond Nye, Colin Chase, Evelyn Selbie, Lolo Encinos, and Lee Shumway.

Kirkwood Contender for Ben Hur Role

Another contender for the role of Ben Hur has arisen in the person of James Kirkwood. In the last weekly tabulation of votes pouring in upon Robert B. McIntyre, Goldwyn casting director, Mr. Kirkwood steps right up beside Valentino, with 16,418 votes to "The Sheik's" 17,593. An odd coincidence is that Mr. Kirkwood has just been signed under long-term contract to appear in Goldwyn pictures.

Paramount's N. Y. Exchange Moved

Transfer to New Office Covering N. Y. and N. J. is Effected in Rapid Time

THE New York and New Jersey Paramount exchanges, under the supervision of H. H. Buxbaum, district manager, which for many years have been located in the Godfrey Building at 729 Seventh avenue, took possession of their new building at 331-37 West Forty-fourth street last week. The transfer of films, accessories and furniture was started under the direction of T. A. Kiltoil, of the Paramount home office, Wednesday afternoon at 2 o'clock and at 9 o'clock Thursday morning both exchanges were ready for business, with everything in its proper place and every employee at his station.

The new building, occupying a plot 100 by 100 feet, was erected under the supervision of Theodore E. Young, manager of the Real Estate department of Famous Players-Lasky, according to the standardized plans now being followed in the construction of all of the Paramount e changes. The quarters are declared to be the largest in the world occupied exclusively by one company for exchange purposes. There are 16,000 square feet of floor space in the building, the ground floor being given over entirely to the storage vaults, storerooms, showrooms and other facilities for the physical distribution of the films and accessories.

On the second floor are the executive offices of the two exchanges, the New York exchange serving Greater New York, Long Island and Westchester County, and the New Jersey exchange taking care of the entire Northern part of that State.

Paramount's new standardized exchange building now being erected by the company in Memphis, Tenn., will be ready for occupancy about July 1. This new one-story building is located at the corner of Front and Linden streets, on a plot 60 by 109 feet. The exchange will serve local territory in the Southern district, under Fred C. Creswell, District Manager.

Arrow Sales Drive to Run for Six Weeks

Doctor W. E. Shallenberger, president of Arrow, presided over a special sales meeting of the Arrow Exchange Sales Organization on Monday night. The meeting followed a dinner at the Hotel Astor given by Harry Thomas, general manager of the exchange, to announce the opening of a Spring sales drive to extend over a period of six weeks.

Handsome cash prizes will be awarded to the winners. Doctor Shallenberger talked of the growth in power of the Independents to the position they have now attained, and discussed the Spring releases to be handled through the Arrow exchange. The party was later entertained at the Palace theatre.

Allen Holubar to Produce Series for Metro

By the terms of a contract signed by Hollywood a few days ago, Allen Holubar will produce a series of four or more productions for distribution by Metro.

The first story is to be selected by Mr. Holubar within the next few days, and he plans to start actual production at the Metro studios on or before May 1st.

Lewis Stone Engaged for Role in "Scaramouche"

Lewis Stone has been engaged for one of the leading roles in "Scaramouche," Rex Ingram's newest production for Metro.

Scenes from the Metro picture "Cordelia the Magnificent," starring Clara Kimball Young.

Scenes from Hoot Gibson's latest Universal picture, "Dead Game."

Ralph Lewis Under Long F. B. O. Contract

Ralph Lewis, who won fame first in "The Birth of a Nation" and more recently in "In the Name of the Law" and "The Third Alarm," has been placed under a long term contract by the Film Booking Offices of America, according to a statement emanating from the Coast studios of F. B. O.

His first role, under the terms of the new contract, will be in the Owen Davis play, "Blow Your Own Horn," now in production under the direction of James W. Horn. Warner Baxter and Ann Perdue, two recently signed F. B. O. players, will also appear in this picture.

Barker Names Cast for "Law Bringers"

The high standard set by Reginald Barker's casts in the past is to be upheld in "The Law-Bringers" in this forthcoming Metro-Louis B. Mayer offering. The book, by G. B. Lancaster, was adapted for filming by Monte M. Katterjohn.

Among the players already selected are: Renee Adoree, Earle Williams, Pat O'Malley, Barbara La Marr, Wallace Beery, Joseph Swickard, Pat Harmon and George Kuwa.

The production of "The Law-Bringers" got under way recently at the Mayer studio, where the interiors are to be filmed. The outdoor scenes will be shot in Canada.

T. Hayes Hunter Leaves for Location at Miami

T. Hayes Hunter has left New York for Miami, Fla., where he will photograph the exterior scenes of his first independent production since he made "Earthbound" for Goldwyn Pictures Corporation.

Basil King wrote the story. Prominent in his cast are Eugene Strong, Sara Mullen, Florence Billings, Boyce Comb and De Forrest Campbell.

Edward J. Bowes Back from Europe Tells Conditions

EDWARD J. BOWES, vice-president of Goldwyn Pictures Corporation, returned last week from a two months' trip to Europe. He reports that American photoplays are gaining in the English and Continental markets and that American producers have nothing to fear from productions made abroad.

"American pictures are far in advance of the European film," he said. "There is no threat to the American-made picture in the European product. In comparison with the films I saw abroad, our pictures are thoroughly up-to-date, far ahead of anything the rival markets have to show.

"In my opinion, the American pictures are certain to continue ahead of the foreign field because in anything that requires resourcefulness, speed, mobility of temperament and ingenuity we beat the world. The European nations can beat us in anything that involves patient research and long-continued toil, but in the making of motion pictures it is resourcefulness, speed and adaptability that count. Those qualities will continue to count.

"Foreign companies are realizing that they cannot make a profit on their product unless they can use the American markets, and so far they have not been able to use them to any great extent."

Mr. Bowes conferred with Sir Hall Caine while in London on "The Master of Man," his latest novel, the screen rights to which Goldwyn recently purchased. He induced the famous novelist to prepare the continuity for the picturization himself.

Enid Bennett Is "Captain Applejack" Heroine

In support of Mat Moore in "Captain Applejack" which Fred Niblo is to film as the second of the Louis B. Mayer productions for Metro, Enid Bennett has been selected as the heroine.

Bess Meredyth is already at work on the continuity and Director Niblo will begin actual filming soon. Doran Cox, Mr. Niblo's chief of staff, and Alvin Wyckoff, his cameraman, are laying the groundwork prior to Mr. Niblo's picking up of the megaphone.

F. P.-Lasky Representative Off for Brazil

John L. Day, South American representative of the Famous Players-Lasky Corporation, will sail on the steamship Western World April 14 on his annual trip to Brazil, where he will spend some time directing the affairs of the offices under his charge. Mr. Day will make arrangements for the release of "The Covered Wagon" and other Paramount specials during his stay of several months, according to an announcement by E. E. Shauer, director of the foreign department.

Fred Clay, Pioneer with Lasky, Goes to Fox

Fred Clay, business manager at Lasky's since the inception of the Jesse Lasky Pictures Play Company, has resigned to accept a contract with Fox as the general studio manager. The contract becomes effective April 16th.

Jimmie Adams and Virginia Vance in "The Dude," an Educational release.

First National Club Holds First Anniversary Dance

The first anniversary dance of the First National Club was held Wednesday night, April 4th, at the Hotel Commodore, New York City.

About three hundred and fifty people attended, including many of First National executives and stars, among whom were General Manager Richard Rowland, Director of Publicity C. L. Yearsley, Richard Barthelmess and Mrs. Barthelmess, who was Mary Hay before her marriage; Dorothy Mackaill, who starred in "Mighty Lak' a Rose"; Jetta Goudal from the cast of the latest Barthelmess release, "The Bright Shawl"; Allan Dwan, who has directed several pictures for First National; Lew Cody, the popular player; Irving Lesser, of the Jackie Coogan Productions; and Eefe M. Asher, of the Mack Sennett headquarters.

Ralph Clark, manager of the First National exchange in New York, and S. H. Fabian, New Jersey exchange manager also made their appearance during the course of the evening.

The committee of the First National Club includes President Steve McGrath; Vice-Pres. Bertine Browne; Treas. Wm. P. Mullen; Sec. Emma Goerke, Financial Sec. James King, and the Committee of Arrangements Chairman Clive R. Waxman, assisted by Margaret Hughes, Mildred Kroll, Tesse Michaels, Abbott Obendorfer, Charles M. Kennedy, Raymond Price, Lazarus Bilson and Teddy O'Boyle.

Flynn Engages Old Staff with Goldwyn

Emmett J. Flynn has engaged his entire old staff of technical assistants to aid him in making his first picture, "In the Palace of the King," for Goldwyn under his recently signed long-term contract. His brother, Ray Flynn, will be the assistant director and Lucian Andriot, his head cameraman.

New Specials Selected for Production by Wm. Fox

"Gentle Julia," Booth Tarkington's popular novel, and "The Shadow of the East," by E. M. Hull, author of "The Sheik," will be William Fox specials.

Named Representative for Bushman and Bayne

Charles J. Giegerich, until recently with F. B. O., has joined American Releasing as special representative of Francis X. Bushman and Beverly Bayne on their tour of personal appearances in conjunction with the new picture, "Modern Marriage."

Frank Lloyd Signed to Do Series for First Nat'l

Frank Lloyd will make a series of productions for release by First National. A contract between Lloyd and First National officials was closed late last week. The director will start his initial production under the new contract as soon as he has completed work on "Ashes of Vengeance," starring Norma Talmadge. Mr. Lloyd has already directed Miss Talmadge's previous three pictures, "The Eternal Flame," "The Voice from the Minaret" and "Within the Law," and it is understood that his engagement by First National was largely determined by his success with these three subjects, as well as his past achievements, which have placed him in the forefront of the industry's directors.

Frank Lloyd

Robert Lieber, president of Associated First National, expressed himself as highly delighted at the successful culmination of the long negotiations which have resulted in First National securing one of the leading directors in the industry. He further expressed the belief that aside from a few really important stars, exhibitors must depend upon big directors for the kind of product needed to keep the motion picture progressing in accord with the public demand.

Pola Negri Added to Cast of "Hollywood"

Pola Negri is the latest addition to the cast of Paramount's special production, "Hollywood," which James Cruze has been making for the past three months at the Lasky studio.

Universal's Jungle Picture Opens in Philadelphia

"HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA," which was filmed by H. A. Snow and acquired by Universal for distribution, opened in the Forrest theatre, Philadelphia, on Monday evening of this week before an enthusiastic audience that comprised representatives of Quaker City's officialdom, society, and church and educational fields. The picture ran for eleven weeks at the Lyric theatre, New York, at $1.65 top, and the same top price is to be maintained for the Philadelphia engagement. According to word from Universal's home office, the Forest theatre engagement opened with an advanced sale that sets a record for Philadelphia's picture theatres.

The presentation was put on under the direction of Jules Levy. Universal's home office officials who journeyed to Philadelphia for the opening included P. D. Cochrane, secretary of Universal, E. H. Goldstein, treasurer; Art Schmidt, general sales manager; George Brown, advertising manager, and Joe Friedman, assistant general sales manager.

Included among the prominent personages and society folk who saw the animal picture were J. Hampton Moore, Mayor of Philadelphia; James T. Cortelyou, Dr. C. Lincoln Furbush, Joseph P. Gaffney, General W. W. Atterbury, Col. Barclay H. Warburton, Col. Robert Glendenning, J. Stogdell Stokes, Joseph W. Lippincott, Samuel P. Rotan, Mrs. William E. Buehler, Mrs. George Estebrook, Mrs. Edward W. Biddle. Mrs. George H. Lorimer and Mrs. George Wharton Pepper.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Adam's Rib—

People ate it up and crowded the theatre. Considered not too long by the theatre crowd. (East.)

Good motion picture material, typical Cecil DeMille. Went over in tremendous style. (East.)

It was very well liked, though at times it dragged. Too long for the good of the story. Very good business. (East.)

Business very good, the picture to run for a two weeks' engagement. Everybody liked it. The most general pleasing picture ever shown in house. (Middle West.)

Glimpses of the Moon—

A very entertaining picture. Bebe Daniels has many admirers. They liked this one. (Middle West.)

A good story, a good cast, great camera work, but what has the title got to do with it? Went strong to excellent business. (East.)

This one did a good business all week. (Middle West.)

The Impossible Mrs. Bellow—

Not much dramatic value, but excellent vehicle for display of Gloria Swanson and her wardrobe. She has a certain clientele, but the public at large is tired of her. (Middle West.)

Not much of a picture; average box office value. (Middle West.)

Bella Donna—

This can be classed as an A1 feature and in it Pola Negri becomes one of the most popular stars. Business big. (Middle West.)

A great picture; held over for second week. (Middle West.)

Nobody's Money—

Average picture and box office value. (Middle West.)

Racing Hearts—

Only fair business on second run. (East.)

Adam and Eva—

S. R. O. was out every night and matinees also held up strong. Widely advertised, which helped business. (East.)

Grumpy—

Splendid production, with 100% entertainment value. Everybody liked it. We had average crowds during a week when all amusement places were off. (Middle West.)

Java Head—

Business? There just was no such thing. This one does not seem to possess the box office requirements. (East.)

F. B. O.

The Third Alarm—

Average melodrama; good box office value. (Middle West.)

FIRST NATIONAL

The Pilgrim—

Went over big; held for a second week. (Middle West.)

Capital picture, original and amusing. Broke all records for business at house where shown. (East.)

Daddy—

Started out very big, but fell off materially in the middle of the week, due partly to incessant rain. (Middle West.)

Bell Boy 13—

A good box office attraction, which played to good crowds for a week's run. (Middle West.)

From the Minaret—

Went over big on second run. (East.)

Minnie—

Just an ordinary picture. Business only fair. (East.)

Mighty Lak' a Rose—

Dorothy Mackail won friends with this one, which was boosted in the newspapers and which played to good houses. (Middle West.)

This picture proved to be of average standard.

FOX

Three Jumps Ahead—

Typical Tom Mix picture Should go big where he is popular. Good attendance. (Middle West.)

One of the best Tom Mix mixtures of good thrills, pluck, and romance, that we have had. Excellent business. (East.)

Brass Commandments—

Mediocre picture. Business bad. (East.)

The Face on the Barroom Floor—

Well liked and well patronized for the entire week. (East.)

GOLDWYN

Mad Love—

Big card all the week, with heavy advertising. (East.)

Vanity Fair—

Very good in every way. Good business. (Middle West.)

The Christian—

Picture unusually well produced, but business was light at the box office.

HODKINSON

Down to the Sea in Ships—

One of the master films of all times. Attendance grew from day to day, and went into second week with record day. (Middle West.)

The Second Fiddle—

Nice picture, made pleasant impression. Business only fair. (East.)

The Headless Horseman—

Business only fair on this one.

LICHTMAN

Poor Men's Wives—

A fair picture. Went over very well. (East.)

METRO

Peg O' My Heart—

Good box office production, which pleased our patrons. (Middle West.)

Where the Pavement Ends—

Pulled well the first three days when it played to capacity and did a good business the rest of one week. (East.)

Hearts Aflame—

This is a top notch feature, including acting, story, and spectacular scenes. Business was very good. (Middle West.)

A Noise in Newboro—

The finest thing that Viola Dana has had in a long time. A mighty pleasing little work and strongly liked. Excellent business. (East.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

All records knocked for a row of goose eggs. Picture held for second week, with long lines continuing at box office. A revelation in what business a good picture can do. (East.)

The Girl I Loved—

"The Girl I Loved" is one of Ray's good ones and our audiences like it. Business good. (Middle West.)

ALLIED PROD. & DIST.

Garrison's Finish—

Very old, threadbare tale of a horse race, full of hokum. Nothing new or original in the whole thing. Not much business. (Middle West.)

UNIVERSAL

Trimmed in Scarlet—

Business picked up noticeably following the Lenten season. This one was well received all week. (East.)

Just what it sounds—exciting, with mystery and thrills. All right for a melodrama house. Average attendance. (Middle West.)

The Midnight Guest—

Well liked by patrons. Nice receipts. (Middle West.)

PATHE

Safety Last—

Harold Lloyd's greatest picture. Critics and patrons universally praised it. Very good business indeed. (Middle West.)

Business very good. Everybody seemed to be climbing the skyscraper with Harold Lloyd and had to hold to their seats to keep from falling out. (Middle West.)

Dr. Jack—

Lloyd at his best in this one and it played to big crowds. (Middle West.)

VITAGRAPH

You Never Know—

Should fit into any program. Earle Williams does some very good work in this one, and it went across in fine shape. (Middle West.)

Ninety and Nine—

Average picture and average business.

WARNER BROS.

The Little Church Around the Corner—

The attendance for the week was good. (Middle West.)

Brass—

Held up well for almost two weeks. (East.)

Beautiful and Damned—

Good picture but did light business.

STATE RIGHTS

The World's a Stage—

The picture is all right, but the crowds were rather scarce. Those who came liked the play, but business as a whole was not up to standard. (Middle West.)

Environment—

Took well and was well spoken of by the crowd. (East.)

Sure Fire Flint—

This picture went over in excellent shape.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

RICHARD THOMAS has completed "The Silent Accuser" and has engaged the cast for his new production titled "Other Men's Money." The cast includes Katheryn McGuire, Rodney Laroque, Estelle Taylor, Tom Wilson, Rex Ballard, Garry O'Dell, Carrie Clark Ward, Gordon Dumont, Norval MacGregor, Fred Moore and Charles Force.

The Fisher Productions have taken studio space in Hollywood and are now engaged in the filming of "Youth Triumphant" by George Kibbeturner. Lillian Ducey and J. M. Voshell are directing the subject. The cast includes Anna Q. Nilsson, William Boyd, Eugenie Besseserer, George Siegmann, Virginia Lee Corbin, Raymond Hatton, Dave Morris, Boyd Irwin, Ward Crane, Arthur Jasmine and James Quinn.

Interior sets of First National's "Adventures of Penrod," which is being directed by William Beaudine, are now being "shot" at the Hollywood studios.

Johnny Walker is to play one of the all-star leads in Frank Borzage's new pictures, "Children of Dust," a First National picture.

Alma Rubens is portraying a French girl once more—this time in Stanley Weyman's "Under the Red Robe," the interior scenes of which are being filmed at the Tilford studios, New York City.

Mary Alden has arrived in California, where she will play prominent roles in two or three imposing special productions. One of these, at least, will show her in a youthful role.

Gerald C. Duffy, author of "Sure Fire Flint," is preparing his latest story, "Rich Men's Sons," for the screen. It is to be produced by C. C. Burr, president of Mastodon Films, and will be one of the six features to be produced by him for the independent market.

Ruth Roland, well-known serial star, will arrive in New York April 16 and spend a week in the metropolis in the interests of her future productions.

Bert Lytell, screen star, is coming East after having made several pictures in California. Mr. Lytell's reason for coming to New York is his new contract with Cosmopolitan. He has signed to be featured in "The Lone Wolf" series, which will be made in New York City.

John Robertson has added Dorothy MacKaill to the cast of "The Fighting Blade," which he is directing for Inspiration Pictures, and in which Richard Barthelmess is starred. Miss MacKaill appears opposite Barthelmess in this quaint romance of Cromwellian times, written by Beulah Marie Dix. Interiors are being made at the Universal studios at Fort Lee, N. J.

Gerry Bachelor, the girl who won the Beauty and Brains Contest at the motion picture ball recently, has been signed by C. C. Burr to appear in his All-Star Comedies, released by Hodkinson. Miss Bachelor will be seen as a Salvation Army girl in number eleven of the series—a title as yet not having been chosen for the two-reeler. The young lady was seen on Broadway this season in "Sun Showers."

Director Fred Hibbard has completed the next two Educational-Cameo Comedies, "Exit Stranger" and "Small Change." Virginia Vance is supported by Cliff Bowes in "Exit Stranger," and by Billy Eugene in "Small Change."

Lloyd Hamilton has completely recovered from his attack of "flu," which laid the big comedian low immediately on completion of "F. O. B.," his next picture on the Educational program. Hamilton was confined to his bed for ten days, but is now able to superintend the cutting and titling of this picture.

Gregory La Cava is directing number eleven of the series of All-Star Comedies at C. C. Burr's Long Island studios. It is a Chinese story and Charlie Murray will be seen as an Oriental.

News of Paramounts Unit

The Herbert Brenon - Betty Compson company is at present on location in the San Quentin prison, near San Francisco, filming scenes for "The Woman With Four Faces."

The George Melford company has gone to Northern California for four or five weeks to shoot exteriors for "Salomy Jane." In the filming party are Jacqueline Logan, George Fawcett and Maurice Flynn.

Robert Wagner, director of the Walter Hiers company, engaged in the filming of "Fair Week," is back from three weeks on location at Pleasanton.

Subjects in production include: "Children of Jazz," under the direction of Jerome Storm; "The Cheat," a George Fitzmaurice production starring Pola Negri; "The Silent Partner," with an all-star cast, Charles Maigne directing; "Hollywood," all-star cast, directed by James Cruze; "Bluebeard's Eighth Wife," starring Gloria Swanson under the direction of Sam Wood.

William DeMille has completed work on "Only Thirty-Eight."

Alfred E. Green has returned to the West Coast, where he will produce his next Paramount picture.

Charles Ruggles has returned to the screen from the stage in the light comedy role of Gaspard in "The Heart Raider," which his brother, Wesley Ruggles, is directing with Agnes Ayres in the star role.

Irvin Willat has completed his latest Paramount picture, "Fog Bound," starring Dorothy Dalton, at the Paramount Long Island studio.

On the Goldwyn Lot

Marshall Neilan has completed work on "The Eternal Three."

Rupert Hughes will leave Los Angeles for New York on April 13 on a business trip.

Mae Busch has been selected as the lead for Victor Seastrom's production, "The Master of Man." Goldwyn has engaged Paul Bern to write the scenario.

Craig Biddle, Jr., George Hackathorn and Raymond Hatton have been added to the cast of "Three Wise Fools," which King Vidor is directing.

Erich von Stroheim has completely recovered from the attack of tonsilitis which brought work on "Greed," his film version of Frank Norris' novel, "McTeague," to a standstill in San Francisco last week, and photography has now been resumed on it.

The special train of twelve coaches which carried Clarence Badger and the actors in "Red Lights" to the Mexican border has returned to the studio with some great spectacular sequences for this film. Director and cast lived on board the special train for five weeks while they were filming the border scenes. One car was used as laboratories for developing the films.

June Mathis and Katherine Kavanaugh will write the continuity for Arthur Somers Roche's novel, "The Day of Faith," which will be Tod Browning's first Goldwyn picture.

Anna Q. Nilsson, Noah Beery, Sam de Grasse and John Elliott have completed their roles in "The Spoilers," which Lambert Hillyer has been directing for Jesse D. Hampton at the Goldwyn studios.

East and West with Fox

Bernard Durning has completed the filming of "The Eleventh Hour."

The Tom Mix company continues work on "Tempered Steel." Five comedy companies are engaged on new subjects. Additional subjects will probably not be started until Sol Wurtzell, the production manager, returns from his conference with the Fox Film executives in New York about April 20.

Peggy Shaw and Alma Bennett support Dustin Farnum in his just completed William Fox picture, "The Grail."

Doris May has completed work as William Farnum's leading lady in "The Gun Man."

Irene Rich and Dorothy Manners, supporting Charles Jones in his new production, "Snowdrift," make their appearance together for the first time in this picture.

The title of Shirley Mason's new picture, formerly called "Inside the Door," and then "Balance Due," will be released as "Lovebound."

Maude Wayne appears opposite William Russell in his new feature, "Alias, The Night Wind," now in the course of production.

At Universal City

The cast for "Saw Dust," in which Gladys Walton will star under the direction of Jack Conway, includes Herbert Standing, Niles Welch, Matthew Betz, Frank Brownlee and William Robert Daly. Production work was started on Monday of this week.

Mary Philbin has been cast for a leading role in "A Lady of Quality." This is a costume production in which Virginia Valli will be starred under the direction of Hobart Henley.

Duke R. Lee and Ruth Royce have been added to the cast of the serial production based on the exploits of Daniel Boone.

The editing of "Merry-Go-Round" will be completed in two weeks.

William Duncan will shortly begin the direction of the serial titled "The Steel Trail," by George Plypton and George Piper.

Gerald Beaumont, former Sunday editor of the Oakland Tribune, has been added to the Universal publicity staff as newspaper feature-writer.

King Baggot has been chosen by Universal to direct Herbert Rawlinson in his next starring vehicle, "Thicker Than Water," which was adapted to the screen by Harvey Gates from the magazine story, "Richard," by Margaret Bryant.

With the Metro Units

Clara Kimball Young's latest screen vehicle has been given the title "In Old Madrid."

Tom Moore was scheduled to arrive in Los Angeles on Tuesday of this week to appear opposite Viola Dana in "Rouged Lips."

Members of the cast are now being selected by Edward Sloman for "The Eagle's Feathers."

Mae Murray and Robert Leonard have completed the filming of the scenes for "French Doll" and in three weeks will go East for a month.

Carrie Clark Ward, Kala Pasha, and Snitz Edwards have been added to Rex Ingram's cast for "Scaramouche."

Around the United Studios

Ford Sterling and Aggie Herring have been added to Maurice Tourneur's "Brass Bottle" cast.

Walter Anthony, scenario editor for Principal Pictures, has returned to Los Angeles from Harold Bell Wright's Arizona ranch, where he has been conferring with the author on the screen version of "The Winning of Barbara Worth."

Last week twenty-one congressmen and two United States senators paid a visit to the United studios to see pictures in the making.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

OWEN GORINE, new Universal star, passed through Chicago on Wednesday, en route to the Pacific Coast, where she will start work on a new production at Universal City.

D. Arnold Kohn, representing Darkohn Productions, has started out on a tour of leading exchange centers in the interest of his two productions, "The Gate of Redemption," and "The Crucifixion," starring Pavley and Oukrainsky, the famous Russian dancers.

B. N. Judell has organized the De Luxe Feature Film Company and offices have been opened at 738 S. Wabash avenue. A trade showing of this exchange's initial release, "The Greatest Menace," was held at the Fulco Projection rooms on Eighth street on April 6th.

H. A. Snow, noted African hunter and explorer, accompanied by his wife, spent Sunday in Chicago, en route to New York. The picture which Mr. Snow made during his twenty-seven months' big game hunt in Africa, will be shown at the Randolph theatre, starting on April 27th, for an indefinite run.

R. C. Seery, district manager of First National, attended the conference of home office officials and district managers in New York last week, and has returned to his Chicago headquarters.

Harry Weiss, manager of Associated First National's St. Louis exchange, was in Chicago on business last week and reports conditions are good in his territory.

Claire Windsor, the popular Goldwyn star, who has just completed work on Neilan's, "The Eternal Three," stopped off in Chicago, Monday, en route to New York, where she will enjoy a two weeks' vacation. While in the city she was introduced to representatives of the daily and trade press by District Manager Hickey and Publicity Director Nealand, of the Goldwyn organization. This trip was of particular interest to Miss Windsor, as she is a western girl and this is her first glimpse, since she was a child, of Chicago and New York.

T. E. Delaney, formerly connected with the Fox sales organization as city salesman, is now a member of Manager Simmons' staff and is covering city territory for Hodkinson.

The many friends of Jack Sampson, manager of F. B. O.'s Chicago exchange, sympathize with him in the death of his mother, which occurred on Monday night.

Fox Exchange will re-release four of its important feature pictures in the Chicago territory in May, and already many bookings have been closed. The features are "Sheba," "The Connecticut Yankee," "Salome," and "Over the Hill."

Vice-president Monroe, of Hodkinson, was scheduled to arrive in Chicago the latter part of the week for a stay of three or four days. It is understood that while here he will put his O. K. on the final plans for the release of "Down to the Sea in Ships," in the Chicago territory.

George Oldfield has resigned as non-theatrical salesman for Fox's Chicago exchange and has left for Los Angeles, where he will engage in business for himself.

Michigan M. P. T. O. Interested Solely in Financing of National Organization

EMPHASIZING the desire of the Motion Picture Theatre Owners of Michigan to avoid politics in its effort to focus the attention of members of the national organization on ways and means to strengthen the Motion Picture Theatre Owners of America and to take steps to properly finance it, Detroit headquarters of the Motion Picture Theatre Owners makes the following statement:

"The attention of this organization has been called to an article appearing in one of the trade papers, stating that 'Michigan seems to be lined up with Minnesota and that the two states are framing that when Sydney S. Cohen steps down as president of the Motion Picture Theatre Owners of America, they are going to try to prevent the present regime from naming his successor and step into office themselves, with the possibility that Steffes will make a personal campaign and try to secure the presidency.'

"This statement is very misleading, in that Michigan has not yet interested itself in the political aspect of the comng convention in any way whatsoever, is not pledged or looking favorably on any candidates for that office, nor has it taken a stand against any of the candidates who have been mentioned; although, to date, Michigan has not heard of any candidate who has announced himself for the office.

"At the present time, this association is more interested in seeing the National Organization adequately financed, than any other one thing, and until that problem is solved, Michigan does not intend to interest itself in national politics. When the time comes for the supporting of candidates, Michigan will come out and definitely state its position in this regard, but, the impression should not go about that Michigan is for or against any candidate at the present time."

Around the Trade

PRESIDENT L. M. RUBENS and Secretary L. H. Frank, of the Illinois Motion Picture Theatre Owners, have issued the official call for the annual convention, which will be held at the Sherman Hotel, Chicago, on Wednesday and Thursday, April 18th and 19th. It is expected that President Sydney S. Cohen and other national officers, beside prominent speakers from other states, will address the convention on matters of interest. Among subjects to be taken up, which are of interest to all exhibitors, are the music tax, admission tax, uniform contract, and Sunday closing. The election of state officers for the ensuing year and delegates to the national convention, which will be held in Chicago on May 19th to 26th, will also be important events of the convention. A big "Get-Together Dinner" of all branches of the industry will be held on Wednesday evening and the committee in charge of this social feature states that it has arranged for a splendid program.

Noah Bloomer, who operates the Gaiety theatre at Freeburg, Illinois, has opened up the Dreamland theatre at Belleville.

Word comes from Hillsboro, Illinois, that Ed. Fellis, of the Orpheum theatre, has been elected county supervisor on the Republican ticket by a majority of twenty-seven votes.

W. D. Burford, accompanied Sydney S. Cohen and his party, which included C. A. Lick, W. A. True and M. J. O'Toole, on its trip to Little Rock, Kansas City and Omaha, where conventions were held during the week.

McVicker's made a departure from their usual scheme of things in the retaining of "Bella Donna," Pola Negri's first American made Paramount picture, for a second week. The week of April 16th, Frances White, star of "The Hotel Mouse," and numerous other big comedy productions, will appear at McVicker's and the week after Miss White's appearance John Steel, of "The Follies," will make personal appearances at this house.

Kocher and Larson have started work on their new 75,000 house at La Porte.

The Rockford Theatres Company took over the beautiful Midway theatre in Rockford, Illinois, on April 1st. The house, which has been operated for five years by Ascher Brothers, of Chicago, has a seating capacity of two thousand and is known as one of the handsomest theatres in the state. The officers interested in the Rockford Theatres Company are now connected with the management of seventeen theatres in Illinois and Wisconsin, in the following cities: Aurora, Joliet, Rockford, Elgin, Bloomington, Galesburg, Ottawa and La Crosse. The officers of the company are: President W. D. Burford; Vice-president Jay J. Rubens, Secretary-treasurer Charles Lamb; and board of directors, Governor Fred Sterling, Frank Thielan, F. R. Riley, Ross V. Chapman, Charles Lamb, Harry A. Rubens, Jay J. Rubens and W. D. Burford.

The National theatre at 6221 S. Halsted street, has been taken over by C. Barrett, who will operate it as a motion picture house, with admission at ten cents in the afternoon and twenty-five cents, including war tax, at night. The National theatre was, for many years, a stock and road show house and this is the first time it has been used as a picture theatre.

Young & Wolf, who operate the Orpheum and Broadway theatres at Gary, will take over the Gary theatre on September 1st, a lease for this house having been closed. They will operate it as a combined vaudeville motion picture house.

Manager Vought, of St. Charles, has taken over Kennedy's theatre at West Chicago.

Several Illinois exhibitors journeyed to Minneapolis this week to attend the convention of the Motion Picture Theatre Owners of Minnesota, which is one of the important spring events in exhibitor organization circles. Those who made the trip included: W. D. Burford, of Aurora; Louis Frank and John Silha, of Chicago, and B. L. Berve, of Rochelle.

R. C. Williams, of Streator, is again on the job at the Majestic theatre, after a vacation spent in California.

PROGRAMS FOR THE WEEK OF APRIL 8TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Divertissement — Impressions of "Aida," Capitol Grand Orchestra and Ballet Corps.
Current Events—Capitol Magazine.
Prologue—Theme song to feature, sung by Evelyn Herbert and James Parker Coombs.
Feature—Souls for Sale—Goldwyn.
Recessional—Organ.

Cameo Theatre—
Feature — Down to the Sea in Ships — Hodkinson. (Continued.)

Central Theatre—
Feature—Enemies of Women—Cosmopolitan.

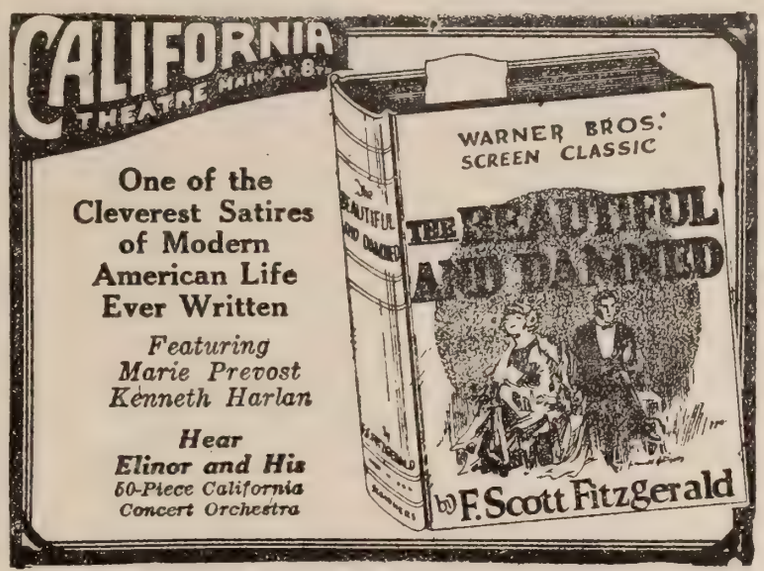
Criterion Theatre—
Feature — The Covered Wagon — Paramount. (Continued.)

Rialto Theatre—
Current Events—Rialto Magazine.
Music—"A Singing Contest," organ.
Feature — The Go-Getter — Paramount.
Divertissement — "Dance of the Match Sticks," Three Little Maids.
Comedy — The Electric House — First National.

Rivoli Theatre—
Overture—Selection from "I Pagliacci."
Current Events—Rivoli Pictorial.
Vocal — "Calling Me Home to You," Ocy Shoff and Laurie Boone.
Feature—The Nth Commandment—Paramount.
Divertissement — "Danse Extraordinaire," Marie Haun and Sedona.

Charlie Chaplin
In the production that places him head and shoulders above all other actors, comic or tragic, in the world today.
"The Pilgrim"
His first big picture since "The Kid"—rich in humor and sentiment—containing the funniest "stunt" ever seen, "The Derby and the Pudding" —introducing "Dinky" Dean, the high-tempered baby actor.
BALABAN & KATZ
ROOSEVELT
STATE ST. NEAR WASHINGTON
CONTINUOUS FROM 9:30 A. M.

The Balaban & Katz Rooseveltheatre, Chicago, used this on "The Pilgrim"


CALIFORNIA
THEATRE MAIN AT 8TH
One of the Cleverest Satires of Modern American Life Ever Written
Featuring Marie Prevost Kenneth Harlan
Hear Elinor and His 50-Piece California Concert Orchestra
WARNER BROS. SCREEN CLASSIC
THE BEAUTIFUL AND DAMNED
by F. Scott Fitzgerald

"Beautiful and Damned" ad run in Los Angeles newspapers by the California theatre

Novelty — Surprise, Inkwell Comedy.

Mark Strand Theatre—
Overture — "Orange Blossoms," with vocal number by Eldora Stanford.
Novelty—Odds and Ends, miscellaneous short subjects.
Divertissement—Dance, "A Barnyard Episode," Anatole Bourmann, Mlle. Chabelska, Mlle. Hermann.
Current Events—Mark Strand Topical Review.
Music — "Valse Bluette," "Tambourini Chinois" and "Somewhere a Voice is Calling," Madeleine MacGuigan, violinist.
Feature — Safety Last, Harold Lloyd—Pathe.
Novelty—Col. Heeza Liar, Burglar.
Recessional—Organ.

BROOKLYN

Mark Strand Theatre—
Overture—Operatic Potpourri, including "My Heart At Thy Sweet Voice" from "Samson et Delilah," sung by Florence Mulholland; ballet from "Thais," aria from "Ernani" sung by Wilfred Glenn; prison scene from "Faust", sung by Edna Burhans, Wilifred Glenn and Frederick Jagel. Accompaniment by Mark Strand Symphony Orchestra.
Current Events — Mark Strand Topical Review.
Vocal — Frederick Jagel, tenor, "Berceuse" from "Jocelyn," with dance interpolations by members of ballet corps.
Music—Symphonized Jazz. Seven popular melodies in special orchestration and arrangement.
Days—Universal.
Novelty—Aesop's Fable.
Feature—Mighty Lak a Rose, played under the name The Miracle Woman—First National.
Music—Organ—"Will o' the Wisp."

LOS ANGELES

Grauman's Theatre—
Overture—"Faust"
Current Events—Pathe News.
Music—Organ solo—"Andantino."
Novelty—Pathe Review.
Vocal—Tenor solo.
Comedy—A Hula Honeymoon.
Added Attraction—King Baggott and company of three in The Hold-Up.
Feature—The Midnight Guest — Universal.

Symphony Theatre—
Current Events—Fox News.
Added Attraction — The Leather Pushers—Round Four — Universal.
Added Attraction—The Kaiser in Exile.
Feature — Day Dreams, Buster Keaton.

Grauman's Metropolitan Theatre—
Overture—"Cavaleria Rusticana."
Current Events—Pathe News.
Divertissement — "Gypsy Love Dance."
Novelty—Pathe Review cartoon.
Music — Organ — "The Hall of Fame."
Divertissement—Indian Dance by Helen Pachaud.
Comedy—Green as Grass.
Novelty—Pathe Review.
Music—Yerkes' Flotilla orchestra.
Feature—Prodigal Daughters, Gloria Swanson—Paramount.

Hillstreet Theatre—
Current Events — International News.
Serial—Around the World in 18
Feature—Rose of the Sea, Anita Stewart—First National.
Six acts of vaudeville.

Grauman's Hollywood Egyptian Theatre—
Overture—"Melodies of a Vanishing Race."
Novelty—Pathe Review.
Special—Cecil B. De Mille introduces Jesse L. Lasky and cast of picture.
Prologue—Pioneer Days," 50 people, with 25 Arapahoe Indians.
Feature — The Covered Wagon — Paramount.

Pantages Theatre—
Feature — Deserted at the Altar — State Rights.
Seven acts of vaudeville.

California Theatre—
Feature — Souls for Sale — Goldwyn. (Second week.)

Loew's State Theatre—
Feature — Where the Pavement Ends—Metro. (Second week.)

Mission Theatre—
Feature — The Girl I Loved — United Artists. (Third week.)

Kinema Theatre—
Feature—The Pilgrim — First National. (Third week.)

CHICAGO

Chicago Theatre—
Overture—"Bacchanale."
Scenic.
Specialty — Bartram & Saxton in "Cotton Days."
Current Events—News Weekly.
Music — Organ Solo — "The Rosary."
Novelty—Fun from the Press.
Specialty — In Araby, introducing the Eight Blue Devils.

EVERY WOMAN IS WAITING FOR IT!
WIVES!
THIS HITS YOU!
HAPPY WIVES—UNHAPPY WIVES WIVES-TO-BE!
MADISON
GALENCIES PARK at WOODWARD
DAILY MAT. 10c
Thos. H. Ince
Presents
A SMASHING DRAMA OF A TALENTED AND PRETTY WOMAN WHO SOUGHT MORE THAN MARRIAGE COULD GIVE
WHAT A WIFE LEARNED
WHAT DID MARRIAGE TEACH HER———?
SHE BOUGHT HER FREEDOM? YES, BUT AT WHAT PRICE?
WOMEN! SEE THIS! THE TRUTH IS TOLD!
MILTON SILLS
Marguerite De La Motte
John Bowers
AND A GREAT CAST
TAYLOR, MACY and HAWKS
A Two-Hour Program of Selected Entertainment
MADISON FAMOUS ORCHESTRA

The Madison theatre, Detroit, advertised "What a Wife Learned" with this

Feature—The Isle of Lost Ships—First National.
Comedy—Pest of the Storm Country.

Tivoli Theatre—
Overture—"The Prince of Pilsen."
Specialty—Jess Libonati at the Xylophone.
Current Events—Weekly Digest.
Music—Organ Solo—"Just a Little Blue."
Specialty—Thoughts of Spring.
Feature—Flesh and Blood—Lon Chaney.
Comedy—The Pilgrim—Charlie Chaplin—First National.

Riviera Theatre—
Overture—Selections from "The Chocolate Soldier."
Vocal—Enrico Arresoni singing "The Elegy."
Current Events—Weekly and Digest.
Specialty—The Dearborn Quartette.
Feature—Flesh and Blood—Lon Chaney.
Comedy—The Pilgrim—Charlie Chaplin—First National.

Roosevelt Theatre—
Feature—One Exciting Night—United Artists (Third week.)

McVicker's Theatre—
Overture—"Second Hungarian Rhapsody."
Specialty—"The Wanderer." Ballet of 15 people.
Novelty—Fun From The Press.
Current Events—McVicker's News and Views.
Music—Organ Solo—"A Small Town Band."
Specialty—Mata's Blue and White Marimba Band.
Feature—Bella Donna—Pola Negri—Paramount (Second week.)

Woodlawn Theatre—
Current Events—Woodlawn News and Views.
Novelty—Fun from the Press.

The World Famous Star
English and French Titles
POLA NEGRI
IN
MAD LOVE
The latest screen sensation of this fascinating beauty will confirm her place as the most appealing film personality of today
The most thrilling and amazing love drama that has ever come to the screen
ADDED ATTRACTIONS
JAZZ - NITE
STARTS SUNDAY, MARCH 4
ALLEN.

Striking effect with type and stock cut on "Mad Love," used by the Allen theatre, Montreal

The Circle theatre, Indianapolis, used this art ad on "Daddy"

Novelty—Pathe Review.
Added Attraction—Fruits of Fate.
Overture—"Serenade."
Feature—Racing Hearts—Agnes Ayres and Theodore Roberts—Paramount.

Randolph Theatre—
Current Events—International News.
Feature—The Abysmal Brute—Reginald Denny—Universal.

BOSTON

Loew's State Theatre—
Overture—Orchestra.
Novelty—Pathe Review.
Feature—A Noise in Newboro—Viola Dana—Metro.
Overture—Orchestra—"Midnight Reverie."
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature—The Glimpses of the Moon—Paramount.
Recessional—Orchestra.

Boston Theatre—
Overture—Organ.
Novelty—Aesop's Fable.
Novelty—Topics of the Day.
Overture—Orchestra.
Current Events—Pathe News
Feature—Three Jumps Ahead—Tom Mix—Fox.
Comedy—Young and Dumb.
Recessional—Orchestra.

Loew's Orpheum Theatre—
Overture—Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day.
Overture—Orchestra.
Feature—Adam's Rib—Paramount.
Comedy—Young and Dumb
Recessional—Organ.

PHILADELPHIA

Stanley Theatre—
Overture—"Her Regiment."
Current Events—Fox and Pathe News.
Musical—Hans Kindler, cellist, "Raindrop Prelude," "Gavotte," "Czardas."
Feature—Glimpses of the Moon—Paramount.
Comedy—Day Dreams.
Novelty—Topics of the Day.
Comedy—Jenkins and the Mutt.

Stanton Theatre—
Feature—Adam's Rib—Paramount (Second week).
Current Events—Fox News.

Aldine Theatre—
Current Events—Pathe and International.
Novelty—Fun from the Press.
Feature—Brawn of the North—First National.

Karlton Theatre—
Current Events—Pathe News.
Novelty—Kinograms.
Comedy—Jenkins and the Mutt.
Feature—Mr. Billings Spends His Dime—Paramount.
Comedy—Cold Chills.

Palace Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Added Attraction—The Message of Emile Coué.
Feature—Peg o' My Heart—Metro.

Victoria Theatre—
Current Events—Pathe News.
Comedy—Cold Chills.
Feature—All the Brothers Were Valiant—Metro.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—Uneasy Feet.
Feature—Truxton King—Fox.

Capitol Theatre—
Novelty—Kinograms.
Comedy—The City Chap.
Feature—The Flame of Life—Universal.

Regent Theatre—
Comedy—Haunted Spooks.
Feature—Heroes and Husbands—First National.

SAN FRANCISCO

Loew's Warfield Theatre—
Feature—The Christian—Goldwyn. (Second week.)

Tivoli Theatre—
Overture—Selected.
Comedy—Hot Water.
Feature—The Isle of Lost Ships—First National.

California Theatre—
Overture—Special march.
Current Events—News Review.
Vocal—E. Harold Dana, baritone.
Comedy—The Dude.
Music—Band—Selections from "Robinhood," "Dearest," "Hits of 1922."
Feature—The Nth Commandment—Paramount

Granada Theatre—
Overture—'Herd Girl's Summer."
Current Events.
Vocal—Harold Stanton and Betty Anderson in Harmony Review.
Cartoon—Felix Wins Out.
Music—Synco-Symphonists.
Novelty—Fun from the Press.
Feature—Grumpy—Paramount.

New Portola Theatre—
Feature—Hunting Big Game in Africa—Universal. (Second week.)

WASHINGTON

Crandall's Metropolitan Theatre—
Prologue—Mighty Lak' a Rose.
Current Events—Pathe News.
Comedy—Extra! Extra!
Feature—Mighty Lak' a Rose—First National.

Moore's Rialto Theatre—
Overture—"Prince Methusalem."
Current Events—Fox News.
Novelty—Fun from the Press.
Comedy—The Reporter.
Feature—The White Flower—Betty Compson—Paramount.

Loew's Palace Theatre—
Overture—"Popular Hits of the Day."
Current Events—Pathe News.
Novelty—Topics of the Day.
Novelty—Screen Snapshots.
Feature—The Nth Commandment—Colleen Moore—Paramount.

Loew's Columbia Theatre—
Overture—"Greenwich Village Follies."
Current Events—International News.
Feature—Bella Donna—Pola Negri—Paramount.

NEWARK

Branford Theatre—
Overture—"Zampa."
Feature—Adam's Rib—Paramount.
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Comedy—Treasure Island.
Music—Branford Musical Trio.
Vocal—"On a Moonlight Night."

Newark Theatre—
Overture—"The Fortune Teller."
Feature—Where the Pavement Ends—Metro.
Novelty—Topics of the Day.
Comedy—Sweetie.
Current Events—Newark Theatre News Pictorial.
Music—Organ solo—"Concert Piece," with tenor soloist.

Rialto Theatre—
Overture—"Immortalized."
Feature—Brass—Warner Brothers.
Current Events—Rialto Review of Events.
Novelty—Fun from the Press.
Comedy—Bumps.

Terminal Theatre—
Overture—"The Sun-Kissed Rose."
Current Events—Fox News.
Comedy—A Wise Cracker.
Feature—Mad Love—Pola Negri—Goldwyn.
Second Feature—Three Who Paid

JONES-LINICK & SCHAEFER
NEW McVICKERS
MADISON AT STATE
Continuous from 11 A. M.—New Show Every Monday
Last Times Today
JACK HOLT — "NOBODY'S MONEY"
Famous Russian Double Quartettes, Superb Stage Presentations and Orchestral Events
BEGINNING MONDAY
CECIL B. DeMILLE'S
TRIUMPH
"ADAM'S RIB"
MILTON SILLS - ELLIOT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSON - PAULINE GARON
A Paramount Picture
From Fig Leaves to French Frocks!
The daughter threatened to take her mother's lovey from her, saying "I have one weapon you have not—YOUTH." To which the mother replied, "Foolish girl, I have the greater weapon—EXPERIENCE."
AND THEN—WHAT HAPPENED?
Let De Mille Startle You With the Answer!
McVICKERS SYMPHONY ORCHESTRA
Direction H. Leopold Spitalny
"Love Di Lammermoor"
Startling Stage Presents
"In the Garden of Eden"
Dance Conception with
Boris Petroff and Marjorie Linkeen
W. REMINGTON WELCH
At the Mighty Organ
Other Marvelous Stage, Musical and Screen Events
NO INCREASE IN PRICES!

Two-column ad on "Adam's Rib" run by the New McVicker's theatre, Chicago

SEATTLE

Coliseum Theatre—
Overture—"William Tell."
Current Events—Kinograms and Pathe News.
Feature—Mighty Lak' a Rose — First National.
Novelty—Fun from the Press.
Cartoon—Felix the Ghost-Breaker.

Blue Mouse Theatre—
Overture.
Feature — The Beautiful and Damned—Warner Brothers.
Comedy—Pop Tuttle's Lost Nerve.
Current Events—Fox News.
Music—Piano solo — "Rustle of Spring."
Music—Organ solo—Combination of "Humoresque" and "Swanee River."

Strand Theatre—
Overture—"Samson and Delilah."
Current Events—Kinograms.
Feature—The Christian—Goldwyn.
Comedy—Family Troubles.
Novelty—Pathe Review.
Vocal—Solo, "In the Garden of My Heart."

Columbia Theatre—
Overture—Selections from "Maytime."
Current Events — International News.
Feature—The Ninety and Nine — Vitagraph.
Novelty—Topics of the Day.
Comedy—Dad's Boy.
Music—Solo, "To a Wild Rose."

Liberty Theatre—
Overture — Selections from "Martha."
Feature — Sure-Fire Flint — State Rights.
Comedy—Rob 'Em Good.
Novelty—Pathe Review.
Current Events—Liberty News.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Novelty—Screen Snapshots.
Feature—The Headless Horseman —Hodkinson.

The Liberty theatre, Columbus, Ohio, used this striking display ad on "Jazzmania."

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Current Events — Missouri News and Magazine.
Novelty—Fun from the Press.
Cartoon—Felix Cat Cartoon.
Music — Organ Solo, "You've Gotta See Mama."
Specialty—"A Night in Araby."
Feature—Bella Donna—Pola Negri —Paramount.

New Grand Central, West End Lyric and Capitol Theatres—
Overture—Selected.
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Jazz selections.
Comedy—Selected.
Feature—Jazzmania—Mae Murray —Metro.

Delmonte Theatre—
Overture—Selected.
Current Events—News and Views.
Novelty—Fun From the Press.
Novelty—Screen Snapshots.
Music—Fafunno's Clown Band.
Feature—Lost and Found—Goldwyn.

Rivoli Theatre—
Overture—Selected.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Selected.
Feature—Driven—Universal.

William Fox Liberty Theatre—
Overture—Liberty Concert orchestra.
Current Events—Fox News and Views—Educational.
Comedy—The Salesman.
Feature—Salome—Allied P. & D. —The Streets of New York.

Pershing Theatre—
Overture—Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Comedy—Selected.
Feature—Down to the Sea in Ships —Hodkinson.

Odeon Theatre—
Overture.
Current Events—News and Views.
Vocal Solo—Arthur Nealy, singing policeman.
Comedy—The Shriek of Araby.
Feature—The Glorious Adventure —Allied P. & D.

Columbia Theatre—
Current Events—Fox News and Views.
Comedy—The Salesman.
Serial — Pearl White in 12th part Plunder.
Feature—While Paris Sleeps—Hodkinson.
Five acts of vaudeville.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Music—Organ Selections.
Specialties—"A Bit of Porcelain," with Bobby Tremaine and Adrian Da Silva; A "Discovery Concert" Find—Seymour and Jeanette, A Modern George and Eva Walker.
Novelty — Coon-Sanders, Novelty Singing Orchestra, presenting an Original Travesty, "In the Land of King Tut."
Feature—Bella Donna—Pola Negri —Paramount.

Liberty Theatre—
Overture—Opens with "Weird Oriental" and closes with "Budding Spring."
Current Events — Pathe and Fox News.
Music—Organ Selections.
Added Attraction — The Leather Pushers—Universal.
Novelty—Capitol Shots.
Specialty — "Moments Musical"—Misses Ross and Brown.
Feature — Women Men Marry—State Rights.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Music — Organ Selections; Violin solos—Dr. Carlos de Mandil.
Feature — Douglas Fairbanks in Robin Hood—United Artists.

Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Music—Organ Selections.
Comedy—Number, Please—Harold Lloyd.
Added Attraction—Fighting Blood (Round four)—F. B. O.
Feature — Second Fiddle, Glenn Hunter—Hodkinson.

Ad used by the Ohio theatre, Indianapolis, on "Your Friend and Mine"

CLEVELAND

Stillman Theatre—
Overture—"Faust."
Comedy—Green as Grass.
Novelty—Nights of Many Shadows.
Feature — Where the Pavement Ends—Metro.

Allen Theatre—
Overture—"Scotland."
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Cold Chess.
Novelty—Prizma—Thank God for a Garden.
Feature—The Go-Getter — Paramount.

State Theatre—
Overture—Popular Potpourri.
Music—Oriole Terrace Orchestra, in jazz repertoire.
Comedy—Chop Suey Louis.
Feature—The Beautiful and the Damned—Warner Brothers.

Park Theatre—
Overture—"Robin Hood."
Current Events—Kinograms.
Novelty—Fun from the Press.
Feature—Douglas Fairbanks in Robin Hood—United Artists.

Reade's Hippodrome—
Overture—Jazz Symphony.
Current Events — Plain Dealer Screen Magazine.
Specialty—Vaudeville.
Feature—Down to the Sea in Ships —Hodkinson.

Standard Theatre—
Current Events — International News.
Comedy—Sunny Gym.
Added Attraction—The Get-Away.
Feature—Till We Meet Again—Associated Exhibitors.

DES MOINES

Des Moines Theatre—
Overture—"Pagliacci."
Novelty—Fun from the Press.
Novelty—Felix Cartoon.
Music—Organ Solo.
Feature—Daddy—First National.
Comedy—No Wedding Bells.

Strand Theatre—
Music—"I'm Drifting Back to Dreamland."
Feature—Adam's Rib—Paramount. (Second week.)
Vocal Solo—"He May be Your Man, but He Comes to See Me Sometimes," and "By the Waters of Minnetonka," sung by Lyman Wiltse.

Garden Theatre—
Feature—Tess of the Storm Country—United Artists.

DALLAS

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Added Attraction—Round III., Fighting Blood.
Feature—Burn 'Em Up Barnes—State Rights.
Recessional—Organ.

Palace Theatre—
Overture—Symphony Concert.
Current Events—News Tours.
Novelty—Aesop's Fable.
Feature—Grumpy—Paramount.
Added Attraction—Ben Ali Haggin Tableaux.

Old Mill Theatre—
Current Events—Kinograms.
Added Attraction—The Leather Pushers—Round Four.

Large space ad on "The Flame of Life" at the Apollo theatre, Indianapolis

Feature — The Beautiful and Damned—Warner Brothers.

Melba Theatre—
Overture—Melba Grand Orchestra.
Cartoon—Felix.
Feature — Suzanna — Mabel Normand—Allied P. & D.

CINCINNATI

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News,
Feature—Bella Donna—Paramount.

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News,
Feature—The Pilgrim—First National. (Second week.)
Added Feature—The Toll of the Sea—Metro.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Feature—Brass—Warner Brothers.

Lyric Theatre—
Overture—Lyric Orchestra.
Current Events—Pathe News,
Novelty—The Ropin' Fool.
Feature—Silver Wings.

Gifts Theatre—
Overture—Gifts Trio.
Novelty—Fun from the Press.
Feature—Third Alarm—F. B. O.

OMAHA

Sun Theatre—
Feature—Trifling Women—Metro—(Second Week).
Overture—Selected.
Comedy—Col. Heeza Liar.
Current Events — International News.
Music — Organ Solo — Edwin Stevens.

World Theatre—
Feature—Gimme—Goldwyn.
Six acts of vaudeville.

Moon Theatre—
Feature—The Strangers' Banquet—Goldwyn.
Comedy—All at Sea.
Current Events—Moon Topical Review.

Rialto Theatre—
Feature — Safety Last, Harold Lloyd—Pathe.
Overture—"The Village Orchestra."

Three-column ad on "The Pilgrim" at the Kinema theatre, Los Angeles.

Grand Central
SUDWARTH FRASIER, Tenor
Singing, "O Clock in the Morning"
West End Lyric
Dave Silverman's Orchestra
Capitol
BILLY KITTS' ORCHESTRA
Selection—Farewell Blues
The Million Dollar Kid is here Again
JACKIE COOGAN
IN THE WORLD PREMIERE of
DADDY
First showing anywhere in the world of the 'Kid's' latest epic of tears, laughs and heart-appeal. You'll get a 'kick' out of this picture!
The Screens Dumbest Actor
LLOYD (HAM) HAMILTON
in "NO LUCK"

World premiere ad for "Daddy," run in connection with its showing at the Grand Central, West End Lyric and Capitol theatres, St. Louis.

Comedy—Fruits of Faith — Will Rogers—Pathe.
Current Events—Kinograms.
Organ Specialty—Julius K. Johnson.
Vocal—"When the Gold Turns to Gray"—Solo.
Novelty—Fun from the Press.

Empress Theatre—
Feature—When the Desert Calls, American Releasing.
Four acts of vaudeville.
Feature—Thursday — His Wife's Husband—American Releasing.

Strand Theatre—
Feature—Thorns and Orange Blossoms—Al Lichtman—four days. Bella Donna—Paramount—ten days.
Overture—"Cavalleria Rusticana."
Comedy—Green as Grass.
Current Events—Fox News.
Scenic — Lyman Howe's Hodge Podge.

BUFFALO

Shea's Hippodrome—
Overture — Special Robin Hood music.
Vocal—Selections by Carl Rollins in prologue setting.
Feature — Robin Hood (second week)—United Artists.
Current Events—Hippodrome Review.

Lafayette Square Theatre—
Overture—"The Dancing Girl."
Music—Organ Recital—Arthur J. Martel at Wurlitzer.
Feature—What a Wife Learned—First National.
Comedy—"Snub" Pollard.
Current Events—Fox News.

Loew's State Theatre—
Overture—Emmet Luedeke's Harmonists.
Current Events—Pathe News.
Feature—All the Brothers Were Valiant—Metro.
Comedy—Entertaining the Boss.

Olympic Theatre—
Overture—Organ—"A Breath of Spring."
Current Events — International News.
Feature—Only a Shop Girl—State Rights.
Comedy—Easy Terms.
Added Attraction — The Secret Code

Criterion Theatre—
Overture—"Molly, Darling."
Current Events—Kinograms.
Feature—The Ninety and Nine, Colleen Moore—Vitagraph.
Comedy—Dough and Dynamite.

Palace Theatre—
Feature—The Boss of Camp Four. Buck Jones—Fox.

ST. PAUL

Capitol Theatre—
Overture — "St. Paul Progress March," Capitol Symphony Orchestra.
Current Events—Capitol Digest, International News, Current Events and Pathe News.
Divertissement—Through the Microscope—Ruth Brown and Virginia Borresen.
Comedy—Selected.
Vocal — "Four Slickers," Capitol Male Quartette.
Feature — Fury, Richard Barthelmess—First National.
Recessional—Organ, "You've Got to See Mama Every Night."

ROCHESTER

Eastman Theatre—
Overture—"The Bat."
Current Events—Eastman Theatre Magazine.
Added Attraction—The Ne'er to Return Road.
Divertissement — Eastman Theatre Ballet.
Feature — The Pilgrim, Charlie Chaplin—First National.
Music—"Blue Danube Waltz," Orchestra.
Added Attraction—The message of Emile Coué.
Recessional—Organ.

DETROIT

Adams Theatre—
Feature — Safety Last, Harold Lloyd—Pathe. (Second week.)

Broadway-Strand Theatre—
Overture—Selected.
Current Events — International News.
Specialty — Marimba Band (seven Soli brothers).
Feature — Garrison's Finish, Jack Pickford—Allied P. & D.
Comedy—Blazes.

ATLANTA

Capitol Theatre—
Current Events—Pathe News.
Scenic — West Point and scenes from Ann Arbor.
Specialty — Taylor, Mary and Hawkes, vocalists. University Boys from U. of M.
Comedy—Second Childhood.
Feature—Bellboy 13—Douglas MacLean—First National.

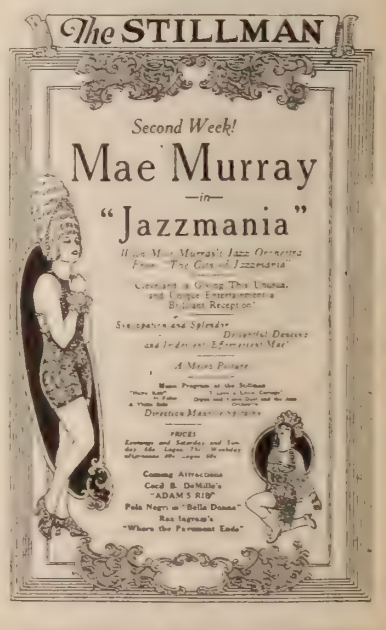
Fox Washington Theatre—
Current Events—Fox News and Novelty Screen Snapshots.
Feature—I Am the Law.
Comedy—The Salesman.

Madison Theatre—
Overture—"Raymond."
Current Events—Pathe News.
Specialty—Ruth Chase, vocalist.
Feature—Grumpy—Theodore Roberts—Paramount.
Comedy—Just Dogs.

Howard Theatre—
Overture—"Orpheus" — Howard Orchestra.
Current Events—Howard News and Review.
Prologue—"Farewell to Earth," presenting Eloise Vining, soprano in Tosti's "Goodbye."
Music—Sascha Jacobsen in violin recital.
Feature—Bella Donna—Pola Negri

Metropolitan Theatre—
Overture—"William Tell"—Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Novelty—Fun from the Press.
Feature—The Hottentot—First National.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events—Rialto News and Views of the Day.
Divertissement — Ampico Doll Dance, by Frieda Sullivan.
Feature—Adam and Eva—Marion Davies—Paramount.



"Jazzmania" ad used by the Stillman theatre Cleveland

Leo Maloney

in

RANGE RIDER SERIES

Two Part Westerns

They surprised him: *they'll surprise you!*

Crockett Brown of the Unique Theatre, Nashwauk, Minn., writes to Amusements: "We are more than surprised at the way these two reelers please. We play them with the Lloyds and they make a combination *that is unbeatable.*"

We *believe* in these pictures. We believe that they are models of their kind. We believe that in story, cast, direction, action, suspense you can't get better pictures of *any* kind.

The exhibitor who plays them is their biggest booster

Written and directed by
Leo Maloney *and* Ford Beebe

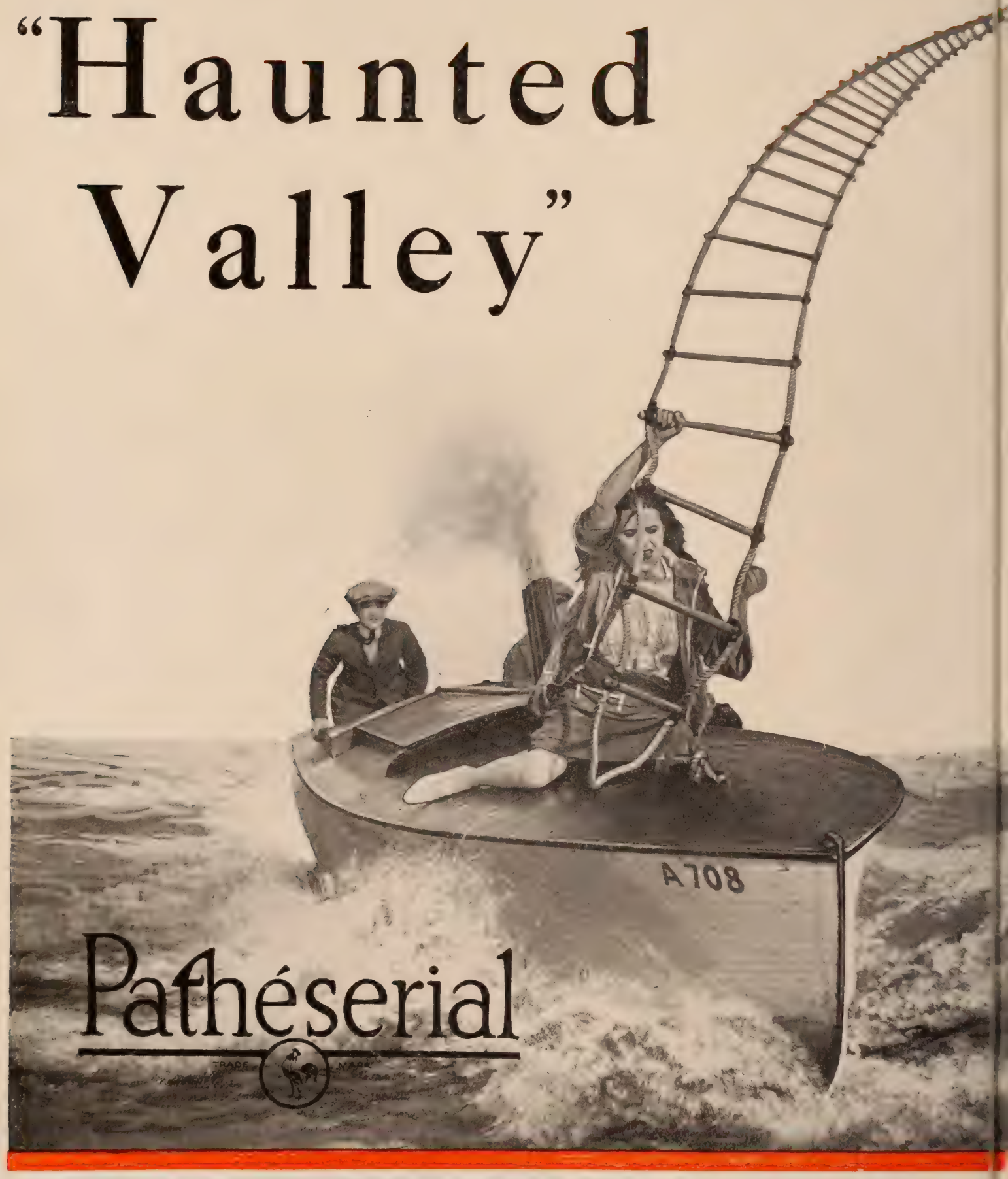
Pathépicture

TRADE MARK

RUTH ROLAND

in

"Haunted Valley"



Pathéserial

TRADE MARK

Figures that talk

Ruth Roland is a big attraction, everywhere.
Figures say so, and *figures talk.*

She is now presented in one of the best
Patheserials she has ever starred in.

THE PLOT

Ruth is the president and active head of Ranger Inc., a large contracting firm. She personally owns "Haunted Valley," a big and barren stretch of land. Unknown to her this land is very valuable and is coveted by a powerful and unscrupulous clique. To get possesion of the land they seek to drive Ranger Inc. to the wall by hindering completion of contracts, etc., always working secretly. As they stop at nothing there are endless hazards, plots and counterplots.

Ask for a screening; you'll be sold on sight

Produced by The Ruth Roland Serials, Inc.
Under supervision of United Studios, Inc.

Pathéserial

TRADE MARK

Pearl White

in

"PLUNDER"

"Best serial we have ever run!"

Geo. W. Keys, Majestic Theatre, Johnson City, Tenn., in a letter to Exhibitors Herald says "Plunder is the best serial we have ever run. Pearl White is the greatest of serial makers. Business good."

"'Plunder' is the best serial on the market today and I can truthfully say it has broken all box office records. . . I wish I could get hold of another 'Plunder.' It makes my box office talk."

Lew Preston, Hill Theatre, Newark, N.J.

Fifteen weeks of absorbing adventure and thrill.

Directed and produced by
GEO. B. SEITZ

Written by
Geo. B. Seitz *and* B. Millhauser

NOTICE
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Pathéserial

TRADE MARK

William Raynor's "Down to the Sea" Display

GREATEST PICTURE TO COME TO THE SCREEN SINCE "BIRTH OF A NATION"
"DOWN TO THE SEA IN SHIPS"
HERE WEEK OF APR. 9
DOWN TO THE SEA IN SHIPS

"Down to the Sea in Ships" lobby display, with strong nautical atmosphere, arranged by Manager William Raynor of Reade's Hippodrome, Cleveland

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Three-sheet semi-cutout used as a street ballyhoo on "The Message of Emile Coue" by Manager George Rea of the Colonial, Washington Court House, Ohio

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.

William Cutts, Manager, Columbia theatre, Portland, Ore.

Art lobby display for "The Young Rajah" prepared by J. M. Edgar Hart, manager, and Frisco Guitarrez, house artist, of the Palace theatre, El Paso, Texas

Seattle Is Scene of Extensive "Third Alarm" Campaign

Seattle, Wash.—An elaborate exploitation and publicity campaign, centered around the city fire department, was used recently to put over "The Third Alarm" engagement at the Blue Mouse theatre.

During the run of the picture, by special arrangement with the fire department, a regular fire engine, drawn by three horses and manned by two members of the department, was used as a street ballyhoo. A half-page spread in the Seattle *Post Intelligencer* was used in connection with this ballyhoo, as it was discovered that the apparatus used was the last horse-drawn vehicle in the city of Seattle, and the engine and horses were to be relieved from further duty in less than a month.

One of the men who manned the engine for the theatre was recently elected in this city as the most popular fireman in the department in a contest held by the Seattle *Times*. This fact was played up strongly by the theatre, and the man's popularity in the city accounted for a number of patrons that came to the theatre during the showing. While the ballyhoo was not parading the streets, the engine was left in front of the theatre, and steam was kept up by the firemen in charge. This item proved of great interest in connection with the run.

On the second Monday of the engagement, a special matinee for all firemen in uniform was held, at which time they were admitted free to the playhouse.

The presentation of the picture in the theatre itself was a big feature of the engagement, and sent patrons out talking. A fire effect machine was used during the overture and first few feet of the picture, and gave the impression that the whole front of the stage was in flames. During the picture, also, sirens and fire bells, loaned by the fire department, were used in conjunction with the orchestra and gave a most realistic atmosphere to the photoplay. The presentation was arranged and executed by House Manager Hal Daigler. A similar presentation was given the week before the showing of "The Third Alarm" began, during the showing of a short trailer.

Lobby display arranged by Manager H. B. Clarke of the Majestic theatre, Memphis, Tenn., for "Queen of the Moulin Rouge"

Attractive Theatre Front for "East Is West"

MILWAUKEE, Wis.—In dressing the front of the Modjeska theatre for "East Is West," the huge aperture above the entrance was used to excellent advantage. Hand painted compo board panels of Constance Talmadge and the Chinese dragon was erected on each side. Covering the oblong space in the center was another huge hand painted compo board design with the title, pictures and heiroglyphics symbolical of the feature.

The center of the oblong space was left blank, however, when the compo board was put up. In this blank space was inserted a part of the love boat scene, taken from the 24-sheet and pasted on a black cambric background. Hundreds of myriad lights made this display equally luminous at night.

Elaborate Teaser Campaign on "Town That Forgot God"

Dayton, Ohio.—J. Howard Lichtenstein, manager of the State theatre, conducted an excellent teaser campaign on "The Town that Forgot God" recently.

Starting four weeks prior to the opening, Lichtenstein plastered Dayton with seven by eleven cards printed in blue and red, asking pertinent questions, such as, "Is Paris the Town That Forgot God? Coming soon to the State theatre." Giving no date and by substituting the names of other cities in the place of "Paris," the teaser became an effective salesman.

Two weeks before the opening, ten thousand additional cards were placed in all conspicuous places telling the date when the picture would be shown.

Such phrases as follows were used on this second batch of cards: "A scathing indictment of the wickedness of Main Street," "The story of a town where the Ten Commandments are broken every day and the Golden Rule every hour," and "Rome was purged by fire, Babylon was destroyed by vandals, 'The Town That Forgot God' was destroyed by floods and fire."

Lobby display on "The Beautiful and Damned" used at the Princess theatre, San Antonio, Texas

Oriental front decorations, and costumed usherettes at the Coliseum theatre, Seattle, of which Frank Steffy is manager, during the run of "Shadows"

"The Christian" Given Heavy Exploitation Campaign

Freeport, Ill.—Despite the fact that the run came during Holy Week, when bad business is usually accepted as inevitable, Manager John Dittman, of the Lindo theatre, and W. D. Nealand, Goldwynner, decided upon an intensive exploitation campaign for "The Christian."

They first arranged a series of big display advertisements in the daily newspapers. These ran for four days in advance of the regular advertising. The regular advertising came to a climax on Wednesday before the opening with a full page ad.

An attractive book store window display was obtained with Dollmeyer & Merck in the center of the city's business district. The manager ordered 100 copies of the photoplay edition of "The Christian" for the window, in addition to the two large hand-painted cards and three block cards advertising the showing of the film at the Lindo theatre.

Cards were used on all local street cars starting Wednesday morning, March 28th, and continuing until the end of the engagement.

A cut-out from the 24-sheet was placed on top of the marquise, where it could be seen for a long distance in both directions. At night this cut-out was lighted by four big spotlights which the theatre owns. This was mounted on the marquise the Wednesday before the opening. At the same time cut-outs from the six-sheet posters were placed in the lobby.

The coming of "The Christian" was advertised to the patrons of the Lindo theatre in advance of its coming by means of the 24-sheet banner made by Mr. Nealand, pasting one of the "Christian" pictorial stands on an old drop and painting the borders. This was suspended on the stage, back of the first border lights, and shown during the intermissions, with the theatre spot-light playing on the date lines and the heads of the figures. This was a novelty stunt in Freeport and proved very effective publicity.

Radio exposition used by Manager Herschel Stuart in lobby of the Missouri theatre, St. Louis, in connection with "The Mystery Box"

Striking Throwaway Gotten Out on "Blood and Sand

ROBINSON, ILL.—Manager J. C. Hewitt of the Strand theatre issued an inexpensive and unusual throwaway on "Blood and Sand," which can be easily duplicated elsewhere, although it calls for a little extra work.

On one side, printed in red and green, was a reproduction at one side of splotches of blood; at the other side was placed a daub of mucilage, by hand, over which common sand was scattered. The copy between read: This side of this card represents the title of the greatest photoplay since "The Four Horsemen of the Apocalypse," and written by the same author, enacted by an all-star cast, headed by the same popular male star. On the reverse was the usual billing of the picture.

"Thorns and Orange Blossoms" Advertised to Women

Jacksonville, Fla.—Manager Albert Hill, of the Imperial theatre, exploited "Thorns and Orange Blossoms" with considerable success, aiming his campaign largely at women patrons.

Advance work consisted of the distribution of about 300 copies of the book, "Thorns and Orange Blossoms" and approximately 1,000 packages of face powder.

The books were given out to women during the matinee performances previous to the advertising of the picture. Tying up with this was the advance notice of the coming of the picture.

They were fortunate in securing about 1,000 samples of delicately perfumed face powder, and these were also distributed to ladies, with an idea to making an appeal to the senses through suggestion. Each package was inscribed, "Compliments of 'Thorns and Orange Blossoms.'"

The floral lobby was in keeping with the title of the picture. The entire lobby was basked in with white flowers, with a sprinkling of real orange blossoms here and there and the box office filled with them.

Lobby display on "Bell Boy 13" prepared by Manager H. B. Clarke of the Majestic theatre, Memphis, Tenn.

Highly unusual lobby display for "Jazzmania," which created wide comment, arranged by Manager Roy Beall of the Imperial theatre, Asheville, N. C.

Marriage on Stage to Exploit "The Marriage Chance"

Minneapolis, Minn.—The run of "The Marriage Chance" at Pantages theatre was exploited by means of a real wedding on the stage, arranged by Manager Louis Christ and Jack Auslet, American Releasing's branch manager.

Miss Sarah LaCount and Herbert Jay, a young Minneapolis couple, were induced to have their proposed marriage solemnized in view of a larger audience than could have been assembled in a church. Because of extensive newspaper publicity given the event, many of the leading merchants donated goods ranging from a 100-pound sack of flour to the wedding ring itself. The wedding finery, as much as possible like that worn by Alta Allen in the picture, was furnished by a department store, and one of the town's photographers signified his willingness to take flashlights of the ceremony. An automobile concern willingly provided the car to take the bridal pair to their new home, where an assortment of groceries and some furniture awaited them as gifts from merchants, who had been approached and responded to the advertising value of the stunt.

In all the newspaper stories the name of the picture and the theatre was, of course, included, while Manager Christ's cash present did much to foster good will.

Madison "Coue" Campaign Subject of Error

ATTENTION has been called to the fact that in the MOTION PICTURE NEWS of March 31st the article in the Exhibitors' Service Bureau headed "Newspaper Tie-up is Great Aid to 'Message of Emile Coue'" was credited to Manager Ed. Weisfeldt of the Strand theatre, Milwaukee, through a printer's error.

This campaign was planned and executed by A. P. Desormeaux, manager of the Strand Theatre Company, operating the Strand theatre at Madison, Wis. MOTION PICTURE NEWS takes this occasion to give proper credit to Manager Desormeaux for the excellent exploitation in question.

"Heroes of the Street" is Tied Up with Clothier

BAKERSFIELD, CAL. — A tie-up with a local clothing store was made by the management of the California theatre on "Heroes of the Street."

The tie-up was made when the local newspapers heralded the fact that "Freckles" would appear in person throughout the engagement of the feature.

The stunt was in the nature of a "freckle-faced" contest, the winner to be given a free trip to Hollywood with all expenses paid by the Federal Outfitting Company, Bakersfield.

Reward Poster Gotten Out on "Missing Husbands"

BALTIMORE, Md.—Teaser poster advertising was recently used to good effect by the New Wizard theatre in exploiting "Missing Husbands."

The title lends itself to exploitation and the theatre took advantage of it to issue a poster about the size of a one-sheet on which was a large photograph of a man, showing the back of his head and shoulders and a small portion of the side of his face. In big type over the picture was printed: "$25,000 reward to anybody who will give any clue, information or identify the person in this photograph." Below the photograph was: "One of the 'Missing Husbands.' Call at the Wizard theatre, etc."

"Thorns and Orange Blossoms" Exploited Through Novel

Sandusky, Ohio.—George Schade, owner and manager of the Schade theatre, put over a special exploitation campaign on "Thorns and Orange Blossoms" that aroused wide interest in the showing.

Three hundred and fifty copies of the special photoplay edition of Bertha M. Clay's novel were used. An equal number of personal letters type on paper monogrammed "T" were written and signed in a feminine hand, "Estelle Taylor." These books when wrapped took four cents' postage and were mailed to women only, including typists, stenographers, salesladies and those in other professions who were likely to come in contact daily with a large number of persons.

The canceling clerk at the post office used an old canceling stamp that could not easily be read. In this way the idea that the books were mailed from Los Angeles was preserved. The gag worked wonderfully and no one discovered the deception, the recipients of the volumes remaining quite flattered that Estelle Taylor had sent them autographed copies of the photoplay edition.

Bookstore window on "The Flame of Life," arranged by Robert Bender, publicity manager of the Columbia theatre, Seattle

Elaborate ballet of children used as prologue to "The Light in the Dark" at the Colonial theatre, Allentown, Pa., arranged through a tie-up with a dancing school

Elaborate Presentation Given "The Grub-Stake" Run

Seattle, Wash.—In addition to a special contest which received wide publicity for "The Grub-Stake," Publicity Manager Vic Gauntlett, of the Blue Mouse theatre, was further aided by the personal appearance of the star, Nell Shipman, and by an elaborate presentation.

Nell Shipman had with her two of the malamute dogs that appeared in the photoplay, and made her appearance in Alaskan fur costume. She told a few details of the making of the picture, and recited the closing stanzas of "The Spell of the Yukon," by Robert W. Service.

In conjunction with the visit of Miss Shipman in the city, the theatre tied up with the Seattle Star, and that paper each evening ran a series of articles by the star in regard to girls entering motion pictures. She answered through the columns of the paper, questions propounded by city movie fans, and on one afternoon was hostess at a tea for lady patrons of the theatre, given in the lounging room.

An especially elaborate presentation was arranged for the "Grub-Stake" engagement by House Manager Hal Daigler. The lobby of the theatre was decorated to resemble an Alaskan snow scene, with an electrically illuminated rainbow, trimmed with tinsel, at each side. A falling snow effect was used on the front drape of the stage during Miss Shipman's appearance on the boards, and was also used during the introductory overture and first sub-titles of the photoplay. Electrically illuminated rainbows were used at each side of the stage. They were also made out of various colored tinsel, and were backed up with winter snow scenes, indirectly lighted by shades of red, blue and green.

Three-panel screen on "Voice from the Minaret" used to cover blank wall by Manager William Lindsay of the Paramount theatre, Logansport, Ind.

"Jackie Coogan Roll" Used as "Oliver Twist" Aid

TAMPA, Fla.—In Tampa the Federal bakeries make what they call a "Jackie Coogan Roll." Manager R. C. Frost of the Strand theatre went after the manager of this concern and sold him on the idea of giving away 6,000 of these rolls. Frost furnished the waxed paraffine bags and the bakery the rolls; of course each was advertised on the bag. These were given away at the theatre by one of the bakery girls. Manager Frost says "They all went away with a sweet taste in their mouth."

A co-operative page was gotten up, eight leading merchants were in it and each one of them had 25 free tickets to give away. In this manner 200 tickets were given out for the matinee performance of the opening day.

Teaser Stickers Stir Interest in "The Christian"

Evansville, Ind.—W. C. Meek, manager of the Victory theatre, and Goldwynner H. T. Snowden, used five thousand teaser stickers were used in advance of the exploitation campaign for "The Christian." The sticker was small, about two by two and one-half inches, and its message, printed in red nik, read: "April 2nd, at the Victory, Evansville. We'll all be there."

The town was plastered with these stickers for several days before Mr. Snowden opened his campaign, and succeeded in arousing an unusual degree of interest in the picture before its identity was made known.

This was followed by a billing campaign of unusual proportions; 100 regular one-sheets, 200 block teaser one-sheets, fifteen threes, fifteen six's, ten 24-sheets, 3,000 heralds, 200 window cards and 2,000 announcements put into the mails being used.

Sentries Are Placed in Front of House on "The Hero"

New York, N. Y.—A special stunt was used by Proctor's theatre in Yonkers to exploit "The Hero."

Two men dressed in soldier's uniform acted as sentries in front of the theatre, attracting a great deal of attention and causing widespread comment among the passersby. Special advertising and paper, including several 24-sheets, were used for the engagement.

A prologue which featured "My Hero," the song from "The Chocolate Soldier," was staged very successfully in the presentation.

"Safety Last" Cut-outs Hung on Prominent Buildings

St. Louis, Mo.—Manager Bob Smith, of the Grand Central theatre, in exploiting "Safety Last," hung twenty large 24-sheet cut-outs on buildings at good corners, giving the effect of a live man being actually suspended high in the air. Smaller cut-outs from the one-sheets were placed around the ledge of the lobby. These gave the effect of Lloyd trying to balance himself on the ledge, and made a big impression on patrons prior to the "Safety Last" opening.

"Jazzmania" front prepared by Manager Swain of the Saenger theatre, Shreveport, La.

Atmospheric window display on "The Grub-Stake" arranged by Vic Gauntlett, publicity manager of the Blue Mouse theatre, decorated by Henry Stohlton

"Lorna Doone" Is Aided by Better Films Group

ANNISTON, Ala.—Manager Roy C. Smart of the Noble theatre got his print of Lorna Doone" in advance and ran it off for the Better Films Committee, with the result that it gave him an enthusiastic endorsement.

On the strength of this endorsement, the Public Library cooperated by allowing a display of photos and cards in the foyer and reading rooms. Mr. Smart used the endorsement in his newspaper ads.

The presidents of all local civic organizations were induced to announce the picture at their regular weekly meetings and urge the members to attend.

Keith Houses Give Active Aid to "The Christian" Runs

New York, N. Y.—Active exploitation has been put back of "The Christian" recently by the theatres of the Keith, Moss and Proctor group in New York City.

The largest and most elaborate display was at Proctor's 125th street theatre, where a church steeple, 18 feet high, was erected on the marquee. The steeple boasted illuminated clock dials on which were the words, "'The Christian'—Now," and chimes, which were played five hours a day during the engagement of the picture.

A miniature church, complete in every detail, was placed in the lobby of the B. S. Moss Franklin theatre. A doll, dressed as a clergyman, even waited at the door to welcome his clergy. Another miniature chapel was built at Keith's Hamilton theatre, on upper Broadway, and was placarded as being the model of the chapel used in filming "The Christian."

Keith's Fordham theatre tied up with the publisher of Sir Hall Caine's novel and had a number of books on sale in the lobby of the theatre before and during the run.

Race Track Lobby Built Up for "The Kentucky Derby"

Seattle, Wash.—When Manager John Danz played "The Kentucky Derby" at his Colonial theatre here recently, he dressed up his lobby to represent a race track scene. A white wooden fence running all the way around the lobby gave the patrons the sensation of standing at the edge of the track, looking on to the field.

The boxoffice was entirely boarded in and disguised as the judges' stand, with a bell on top, which was rung occasionally by the cashier and never failed to attract attention. A large sign on the stand warned patrons: "Place Your Bets Here."

At the extreme top of the judges' stand stood a large replica of Barney Google and his famous horse, "Spark Plug," even to "Sparky's" checked blanket, oval figure and questioning visage. On the side of the small stall in which Barney and his horse stood were the words, "This One Is Too Fast Even for 'Sparky.'"

Water Tank Used to Build "Making a Man" Lobby

FORT WORTH, TEXAS—Manager Harry Gould, of the Hippodrome theatre, built a most attractive lobby display for "Making a Man." He made use of an old water tank that he had used before to furnish the river front scene.

In this water tank were placed several small toy boats. As a background he made use of a miniature skyline of New York City with a large cut-out of Jack Holt seen towering over the entire display.

Manager Boosts "Knighthood" at Home Talent Minstrel

GADSDEN, Ala.—One week in advance of the showing of "When Knighthood was in Flower" at the Imperial theatre, Manager A. L. Snell had blank half sheets posted in every available good location in town. Then he had painted across the top of these the question, "Do you remember?". Each night thereafter one word of the title was added until the signs read, "Do you remember When Knighthood was in Flower?" On account of the prominent locations secured, this was excellent teaser work and got the title over strong.

About three days before opening a home talent minstrel was given at the local Opera House. Mr. Snell himself went on for a solo act under the condition that he could tell them about "Knighthood." After a song and story to get them in the proper humor he sprung his "Knighthood" talk and it got generous applause.

Fan-shaped display for "East is West" in the lobby of the Hamilton theatre, Lancaster, Pa.

Medieval castle effect in "Douglas Fairbanks in Robin Hood" lobby at the Rivoli theatre, Columbia, S. C.

"Down to the Sea in Ships" Is Tied Up with Essay Contest

Pittsburgh, Pa.—The contest idea has been applied to "Down to the Sea in Ships," which is to play at Rowland and Clark's State theatre, by Milton Crandall, special exploitation representative of Hodkinson, who has tied it up with the Pittsburgh Post.

Through the aid of the newspaper Mr. Crandall has opened a contest for all boys and girls in the elementary schools of Pittsburgh and all are invited to write an essay on whales, the one sending in the best to be awarded a silver loving cup 18 inches high. There are 20 other prizes that will be given to the next best winners.

Crandall's efforts in behalf of Elmer Clifton's romance of old whaling days resulted in plenty of front page publicity. Photographs in the newspaper for days preceding the showing were in evidence. The interest created in Pittsburgh in this contest was amazing. Replies, it is said, have been coming in every day, and the Pittsburgh Post had to put on additional help in order to handle the essays coming in.

Special advertising has been placed in the daily papers and nothing left undone that would in any way publicize the fact that "Down to the Sea in Ships" was the feature attraction at the State theatre.

Book store tie-up on "Quincy Adams Sawyer" at the Colonial, Washington Court House, Ohio, arranged by George Rea, manager

Contrasts Chaplin's Roles in "Pilgrim" Lobby

NEW YORK, N. Y.—Manager James Fotheringham, of the B. S. Moss Franklin theatre, produced an attention-winning lobby for "The Pilgrim" by playing up strongly the contrast between clergymen and convict, the two roles essayed by Chaplin in the picture.

At one side Charlie, the cleric, faced passersby with the austere garb of the the cloth from "The Pilgrim's" church. Across the lobby from him sat the morose convict in his cell. The contrast alone was sufficient to cause comment. If any further need for arousing interest were necessary it was supplied in the bold, distinctive advertising copy that went with the display.

"Town That Forgot God" Given Strong Exploitation Drive

Baltimore, Md.—Manager Eugene Daly of the New theatre conducted an exploitation campaign that touched upon many angles of publicity on "The Town That Forgot God."

A week before the opening, one-sheet teaser ads were posted on more than 300 boards throughout the city. They read: "Where is the town that forgot God?" Further bill posting was done with the use of 35 24-sheets displaying the star in the picture.

Invitations were e tended to the leading clergymen in Baltimore to attend the opening night performance of the production. Many of the ministers attending used the story of the picture as the theme for their daily Lenten services.

The lobby decoration was elaborate. A large streamer bearing the name of the picture was dropped from the roof of the theatre and extended over the front of the house. Cut-outs from the posters were used to adorn the entrance way and the marquee.

The newspaper advertising began on the Wednesday prior to the Monday opening and was increased each day until Sunday, when a quarter page display was used in all the dailies.

A tie-up with a local department store resulted in carrying "The Town That Forgot God" advertising on more than fifty delivery wagons.

Keith House Stages Attractive "Brawn of North" Prologue

New York, N. Y.—An effective prologue to "Brawn of the North," designed and staged by Reed Albee, was used at B. F. Keith's Eighty-first street theatre recently.

The scene was a mountain pass, and when it opened the snow was flying and dark clouds were drifting by. Silhouetted against the sky was the lone figure of a dog. Gradually the stage became lighter and in the foreground a man appeared. He called his four-footed servants and prepared to "mush" them off on the day's long trail.

This presentation, which was made under the personal supervision of Mr Albee, was skilfully staged and lighted. A silver cyclorama furnished the background for the effects, and the snowy rocks and silhouette figure of the dog were of painted compo-board. A dog act appearing on the bill provided the real animals which appeared with the woodsman in the foreground.

Display of books and oil painting on "The Christian" in leading window of Baltimore's biggest department store, arranged by Goldwynner Wm. N. Robson for the showing at the Rivoli theatre

Attractive lobby display for "All Night" prepared by Manager A. J. Bauman of the Plaza theatre, Wheeling, W. Va., with strong use of cut-out heads

"Mad Love" Strongly Exploited in Well Varied Campaign

Baltimore, Md.—"Mad Love" at the Century theatre was preceded by an exploitation drive designed to reach every citizen of Baltimore.

In addition to 500 window cards, 500 one-sheets, 75 threes, 50 sixes, 35 twenty-fours, 8x10's, 11x14's and 22x28's, large newspaper space, etc., there were 2,500 especially written letters sent to several selected lists of names of persons to whom a special appeal could be directed and 50,000 programs printed.

Hochschild, Kohn & Co., the largest department store in Baltimore, had a big window display, in which was used a brand new wax figure, on which Charles A. Vossberg, the display artist, draped black velvet to form the gown Pola Negri is shown wearing on the front of the press book. Surmounted by a white wig, similar to that worn in the play by the star, the figure looked strikingly like the famous star.

Eight hundred window and store displays were secured through the Hendler Creamery sending out 3,000 snipes and 800 letters to their dealers urging them to tie-up with this big picture by serving the "Mad Love" sundae, prepared from the famous Pola's own favorite recipe.

The catchline was used, "She will win your heart just as she won the heart of Charlie Chaplin," thus getting the benefit of the publicity given this famous romance.

The campaign was conducted by General Manager Thomas D. Soriero of the Whitehurst theatres with the assistance of Goldwynner William N. Robson.

Book-store window tie-up in San Francisco during the run of "The Beautiful and Damned" at the California theatre, with reproduction of book cover eight feet high as background

Bonds Self for $1,000 as "Bond Boy" Guarantee

SANDUSKY, Ohio—When George F. Schade, owner and manager of the Schade theatre, played "The Bond Boy," he bonded himself for $1,000, guaranteeing that "The Bond Boy" would exceed in dramatic strength the performance of any other male star in any other first run picture presented in the city at the same time.

He placed the amount of the guarantee with Ed. L. Ways, day editor of the Sandusky Register, and advertised this challenge through the newspaper in two column space. He used two advertisements, one on the picture and the other on his guarantee.

Placing the money with a newspaper man assured good publicity notices and the initial story was run in the news columns along with the ads, making three notices for the Schade theatre in the same issue.

If Schade's claim was disproved the money was to go to a local charity, while three prominent citizens were named adjudicators in the event of a dispute.

Biblical Quotation Employed as "Adam's Rib" Teaser

Eau Claire, Wis.—Manager H. A. Schwann of the O'Klare theatre and Jack Hellman, Paramount exploiteer, used newspaper teaser ads to good effect for "Adam's Rib."

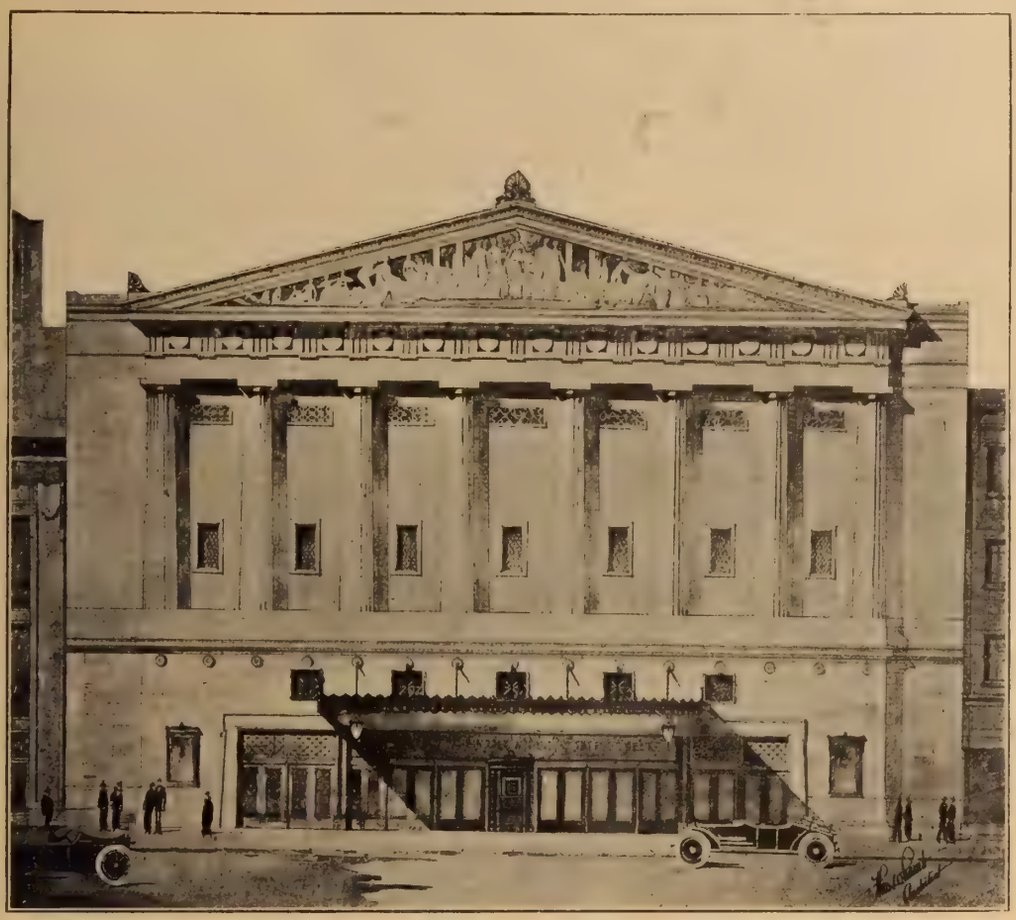
Five days before the opening scatter-ads set in 14 point italics were run in the newspaper reading: "Turn to Genesis II., 22, and read about the most famous bone of history."

The next day this appeared in the same space: "And the rib, which Jehovah had taken from man, made he a woman."—Gen. II., 22.

The next day came this: "We've got it all 'Ribbed Up' for you to see the famous rib of Adam. Watch the announcement in this evening's paper."

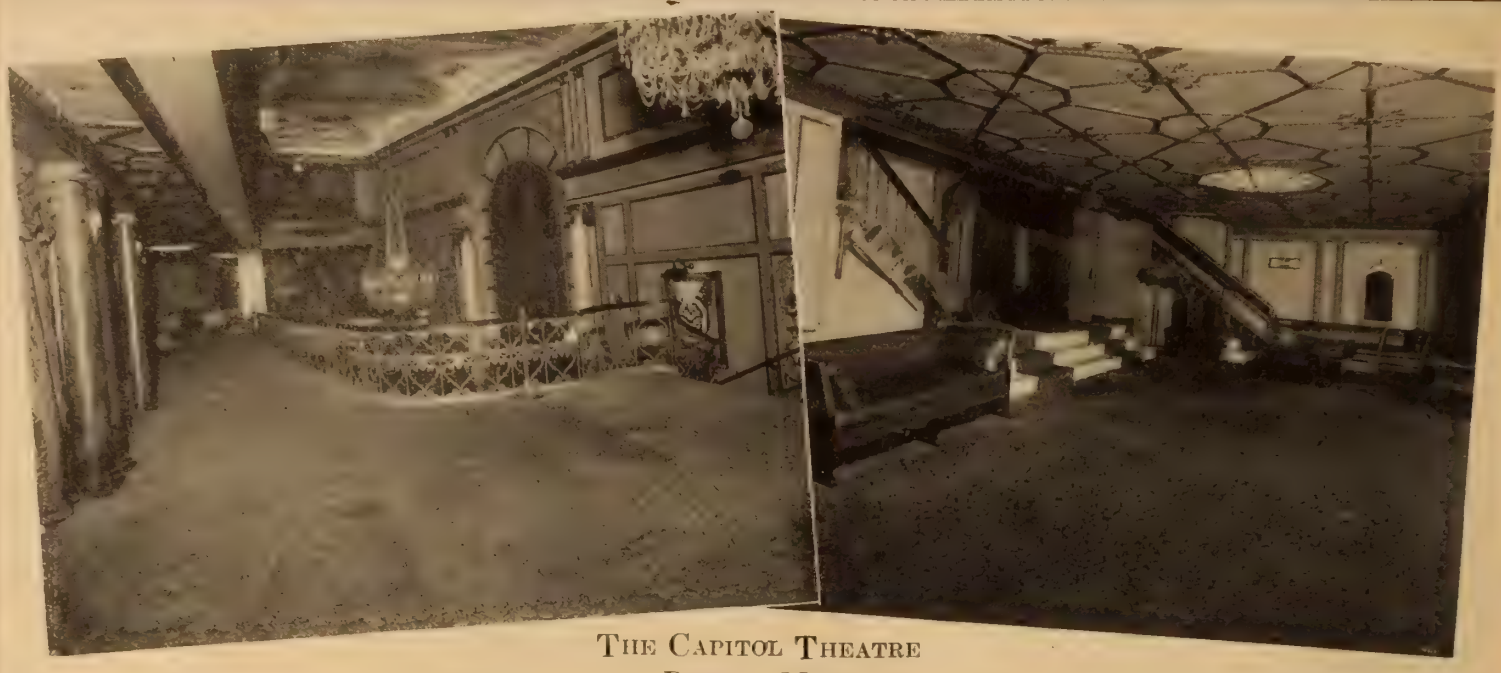
Then followed the straight advertising for the picture, in which there was much interest due to the teaser activity.

Window display used in connection with the "Lorna Doone" shoe contest by the Majestic theatre, Jackson, Mich.



Construction and Equipment of Modern Theatres

By THOMAS W. LAMB



THE CAPITOL THEATRE
DETROIT, MICH.

is carpeted exclusively with Bigelow Merrimac Wilton, in an all-over design of blue laurel leaves on a plain mulberry ground. This is one of the highest grades of the Bigelow-Hartford Carpet Company's worsted Wiltons. The ability of this carpet to retain its beauty and lustre, and to wear well under long and constant treading, has been the cause of its wide use in theatres all over the country. Pullman cars alone have used considerably over one million yards of this grade of carpet, in one pattern, during the past ten years.

Bigelow-Hartford Carpets for elegance and durability

THE atmosphere of elegance and refinement demanded, today, of motion picture theatres and others, cannot be achieved without the use of fine carpets on the floor. The sense of luxuriousness imparted by their softness to the tread and their beauty of appearance, dignify and enrich a theatre as nothing else can.

But carpets in this service must endure severe and constant wear, and even abuse. It must be known in advance that the fabrics intended for this purpose will be able to successfully withstand the hard usage to which they most certainly will be subjected.

Bigelow-Hartford carpets represent the highest development of carpet manufacture, in both style and quality. They radiate an impression of substantial strength and endurance. Their reputation, of ninety-seven years' standing, as the standard of carpet perfection, and our claims of long-wearing quality, are supported by a preponderance of evidence based on experience.

The following partial list of houses recently equipped with Bigelow-Hartford carpets, attests the recognition of these fabrics, by theatre owners and managers, as "carpets of quality."

OLYMPIA THEATRE	ALLSTON, MASS.
METROPOLITAN THEATRE	BALTIMORE, MD.
LAFAYETTE THEATRE	BUFFALO, N. Y.
OLYMPIA THEATRE	BROCKTON, MASS.
CHICAGO THEATRE	CHICAGO, ILL.
PALACE THEATRE	CHICAGO, ILL.
B. F. KEITH'S THEATRE	CLEVELAND, OHIO
B. F. KEITH'S THEATRE	DAYTON, OHIO
CAPITOL THEATRE	DETROIT, MICH.
MADISON THEATRE	DETROIT, MICH.
GRAUMAN'S METRO. THEATRE	LOS ANGELES, CAL.
COMMUNITY THEATRE	NEWTON, MASS.
THE CHALONER	NEW YORK, N. Y.
EMPIRE THEATRE	NEW YORK, N. Y.
FORUM THEATRE	NEW YORK, N. Y.
GOTHAM THEATRE	NEW YORK, N. Y.
B. F. KEITH'S PALACE THEATRE	NEW YORK, N. Y.
METROPOLITAN OPERA HOUSE	NEW YORK, N. Y.
THE NEW NORVA	NORFOLK, VA.
WORLD THEATRE	OMAHA, NEB.
BARDAVON THEATRE	POUGHKEEPSIE, N. Y.
QUINCY THEATRE	QUINCY, MASS.
COLONIAL THEATRE	RICHMOND, VA.
EASTMAN THEATRE	ROCHESTER, N. Y.
CASTRO THEATRE	SAN FRANCISCO, CAL.
CURRAN THEATRE	SAN FRANCISCO, CAL.
STRAND THEATRE	SAN FRANCISCO, CAL.
COURT SQUARE THEATRE	SPRINGFIELD, MASS.
POLI'S THEATRE	WORCESTER, MASS.

Bigelow-Hartford carpets can be obtained from any responsible dealer in the carpet and rug trade, but any further information will be given gladly, upon application to this Company.

Bigelow-Hartford Carpet Company

ESTABLISHED 1825

Mills at Thompsonville, Conn., and Clinton, Mass.

NEW YORK	CHICAGO	BOSTON	SAN FRANCISCO
385 Madison Avenue	14 E. Jackson Blvd.	69 Summer Street	770 Mission Street

WRIGHT THEATRE
BROWNSVILLE, PA.
Matt Glazed Terra Cotta
HARRY S. BAIR, Architect

The "BEST" BUILDING MATERIAL *for* THEATRES

"BEST"! That's the unqualified word which Harry S. Wright applies to Terra Cotta as a facing material for motion picture theatres. And he speaks from personal experience—for his theatre, pictured above, is faced with Terra Cotta.

One all-important reason why Terra Cotta is the "best" facing material for theatres is that it can give a theatre that attention-compelling attractiveness which is such a big factor in drawing and holding big audiences. A second, complementary reason is that, for the money spent upon it, Terra Cotta gives greater return in form and color than does any comparable material. Thus—no matter how much money you wish to spend on your theatre front, you may be sure Terra Cotta will give it the utmost in that kind of inviting appearance which invariably capitalizes passing crowds into box-office receipts.

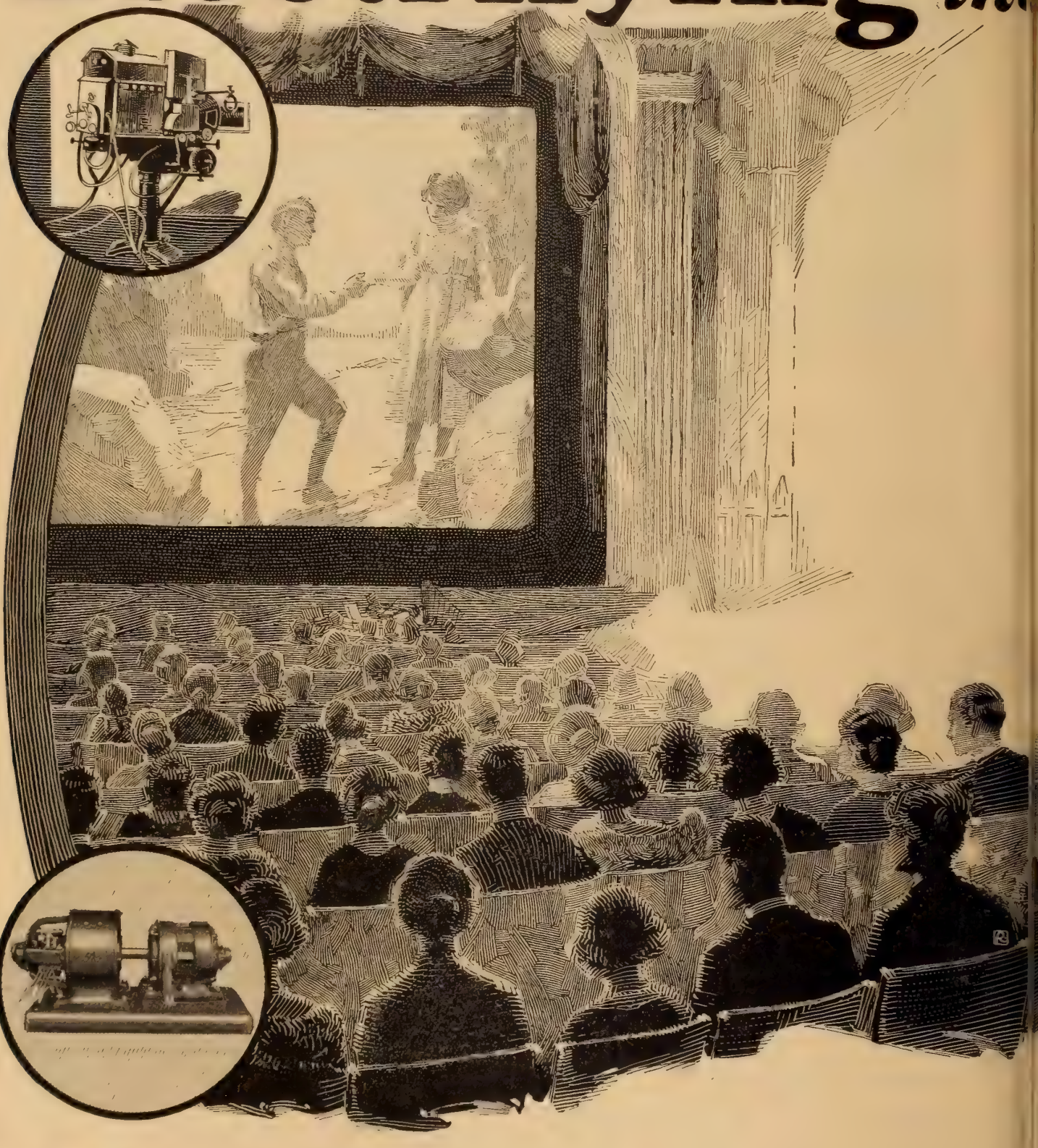
The beauty of Terra Cotta is permanent. There is practically no maintenance expense. Dirt and grime do not penetrate its impervious surface; a simple washing with soap and water always restores its original beauty. And in addition, Terra Cotta is highly fire-resistant and weatherproof.

If you are contemplating the erection or alteration of a theatre building, write us for advice. We can give you information which may save you time and money. Address **National Terra Cotta Society,** 19 West 44th Street, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Electrifying th



Westinghouse

Motion Picture Industry

SINCE the very beginning of the Motion Picture Industry, about eighteen years ago, Westinghouse has been prominently identified with its development.

The three-unit motor-generator which has proved so valuable in studio service is a product of Westinghouse pioneer work. Westinghouse Three-Unit Motor-Generators are found in nearly all large studio substations.

Improvements in the design of portable generating equipment used in producing artificial light for outdoor photography; the development of automatic control equipment for centralizing and facilitating the control of studio lighting; the design of large generating equipment with exceptionally close voltage regulation so essential to the service—all these are Westinghouse contributions to the progress of the motion picture art.

Electricity is the very life of the Motion Picture Industry—there is no substitute. It is the basis of past progress and is the foundation of future progress. Westinghouse, therefore, is proud of its contribution to an industry of such world-wide proportions.

Westinghouse Electric & Manufacturing Co.
East Pittsburgh **Pennsylvania**

Westinghouse

Three of the Finest

MAJOR SYSTEM ADVANTAGES:

- Remote Control
- Extended Remote Control
- Remote Dimmer Control
- Cumulative Control
- Pre-selection
- Flashless, noiseless switch operation
- Minimum stage space
- Unit construction
- Experienced design
- Perfect workmanship
- Highest grade materials.

These motion picture theaters, the finest in this country, are equipped with the Major System of Theater Lighting Control. They represent the type that have accepted the Major System as the only one worthy of installation. The great number of theaters who boast of this advantage of Major installations is being added to every week—a definite assurance of leadership.

Both old and new theaters alike may be equipped with Major Systems, the unit construction of the system itself making it exceptionally adaptable in fulfilling the better lighting needs in any size of theatre. In addition, it is equipped with a momentary contact switch to lock the switchboard with any combination of lights on, insuring absolute safety from meddling.

Another special feature is the "All-out" switch which is available only in the Major System of Light Control. With this device, every light on the stage may be turned out, regardless of the position of individual switches. The Major System of Theater Lighting Control is known to be the simplest to operate, the safest to handle and the most practical, and by these three reasons alone achieved its success.

Frank Adam Electric Co.

St. Louis

Chicago Theater, Chicago, Illinois
C. W & Geo. L. Rapp, Architects

McVicker's Theatre, Chicago
Thomas W. Lamb, Architect
Henry L. Newhouse, Resident Architect

Granada Theater, San Francisco, California
Alfred H. Jacobs, Architect

District Offices

Detroit, Dallas,
Minneapolis, Kansas City,
Cincinnati, Cleveland,
New Orleans, Chicago,
San Francisco, Los Angeles,
Seattle, Pittsburgh,
Boston,
Philadelphia.

Other "F-A" Products

Triumph Line of Safety Type, Standardized Panel Boards and Cabinets; knife switches; safety switches; hanger outlets; reversible-cover floor boxes; A. C. and D. C. Distribution Switchboards.

THIS BOOK

Contains a basis of standardized practice in theater and auditorium lighting and supplies blue print charts, complete specifications and a great fund of useful information. It will be sent free of charge, upon request.

Insure Efficient Sanitation and Heating

Does the "Closed for Remodelling" placard too frequently reduce the receipts of your box office? When you build with equipment of proved endurance, you insure continuous use for your theatre at low maintenance cost. Crane fixtures, valves, fittings and piping, designed and produced to give lasting satisfaction in washrooms and in heating, water and refrigeration systems, often save costly repair bills and replacement charges. Let us show you how you can cultivate the good will of your patrons by installing Crane drinking fountains and Crane sanitation appointments.

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ARCHITECT: B. MARCUS PRETICA, SEATTLE.

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CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO
CIE CRANE, PARIS

A Crane Fountain in the Pantages Theatre

List of Theatres Equipped with LIGHTING FIXTURES by Black & Boyd Manufacturing Co., New York

Capitol Theatre	Broadway, New York City
Strand Theatre	Broadway, New York City
Rialto Theatre	Broadway, New York City
Rivoli Theatre	Broadway, New York City
Loew's State Theatre	Broadway, New York City
Loew's Palace Theatre	Memphis, Tenn.
Loew's State Theatre	Memphis, Tenn.
Loew's Theatre	Indianapolis, Ind.
Loew's Theatre	Windsor, Canada
Loew's Theatre	Ottawa, Canada
Loew's Theatre	Toronto, Canada
Loew's Metropolitan Theatre	Brooklyn, N. Y.
Loew's Columbia Theatre	Boston, Mass.
Loew's Victoria Theatre	125th Street, New York City
Loew's Murray Hill Theatre	42nd Street, New York City
Loew's American Theatre	42nd Street, New York City
Loew's Theatre	London, Canada
Loew's Francaise Theatre	Montreal, Canada
Shubert's Broadhurst Theatre	44th Street, New York City
Shubert's Plymouth Theatre	45th Street, New York City
Shubert's Theatre	44th Street, New York City
Shubert's Winter Garden	44th Street, New York City
Shubert's Century Theatre	Central Park West, New York City
Shubert's Central Theatre	Broadway, New York City
Shubert's Theatre	Philadelphia, Pa.
Shubert's Jolson Theatre	59th and 7th Avenue, New York City
Famous Players' Theatre	Dallas, Texas
Famous Players' Theatre	St. Louis, Mo.
Famous Players' Theatre	Kitchener, Canada
Famous Players' Theatre	Toronto, Canada
Famous Players' Theatre	Montreal, Canada
Famous Players' Theatre	Regina, Canada
Famous Players' Theatre	Vancouver, Canada
Famous Players' Theatre	Hamilton, Canada
Famous Players' Theatre	Winnipeg, Canada
B. F. Keith's Orpheum Theatre	St. Louis, Mo.
B. F. Keith's Orpheum Theatre	Kansas City, Mo.
B. F. Keith's Orpheum Theatre	New Orleans, La.
B. F. Keith's Orpheum Theatre	Minneapolis, Minn.
B. F. Keith's Theatre	Chicago, Ill.
S. Z. Poli Theatre	New Haven, Conn.
S. Z. Poli Theatre	Waterbury, Conn.
S. Z. Poli Theatre	New Haven, Conn.
S. Z. Poli Theatre	Hartford, Conn.
S. Z. Poli Theatre	Wilkes Barre, Pa.
S. Z. Poli Theatre	Washington, D. C.
S. Z. Poli "Small" Theatre	Bridgeport, Conn.
S. Z. Poli "Large" Theatre	Bridgeport, Conn.
B. S. Moss' Regent Theatre	Lenox Avenue, New York City
B. S. Moss' Jefferson Theatre	14th Street, New York City
B. S. Moss' Flatbush Theatre	Brooklyn, N. Y.
B. S. Moss' Hamilton Theatre	Bway. and 145th St., New York City
B. S. Moss' Coliseum Theatre	181st and Broadway, New York City
B. S. Moss' Pavia Theatre	42nd Street, New York City
B. S. Moss' Riveria Theatre	St. Johns Place, Brooklyn, N. Y.
B. S. Moss' Columbia Theatre	Far Rockaway, N. Y.
B. S. Moss' Broadway Theatre	Broadway, New York City
B. S. Moss' Cameo Theatre	42nd Street, New York City
Wm. Fox City Theatre	14th Street, New York City
Wm. Fox Academy of Music	14th Street, New York City
Wm. Fox Audubon Theatre	Broadway, New York City
Wm. Fox Riverside	Broadway, New York City
Wm. Fox Riviera Theatre	Broadway, New York City
Wm. Fox Terminal Theatre	Newark, N. J.
Wm. Fox Crotona Theatre	New York City
Wm. Fox Albemarle Theatre	Brooklyn, N. Y.
Wm. Fox Nemo Theatre	Broadway, New York City
Keeney's Theatre	Kingston, N. Y.
Keeney's Theatre	Williamsport, Pa.
Wilmer & Vincent Colonial Theatre	Allentown, Pa.
Wilmer & Vincent Victoria Theatre	Allentown, Pa.
Wilmer & Vincent Orpheum Theatre	Allentown, Pa.
Wilmer & Vincent Victoria Theatre	Harrisburg, Pa.

Glynn & Ward's Astoria Theatre	Astoria, L. I.
Glynn & Ward's Alhambra Theatre	Brooklyn, N. Y.
Glynn & Ward's Century Theatre	Brooklyn, N. Y.
Selwyn's Apollo Theatre	42nd Street, New York City
Selwyn's Times Square Theatre	42nd Street, New York City
Max Spiegel's Strand Theatre	Newark, N. J.
Max Spiegel's Market Theatre	Newark, N. J.
Max Spiegel's Strand Theatre	Albany, N. Y.
Max Spiegel's Strand Theatre	Far Rockaway, L. I.
Max Spiegel's Rialto Theatre	Newark, N. J.
Cohan & Harris Theatre	42nd Street, New York City
Upham Corners Theatre	Boston, Mass.
Admiral Farragut Theatre	New Orleans, La.
State Lake Theatre	Chicago, Ill.
Pantages Theatre	Toronto, Canada
Court Square Theatre	Springfield, Mass.
Phoenix Theatre	Chicago, Ill.
Temple Theatre	Brantford, Canada.
Farragut Theatre	Brooklyn, N. Y.
Messerole Theatre	Manhattan Avenue, Brooklyn, N. Y.
Colonial Theatre	Brooklyn, N. Y.
Midwood Theatre	Brooklyn, N. Y.
Rialto Theatre	Brooklyn, N. Y.
Merrick Theatre	Jamaica, N. Y.
Rialto Theatre	Jamaica, N. Y.
Rialto Theatre	Jamaica, N. Y.
Roosevelt Theatre	Jamaica, N. Y.
State Theatre	Scranton, Pa.
Miles Scranton Theatre	Scranton, Pa.
Apollo Theatre	Martinsburg, W. Va.
Regent Theatre	Harrisburg, Pa.
Majestic Theatre	Harrisburg, Pa.
Rio Theatre	Broadway, New York City
Tivoli Theatre	8th Avenue, New York City
Melrose Theatre	161st Street, New York City
Grand Theatre	125th Street, New York City
Plaza Theatre,	59th Street, New York City
Branford Theatre	Branford Place, Newark, N. J.
Dawes Theatre	Bridgeport, Conn.
Century Theatre	Baltimore, Md.
Loew's Theatre	Euclid Avenue, Cleveland, Ohio
Star Theatre	Buffalo, N. Y.
Court Square Theatre	Buffalo, N. Y.
Lafayette Square Theatre	Buffalo, N. Y.
Criterion Theatre	Buffalo, N. Y.
Aldine Theatre	Wilmington, Del.
Du Pont Theatre	Wilmington, Del.
Criterion Theatre	Broadway, N. Y. City
Goldzier Theatre	Paterson, N. J.
Famous Players' Theatre	Calgary, Canada
Famous Players' Theatre,	Vancouver, Can.
Crandall's Apollo Theatre,	Washington, D. C.
Crandall's Avenue Grand Theatre	Washington, D. C.
Crandall's Theatre	Washington, D. C.
Renaissance Theatre	7th Avenue, New York City
Strand Theatre	Waltham, Mass.
Strand Theatre	Lowell, Mass.
Middletown Theatre	Middletown, N. Y.
Palace Theatre	Amsterdam, N. Y.
Strand Theatre	Schenectady, N. Y.
Strand Theatre	Plainfield, N. J.
Kings Highway Theatre	Brooklyn, N. Y.
Strand Theatre	Allentown, Pa.
Fulton Theatre	Jersey City, N. J.
Tivoli Theatre	Jersey City, N. J.
National Central Theatre	Jersey City, N. J.
Broadway Theatre	Yonkers, N. Y.
Nepperhan Theatre	Yonkers, N. Y.
Loew's Theatre	North Toronto, Canada
Loew's Theatre	Windsor, Canada
Loew's Theatre	Bay Ridge, Brooklyn, N. Y.
Loew's Theatre	New Rochelle, N. Y.
Sheridan Theatre	Greenwich Avenue, New York City
Wm. Small's Theatre	Grand Street, Brooklyn, N. Y.
Geller's Theatre	86th Street, New York City
Hoffman's Theatre	Ansonia, Conn.
B. F. Keith	Dayton, Ohio
B. F. Keith	Cleveland, Ohio
Our Civic Theatre	Brooklyn, N. Y.
Rajah A. A. O. N. M. S.	Reading, Pa.
Symansky Brothers	Troy, N. Y.
Penn. Amusement Company	Uniontown, Pa.

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Construction and Equipment of Modern Theatres

By Thomas W. Lamb, Theatre Architect

Recommendations and Procedure for Selecting the Site, Financing, Building, Etc.

PERHAPS the most fascinating architectural problem in the United States today is the design development of a theatre. But it is at the same time a most uncertain and dangerous one, unless it is properly approached and carried through. Theatre building is so unique in its very nature that unless a careful analysis is made of every division of the problem and the result worked out from this analysis, the owner and the operator are likely to find themselves with a "white elephant" on their hands instead of a gold mine.

The first phase to be approached is the consideration of the city or town in which the theatre is to be located. A prospective builder may believe that his is an excellent theatre town and yet find, upon analysis that he is wrong. This is an extremely important step. Therefore he should make a survey of his town to get definite and reliable information regarding the following points:

Survey of Town for Theatre

1. Number of districts, their character and size.
2. Number of industries and the class of people employed.
3. Location of the various factories and industries.
4. Size, character and location of the various residential districts. It is very important in this connection, to know whether factory employees are segregated or whether they are scattered over the city.
5. Character of the inhabitants of surrounding districts.
6. Transportation facilities of both city and suburbs.
7. Number of theatres already located in the city, rating of their shows, their capacity and the average attendance over a given period of time.

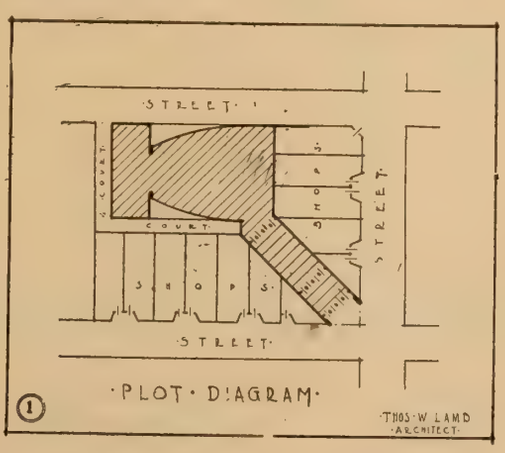
Having made such a survey, one has a basis from which one can work in determining whether or not one can safely build a new theatre in a particular district.

It is an established fact that factory towns offer the best location for theatres. The reason for this is that the average work done in a factory is less interesting and less varied than other types of work. This is especially true where the work is of a highly specialized character which leaves nothing to stimulate the worker's imagination. A theatre in this case supplies much of the dramatic and artistic

Thomas W. Lamb

stimulus which is so essential to a happy, well rounded life.

The situation of residential groups should determine, to a large extent, the location of the theatre. The theatre must be on a main street and the "must" should be emphasized in one's mind as a paramount requirement. This does not necessarily mean the main street of the town, but it does mean the key street of the district in which the theatre is to be located. In Montreal, Canada, there is a very striking example of a theatre business which became a financial failure because it was not built on the key street in its district. The lobby is about one hundren feet away from the key street corner. Although the section is a popular one and a good theatre district, the theatre has been unsuccessful since its opening. The same is true of one or two theatres in New York. This requirement for an advantageously situated entrance applies only, of course, to motion picture and vaudeville houses. A legitimate theatre having an attraction which lasts several months, does not of necessity require a main street entrance. In the minds of the keenest promotors of theatrical enterprises, however, this factor is such a fixed requirement that in several instances lobbies have been built over alleys. Diagram No. 1 illustrates this unusual construction. In another case a lobby was built three hundred feet long in order to avoid an entrance on a side street. The success of this particular theatre has been due, in a large measure, to the properly located entrance.



A plot diagram showing a diagonal entrance allowing the entrance to be placed at the intersection of two main streets and the use of less expensive ground for the theatre proper

Selection of Plot for the Theatre

Having determined the locality in which the theatre is to be built, the next problem is that of buying enough land. The plot should not be too expensive. The entrance will probably have to be on or through expensive property, but the actual theatre should be located on land that is much less expensive. One must always take into consideration the necessity of court exits as required by law. Even though there may be no such law in a given locality, theatre exits should be built to allow patrons easy and immediate exit in case of fire or panic.

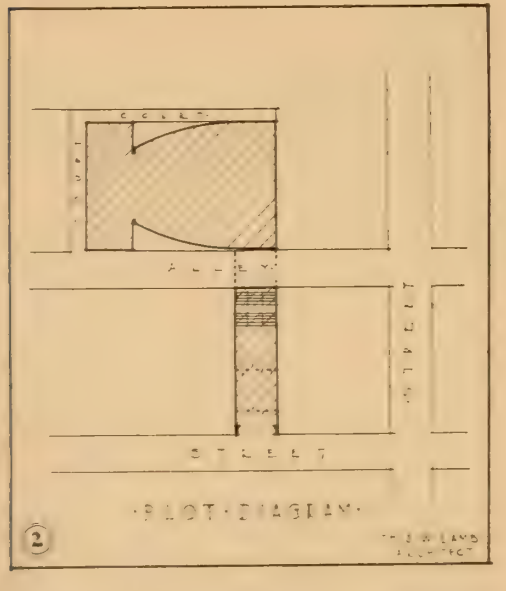
In the selection of the site, there is one point that is of great importance inasmuch as it affects the cost of the building, namely, the nature of the soil on which the site is located. In a certain west coast city there is an interesting example of the results that may follow a disregard of this factor. A clever promoter found what he thought was an excellent theatre site, very well located and reasonable in price. In fact, so far as he could tell from his few short visits to the city,

he had a bargain. He had, however, failed to investigate thoroughly and when the time came to build, it was found that dry, solid ground on the property was only about two feet deep. It was necessary to place wooden piles under the entire theatre, with the result that the cost of the foundation amounted to nearly five times the normal cost. Tests of the soil on which a theatre is to be placed should always be made. One may find soft bottom or one may find rock and either of these conditions create a very undesirable place for a small theatre. Of course, large theatres must often of necessity be built on property requiring piling or blasting.

Expert Advice for Planning and Selecting Architect

Following the foregoing preliminaries, the next step is to obtain expert advice on the planning of the theatre and to select the architect. If the theatre is to have a capacity of more than 1500 seats, the services of the best architect available should be secured. If the theatre is less than 1500 seats' capacity and is to be of inexpensive construction, the services of the most reliable local architect might suffice, but the design should be criticized by a theatre architect of the highest repute.

The building of theatres is as much a specialty as the building of residences, schools, or hospitals. In fact, it is even more highly specialized because it is a phase of architecture of comparatively recent scientific development and the requirements are not so widely known as those of other types of buildings. Nearly all architects know at least some of the requirements of residence building. Very



An example of an unusually long lobby leading over an alley to the theatre proper thus permitting the theatre to be built on relatively inexpensive property with an entrance on a key street

few understand those of a theatre. There are, however, in nearly all metropolitan centers such as New York, Chicago, Philadelphia, San Francisco and Detroit, architects with excellent reputations for good theatre designing. Such a one may be retained to design a large house or to criticize a small one. The employment of a good theatrical architect, is, in the long run, an economy. Upon him must rest to a large extent the responsibility for the success of the house; because poorly designed sight lines, insufficient ventilation or an expensive building necessitating excessive investment, can very easily spell ruin for an otherwise practical undertaking.

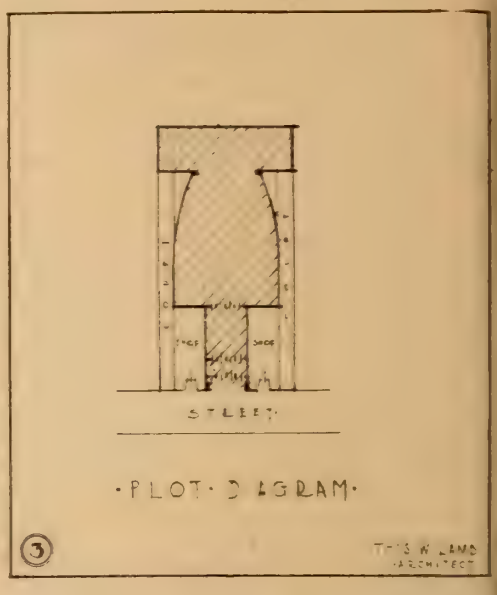
Sketches of Theatre to Utilize Plot

The architect's first task will be to make sketches of the proposed theatre. On these sketches will be determined the amount of court space required for exits, the size of the lobby, the seating arrangement and in general, how to utilize the site to the best advantage. It may be necessary to purchase more property, or again, there may be an excess of property, so that a sketch at this stage is of paramount importance. The sketches will not, of course, be absolutely accurate, for they are made at small scale, but they will convey to the owner an idea of what is permissible and possible on his plot.

At the same time, one should determine whether it is necessary, as a matter of insurance, to build a stage or at least stage walls sufficiently heavy to allow for the installation of a stage in the future. I should say, off hand, that a theatre with a capacity up to 1,000 seats would find a stage a luxury, but above 1,000 seats, a stage is an insurance; that is, a motion picture house of less than one thousand seats is hardly practical for vaudeville as the latter in order to be successful, must cater to larger audiences. If the locality warrants the construction of a 1,500 to 2,000 seat house, and the real estate investment is not too heavy, it is excellent insurance to build a stage. The cost of building a stage, outside of the cost of the extra land required, is about $30,000. This stage enables the production of a special act in conjunction with the motion picture, and also makes it possible to convert the house on very short notice to either a vaudeville or legitimate theatre. In a number of towns a well paying plan is to run a few acts of vaudeville or give a similar performance during the last days of the week. A theatre with the complete stage will permit this.

Methods and Proceedure for Proper Financing

The next large problem is the matter of financing. There are very few theatre owners who are able to build all their theatres independently, although this is, of course, the most desirable way. If it is necessary for the owner to go to one of the large financing companies or even to a local bank to obtain the necessary financial backing, it will undoubtedly be a stringent requirement that he erect, in connection with the theatre, a certain proportion of commercial building. The financial companies and banks are quite adverse to lending money on what is called a "one use" proposition. They prefer to lend money on a building that is at least 50% convertible. A theatre is of such a special construction that it cannot be converted for some other use except at great expense. When the site is purchased, sufficient property should, therefore, be obtained to build a few stores and offices



Typical layout showing the recommendable practice of incorporating shops and offices to make the building commercial. Note the arrangement of the courts for ready exits

and the floors above the stores should be sufficiently strong to allow for a dance hall, rooms for public assembly or a light manufacturing establishment. In fact, almost any type of small business building will materially assist in the securing of a sufficient loan. I recall an amusing incident in this connection. We were preparing plans for a large 3,500 seat theatre and a 16 story office building. Naturally in conversations with the owner, we mentioned the theatre first and the office building second. But when it came to writing the letter, which described the whole proposition and which was to be submitted to the financial company, it was necessary to reverse this method and in every instance to name and emphasize the office building and to minimize the importance of the theatre. I cannot be too emphatic on this point in order to bring out the necessity of constructing a certain amount of convertible commercial building in connection with a theatre. In fact, were to construct a house of even two or three hundred seats for my personal investment I should incorporate two small stores and one floor of offices thus insuring a good financial return.

Financing Through Local Sale of Stock in Theatre

An interesting method of handling the financing of a theatre is through the local sale of stock. The usual way is to arrange with some financial company to underwrite either a bond or a stock issue these bonds being secured by the financing company until the building is constructed

(Continued on page 1924)

Capitol Theatre, New York, N. Y.
Architect—Thomas W. Lamb

Thomas W. Lamb, noted architect, selected American Seating Company Theatre Chairs for the Capitol Theatre of New York.

Comfort Assured for Capitol Theatre Patrons

PLEASURE seekers are comfort lovers, too. Knowing this full well, the builders of the new Capitol Theatre, New York City, made certain to provide their thousands of daily patrons with every known Theatre Chair comfort by contracting for American Seating Company Theatre Chairs throughout.

The beautiful chair selected, harmonizing perfectly with the color scheme of the theatre whole, offers among its notable elements of seating comfort a generous roominess both in width and depth, back well upholstered, arm rests correctly placed, smoothly operating and noiseless seat-hinges, mattress spring seat, a perfectly level placing with relation to the floor, serviceable hat holder, anchorage firm and unshakeable, no loose parts to annoy, and no sharp outjutting points to catch and tear the clothing. Every adjunct to the greatest possible comfort in theatre or auditorium seating has been incorporated in this unexcelled Theatre Chair.

Chair Installed in Capitol Theatre No. 4069

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

(Continued from page 1922)

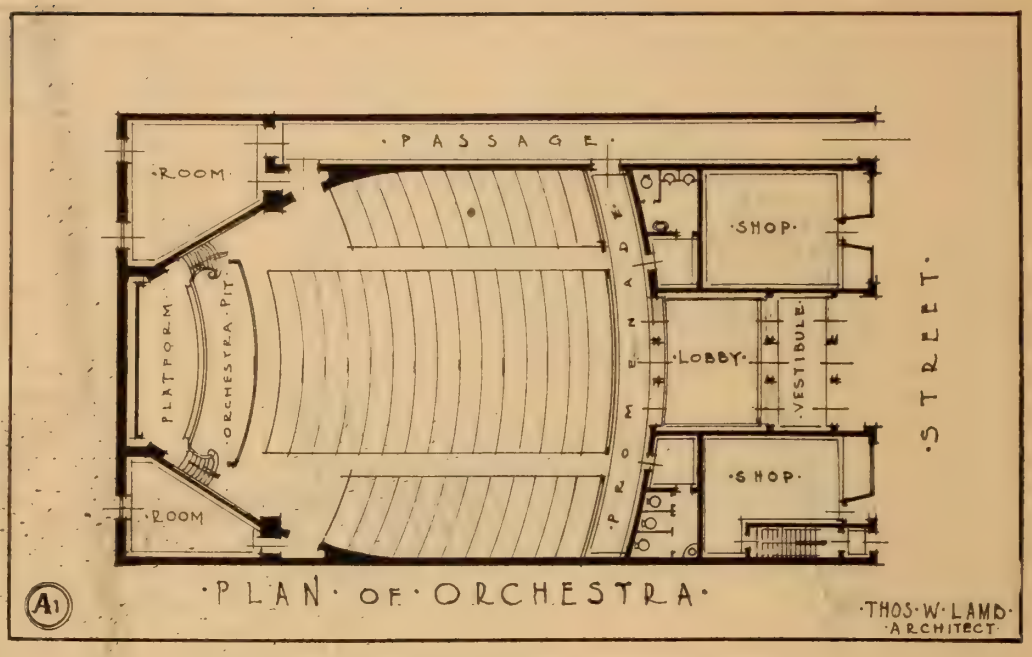
and by the owner after its completion. The financing company with the owner's assistance, markets the stock or bonds locally. The great advantage in this is that each owner of the stock or bonds will be a booster for the theatre and this naturally results in larger returns and free advertising through local interests. It is often possible, when building a theatre, to arrange with the builder (the contractor) to take a large block of either the bonds or the stock in part payment for his services. This plan is very useful as it means that considerably less actual cash is required.

Consideration of Materials Used in the Construction

The materials entering into the construction must now be considered. For the highest grade of construction, use steel encased in concrete, or reinforced concrete. This type of construction is called "absolutely fireproof." In certain localities it is permissible to build theatres that have wood flooring and wood roofing. It is always advisable, however, to install a steel skeleton construction, even in a building of this type. The most careful consideration must be given to the method of designing, fabricating and erecting the steel. The question arises: "What can the motion picture theatre owner know about engineering?" The answer is that he should insist on reasonable safeguards in the construction of the theatre. Providing the architect is paid a full fee, the owner is entitled to a complete and accurate design of the steel. Under no circumstances, if a competent architect has been retained should the contractor be allowed to re-design the steel unless the architect is paid an additional fee for re-checking this re-design of the steel.

Consulting Engineer

After the contract for steel is let, either on the basis of the architect's original design or the checked re-design, the services of a consulting structural engineer should be retained. This cost will be about 1½% of the amount of the steel contract. The engineer will check not only the steel design but will investigate and check all the shop drawings showing the various steel connections. He should be a man of experience either in theatre or bridge construction or buildings of like nature. Experience of this nature is necessary as the structural steel of a balcony in a theatre is very complicated sometimes requiring double cantilever trusses, the calculations for the design of which are so involved that only a man experienced in this particular type of construction is able to properly check the calculations. After the consulting engineer has approved the design and details, these should be filed in the local Building Department. When approved by that department, the steel construction may be started.



Layout for a typical 350 seat house embodying shops, etc.

At this point in the development of the theatre project, the services of another type of engineer should be retained. The function of this engineer is to do the shop and field checking. This work usually costs 50c. per ton for each service, making a total of $1.00 per ton for the work performed. A competent man is placed in the shop where the steel is being fabricated. He makes a test of every connection and measures each piece of steel, assuring the accurate performance of the work in the manner indicated by the drawings. The field checking is similar. A man is placed by your checking engineer to supervise all the erection of the steel, to see that every rivet is tight and that no changes are made without an authorization from the consulting engineer and the architect. This procedure assures that everything shall be carried through in a workmanlike manner.

This question is discussed at some length because of the accidents during the past year. It is absolutely imperative that the builder of a theatre have this triple

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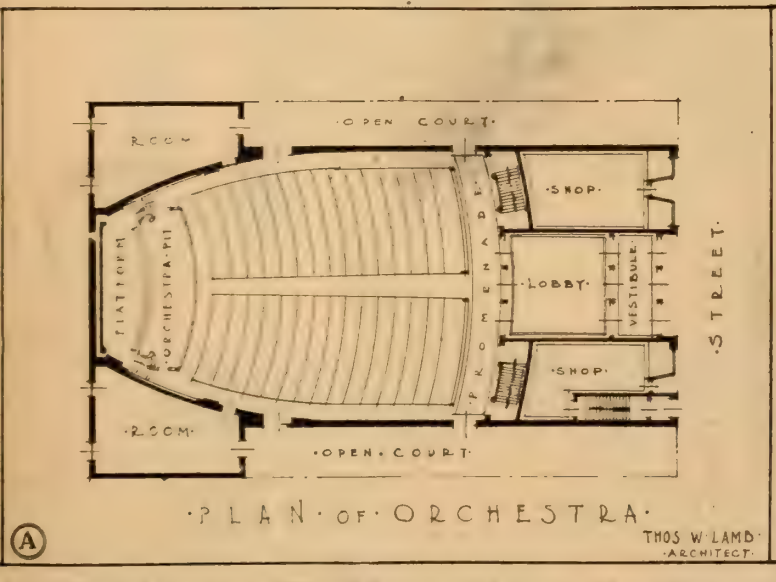
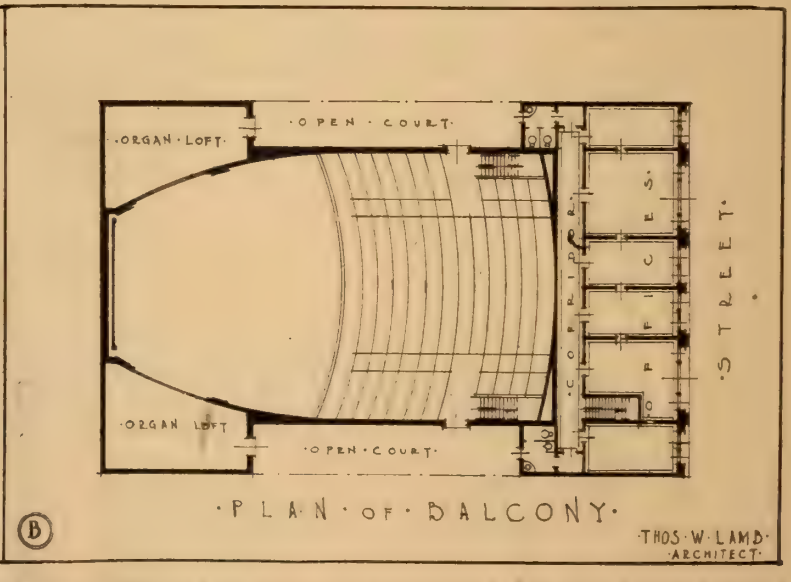
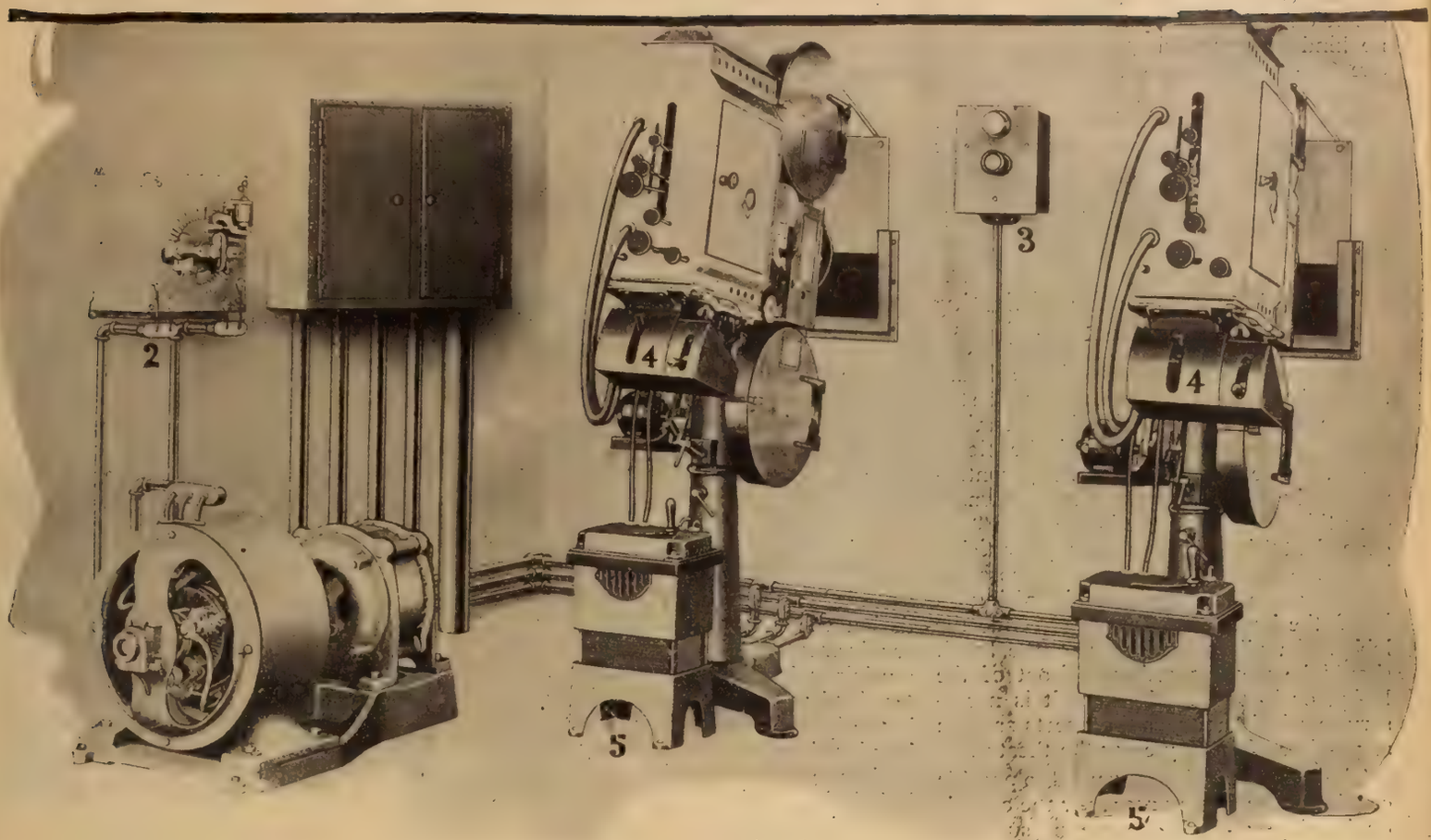




Left—Typical plans for a 700 seat house with balcony. These plans incorporate offices on both floors. Right—The balcony plan shows where the offices have been extended over the courts



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2. Motor starting device which starts the motor generator and automatically shuts it off when lamps are extinguished.

3. Control panel with ammeter for reading current and field rheostat by which the current at the arc can be increased or decreased.

4. Two short circuiting switches mounted on the projector pedestals to enable the operator conveniently to shift from one lamp to the other, without interruption between reels.

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(Continued from page 1924)

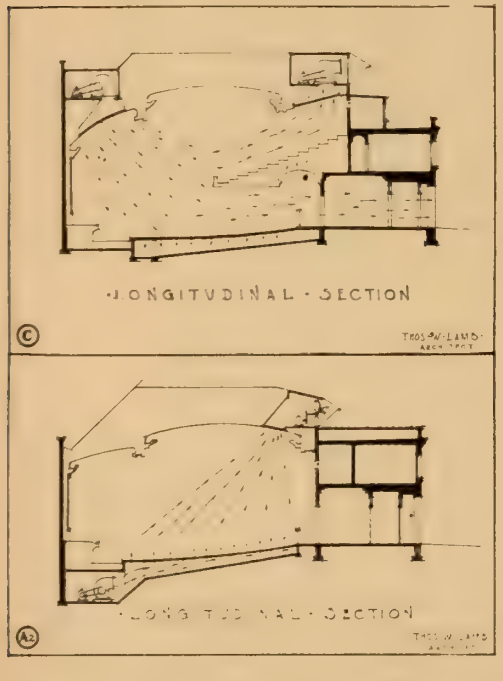
check on the steel construction. In fact, no kind of engineering should be left to one man. There are too many human lives dependent on the results. It is therefore necessary to have the three types of engineers employed to check and re-check the work from the inception to the completion. This removes all doubt concerning the safety of the building after it is finished.

Position of Ticket Booth and Seating Arrangement

The construction plans of the house having been decided upon, the next step is the consideration of administration. Decide upon the position of the ticket booth. There have been long controversies between various theatre owners over this matter. If the house is an "independent," it is best to place your ticket booth as nearly on the street as possible. If the name is sufficient advertising in itself, the booth may be placed inside the lobby. In all cases, however, the booth should be well towards the front of the lobby, or in the vestibule, as it is necessary to sell the patrons their seats as soon as possible after they enter the theatre.

The lobby should be arranged to provide comfortable standing room for the crowds on holidays and also to permit sufficient room for the audience inside the theatre to exit comfortably.

It is usually an advantage to have one ticket taker for both balcony and orchestra and the theatre should be so planned that only one person is needed for this purpose.



Upper—Sketch illustrating the position of the centrifugal fans and the direction of the circulation of the air in the down draft ventilating system

Lower—This view shows the centrifugal intake with a disk exhaust fan on the roof

The arrangements for the seating of the theatre should be given careful consideration. The rows of seats should be sufficiently far apart to enable people to pass those seated when going in or out. This distance should be 2 ft. 8 in. at least although where the property is very expensive and the theatre well attended, it may be possible to reduce the spacings of balcony seats and some of the orchestra seats to 2 ft. 6 in. However, in the great majority of cases, 2 ft. 8 in. or even more is really an advantage.

It is also better to have a wall aisle in the house rather than a wall bank of seats. People walking up and down in intermediate aisles obstruct the view of the patrons seated.

Design of Theatre for Any Particular Type of Show

It is advisable at this time to decide upon the exact type of show which it is intended to produce. The architect should design the theatre to fulfill the owner's requirements. The maximum number of musicians for the orchestra should be determined upon and also whether or not it is the intention that the orchestra should be placed on the stage, in a pit or on a sunken stage. Consider at this time if it is intended to present prologues and where the motion picture projection screen is to be placed.

Regarding this last item, it is considered advisable in the more modernly equipped houses, to use two screens; one placed near the front of the stage and the other a considerable distance back. (This of course applies only to theatres which have a complete stage.) By the use of these two screens, news reels or comedies may be shown on the front screen while the stage in the rear of this screen may be completely set and thus allow the prologue to fade into the feature picture. Should there be no prologue, the setting may well be arranged for a singer, a dancer or a small vaudeville act.

The next important phase requiring attention, now that you have positioned your show, is the unobstructed view for the patrons. The sight lines of the theatre must be designed with exceeding care so that the complete stage and a portion of the orchestra may be seen by everyone in the balcony, and the complete stage, to at least a height of 18 feet, may be seen by everyone in the orchestra. There must be no side seats at such an angle as to make vision uncomfortable or to produce a noticeable degree of distortion in the picture.

Acoustical Properties of Theatre Highly Technical

The design of a theatre when one has in mind the acoustical properties resolves itself into a matter of scientific technique. This is a very complicated problem and does not lend itself to a popular explanation. However, the following considerations are extremely important inasmuch as they make or mar the acoustical properties of the auditorium:

Design, contour and construction of main celing.

Construction of walls and finish of main surfaces.

Location of the orchestra.

Location of fans, motors, etc., also the construction and location of ventilating ducts.

A view of the Capitol theatre, New York City. The perforations shown in the decorative plaster work at the top are used for the sounding board of the organ and for ventilation

The more technical side of acoustics will have to be taken care of by consultation with the architect.

The heating and ventilating combined, constitute one problem. Ventilation has two functions, one to provide fresh air and the other to heat.

Various Methods for Heating and Ventilating

It is possible to heat the auditorium by means of warmed air from the fans, only, not depending upon the use of radiators. However, as a precaution, and also to save expense in operating the house, it is well to have a certain amount of radiator surface installed in the auditorium. This auxiliary heating apparatus may be used when playing to a small audience. It is also a safeguard in the event of a breakdown in the fans. A limited fan ventilating system can be installed in most houses as cheaply as a complete radiator system. A ventilating system, however, is naturally much more desirable.

In the theatre, when all the seats are occupied, a large amount of heat is dissipated by the warm bodies of the people. As a result there are locations in the theatre which become uncomfortably warm. These are usually in the rear of the orchestra under the balcony and in the balcony. It is therefore necessary to give

(Continued on page 1928)

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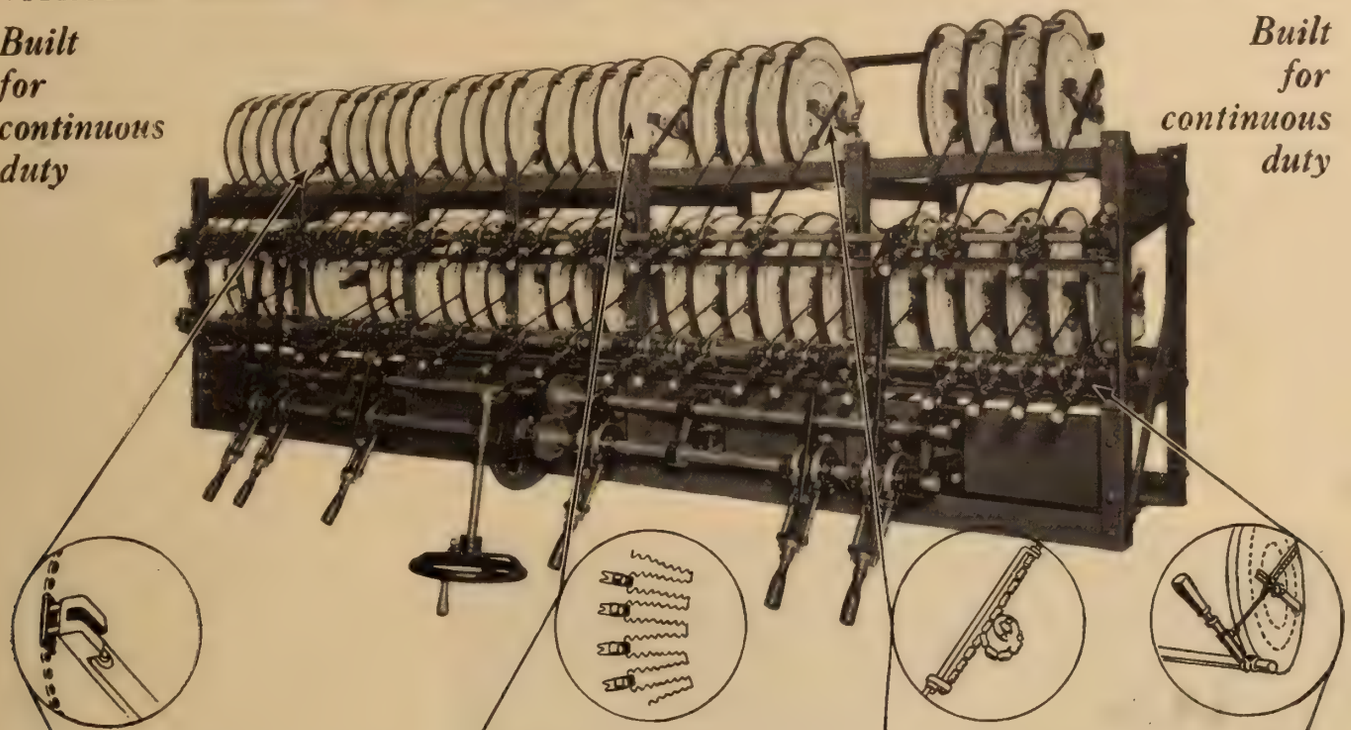
VITROHM DIMMER SLOW-MOTION, CROSS-CONTROL, INTERLOCKING TYPE

Built for continuous duty

Built for continuous duty



Movable Contact (Skate Shoe) The movable shoe is of the self-aligning, self-adjusting type. Springs hold the shoe firmly on the buttons assuring proper electrical contact and permitting the shoe to ride over projections of as much as 1/16" above contact buttons. This form of construction is simple and needs no attention or adjustment. It does not get "out of order" from usage. Moreover, a minimum of mechanical effort is necessary to operate the movable skate shoe over the stationary contacts and at the same time perfect electrical contact is assured. This has been a Ward Leonard standard construction for 20 years.

Stationary Contact Buttons are brass stampings, joined to the resistance wire under extremely high pressure while both metals are bright and dry. The joints are then imbedded in and covered by vitreous enamel, which holds the two parts firmly against any possible movement and protects the joint against oxidation or other chemical action. This also affords protection against mechanical injury. No solder, tin or cement is used. The buttons project well above the enamel, so that dirt cannot readily become lodged between them and cause short-circuit or poor contact.

Space-Saving

Vitrohm Dimmers occupy the smallest space and weigh less for a given rating than any other dimmer.

Continuous Duty

The foundation of all Ward Leonard Theatre Dimmers is a substantial iron plate of proper size, and great strength. It affords complete, permanent and rigid support of the resistance element, contact buttons, terminals and the *vitreous enamel* insulation. Vitreous enamel insulation is a glassy substance, non-porous and impervious to moisture. It does not contain cement, asbestos chips, or similar material, and it therefore does not have a spongy surface which might permit the atmosphere (always moist) to cause oxidation of the resistance element. When the wire is protected by vitreous enamel against oxidation and disintegration it cannot change in resistance value and therefore cannot have "opens" or "burn-outs". It is therefore obvious that Vitrohm Dimmers are designed and constructed for

Continuous Duty

—to stand full rated load continuously without overheating or burning out. The homogeneous amalgamation of insulation, resistance wire and iron plate insure that the entire surface of the plates radiates the heat which is generated in the dimmer plate when in use.

Delivery

In our 25 years' experience we have not held up or delayed the opening of any theatre. We are always stocked to meet the demand.

Positive Chain Drive

of the contactor arm is another desirable feature of Vitrohm Dimmer construction. A flexible brass link drive is used to operate the movable contact. There are no gears and pinions to become loosened, or "jam". Neither does this mechanism require lubrication which often dries out or "gums" and causes trouble. Adjustment of this chain drive is a simple matter, readily and quickly accomplished by turning the wing nut on a threaded stud, no tools required.

Operating Levers

can be moved with much less effort and with much greater uniformity of motion than in other dimmers, this being due to the movable contact (skate shoe), stationary contact button and positive chain drive.

Price

Because of our long experience and completed manufacturing facilities, we are able to quote prices which compare favorably with those of other dimmers which do not have our superior features. Moreover, our continuous duty dimmers can even successfully compete with intermittent duty dimmers in price

NOTE: Vitrohm Dimmers installed in such houses as Hippodrome and Belasco Theatre, etc., have remained unchanged since original installation over twelve years ago.

WARD LEONARD ELECTRIC COMPANY, Mount Vernon, New York

(Continued from page 1926)

particular attention to the cooling of these locations. It is a difficult problem to maintain an even temperature throughout the theatre. This temperature can be controlled only by introducing tempered air and drawing off the foul heated air. This condition exists both in summer and winter.

Ordinances Specifying Definite Ventilating Requirements

In some cities and states there are ordinances specifying certain requirements for the ventilation of theatres. Boston, Chicago and Cleveland require that 25 cubic feet of fresh air per minute be supplied each person. Body odors, heat and the danger of contagious disease germs, when numbers of people congregate, make these laws necessary. A theatre owner moreover profits as a result of these requirements as the theatre is made more comfortable for the audience.

Cold fresh air as taken from the outdoors in winter, should be warmed to a temperature of 68 degrees by passing over heated vento stacks. When the "mushroom system" is used, this warmed air is driven by fans through masonry ducts under the orchestra floor and into the auditorium through "mushroom" shaped iron ventilators under the seats. In a similar manner, fresh air is introduced under the balcony seats, thus permitting the fresh air to be supplied at the two seating levels. Perforations in the ceiling panels in the rear of the auditorium permit the exhausting of the foul air. A suction at this point is maintained by the means of fans.

Another method of ventilating is known as the "down draft system" which is the reverse of the "mushroom system." In this case, the fresh air is supplied by fans through the ceiling perforations and is exhausted through "mushrooms" at the floor. If properly designed, either system operates satisfactorily.

Provisions to Insure Satisfactory Ventilating and Heating

The following are the more important provisions that must be made to insure a satisfactory ventilating and heating system: Fans supplying fresh air (cooled or warmed depending on the season); sufficient open areas for the intake and exhaust; an even capacity balance between the supply and exhaust fans and the properly located intake and exhaust openings (the exhaust and intake openings should be at opposite points, i.e., if the supply is through the floor, the exhaust should be at the ceiling).

Air washers remove dust and dirt from the incoming air and tend to preserve the expensive draperies on the interior of the theatre. There have been instances where interior furnishings have been appreciably damaged within six months of the opening of the theatre through action of dust distributed throughout the theatre by the ventilating system. It is also possible by means of air washers to re-circulate the heated air in the theatre, thereby decreasing the coal consumption, permitting a more economic operation of the heating system. It has been found from tests that the warmed re-circulated air is in every respect as pure as that drawn from outdoors. The humidity of the air used in the theatre may also be regulated by the air washer.

Special System Employed for Summer Cooling

For summer cooling, there is a system which blows the air in at the front of the auditorium and exhausts it through openings such as the doors, windows, etc., at the rear of the theatre. In this type of ventilation, it is necessary that the fans have a very large capacity to insure the circulation of air in all parts of the theatre. If these fans are not of sufficient capacity, many dead spots (places where the air fails to circulate) will be found. The air must travel at least a mile an hour to be effective and in the majority of instances it will be found advisable to increase this speed to two miles an hour. To insure the proper exhaust for this type of system, it is necessary to maintain at all times sufficient openings at the rear of the theatre. Although the fan system does not possess all the advantages of some of the more complete types, by using this system, it has been possible to operate a large number of theatres during the hot summer months that otherwise would have had to be closed.

Air washers provide an excellent method of cooling air in summer. On an extremely hot day, it is possible to reduce the temperature of the air from the street ten degrees. Therefore in case the

(Continued on page 1930)

A grand staircase of marble in a walnut hall which is unusually beautiful

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(Continued from page 1928)

temperature outside is medium and the humidity high, the lowering of the temperature by the air washer is not great. In localities where artesian well water is available, the temperature may be lowered fifteen degrees by this method.

Refrigeration is the most recent innovation for summer cooling and has proved very effective. The refrigeration system permits regulation to the desired temperature, eliminating all noises of fans and motors and needs no perforations in the theatre ceiling or intake or exhaust air. It is possible to control the heating and ventilating in a theatre through thermostats which automatically open and close regulating dampers or steam valves. These thermostats may be set for any desired temperature.

Ventilating and Heating Systems for the Small House

It is advisable in theatres of small capacity, let us say from 400 to 800 seats, to install only a very small amount of radiator surface and to invest in a ventilating system which can be employed both for the heating and cooling. In general the importance of the installation of proper systems for ventilating and heating cannot be over-emphasized. On this depends, in many cases, the successful operation of the theatre.

To insure the maximum fire protection, a complete automatic sprinkler system should be installed in the back stage, stage proper and dressing rooms. The automatic devices of this sprinkler system respond to the slightest excess of heat and cause precipitation of a deluge of water over any areas from which this heat may arise. A sprinkler system besides giving the moral assurance of minimum fire risks, also reduces the insurance rate for the theatre.

A black and silver silk panel. This panel provides an unusual and striking decoraotion

An elaborate fountain with changing lights. A fountain of this type adds materially to the beauty of a theatre

Equipping, Furnishing and Beautifying the Theatre

Last but not least, we come to the equipping, beautifying and furnishing of the theatre. Most people react very definitely to certain colors and while one may hear a number of artists criticize theatres that use red for decoration, you will nevertheless find that there is a very definite reason for employing this color. Red is most desirable because it retains its warmth and illuminating qualities under dim lights. However, red as a decoration can be carried to an extreme. If used in large areas it tends to have an exciting effect. Red is recommended for draperies, wall and chair coverings and carpets, in the case of a large house which embodies many columns and has considerable ornamental plaster. The use of red will lend a magnificent appearance and it is preferable that the red employed be of a shade not too bright, more of a crimson than a scarlet. If a sacrifice must be made of the brilliancy of the house, it has been found advisable to use the wine colors. For a house which is very delicately decorated, is in a refined neighborhood and is not excessive in size, the use of old gold is suggested. This color with ivory, gold and grey plaster work will give the theatre a warm and attractive atmosphere.

Blue should be used very sparingly. If the house is over 500 seats, it is advisable that blue be employed only in conjunction with old gold or yellow. In speaking of these definite colors, plaster decoration is not included because in most theatres plaster decoration should be kept in simpler tones of grey, cafe au lait, ivory and gold. In the larger house where three color lighting is used, it is almost essential that the plaster be kept simple, as any vivid color which might be incorporated in the plaster work would reflect a distorted color under certain hues of modified lighting. A brilliant purple may be employed in the theatre providing sufficient yellow or gold decorations are embodied in the plaster, or a brilliant color like sienna is embodied in the marble. Purple has a wonderful quality when used with three color lighting in that it comprises red and blue. Therefore, when red lights are employed, the purple wall coverings or draperies become a deep shade of red and, likewise, when blue lights are employed these wall coverings and draperies become a deep shade of blue.

Use of Draperies and Wall Coverings for Decoration

Going into the question of draperies a little more deeply, their form should be very carefully considered. In the case of elaborate plaster work, care should be taken to keep the draperies principally in folds and swages and make the most of the ornamentation of draperies by means of tassels, ropes and fringe. If, however, the plaster work is not too elaborate, it is well to embody considerable embroidery or applique work in the draperies as they then become the most ornamental feature of the theatre.

(Continued on page 1932)

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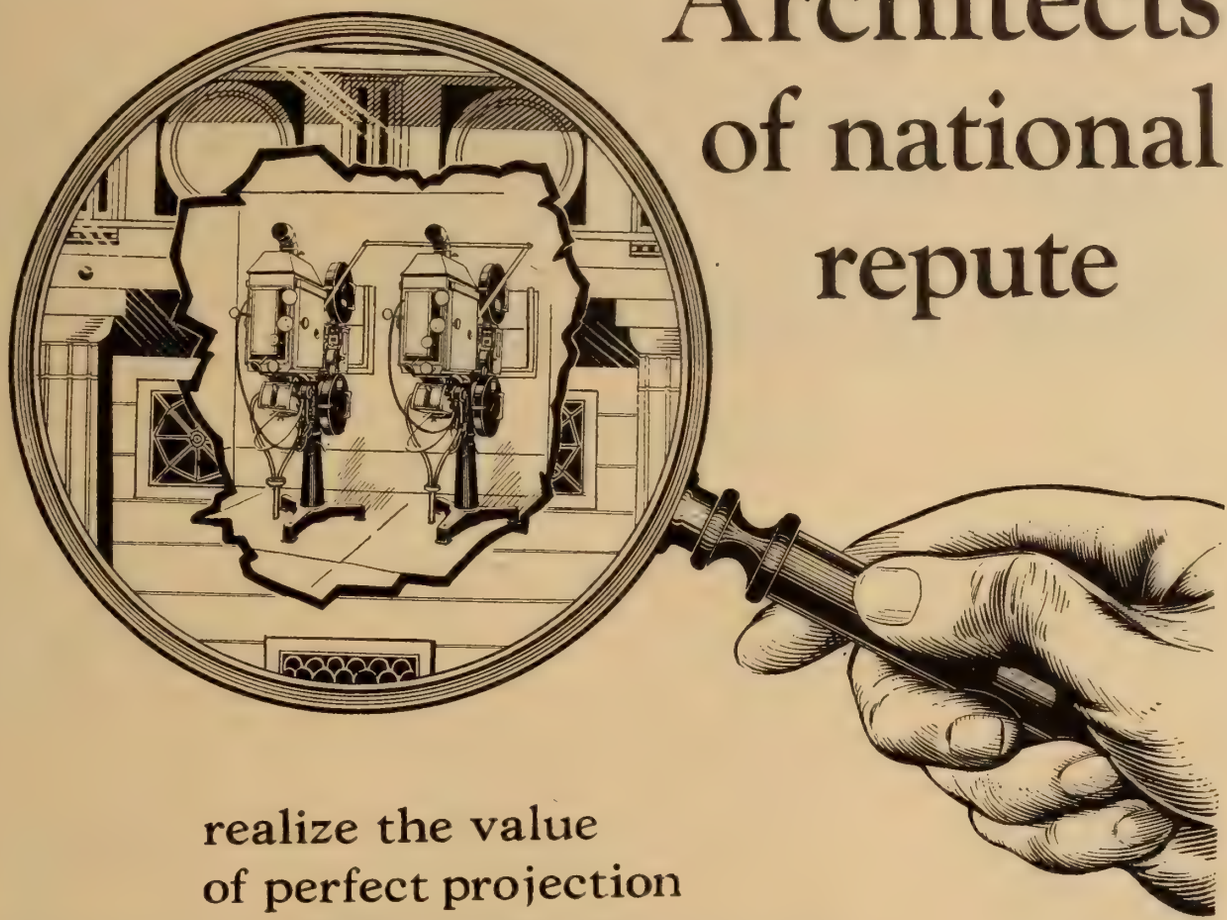

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for projection.

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

The mezzanine of a house which is entered by an exceptionally long lobby leading over an alley, thus permitting the theatre entrance to be placed on a key street

(*Continued from page* 1930)

The wall, or panel covering throughout the theatre is an important item because in addition to its beauty and richness, it has excellent acoustical value. These panels should be of brocade, tapestry or embossed velvet because it is quite necessary that some designed pattern be used to avoid an undecorated plain surface. The embossed velvet is the best for acoustical value and in the great majority of cases also proves the least expensive. However, it has the disadvantage of requiring frequent cleaning. Cotton brocades come next in practical use. These are made of mercerized cotton and sometimes have a real or artificial silk top. Providing that this material is heavy it is not necessary to use a lining. This heavy, unlined fabric has very good acoustic value. In the case of tapestry, only the lighter patterns such as the Louis XVI, or some delicate modern pattern should be considered. The method of applying the theatre wall covering is most important as this also affects not only the acoustical properties of the theatre but the life of the covering itself.

Selection of Materials for Floor Covering and Finishing

Floor covering and floor finishing make a very interesting study. There are a number of different opinions in regard to this. A great many theatre owners insist on having cement floors. The use of cement floors in the auditorium is not advisable. It has been found more desirable to use wood finish for the floor in both orchestra and balcony. For mezzanine, lobby, stairs, etc., it makes very little difference, from the point of view of comfort, in the material you use for the under finish. Wood for the floor under the seats gives both comfort and warmth and gives also a very much better surface to which to fasten the theatre chairs and the carpet or rubber flooring in the aisles.

There are some new and very interesting composition floorings on the market which are fireproof and can be used for floor finishes, but their use is prohibitive at present as the price is rather high.

If the theatre is situated in what is classed as a "good" district and the audience is of a refined type, the top covering of the aisles, stairways, boxes, mezzanines, etc., in the auditorium proper should be of carpet as this gives the richest effect and is the most comfortable. Carpets in these locations are subjected to severe and constant wear and it is therefore recommended that a very good grade be used. It is quite possible also to select a color or design for the carpet which will be harmoniously in keeping with the rest of the theatre. Rubber, of course, has a greater durability and is a satisfactory flooring. Its use on stairways, is recommended. In a good many instances, rubber is the best covering one can put on balcony steppings, even though one has installed marble treads on the stairs. It is quite necessary that the sound of footsteps be deadened with some material. It must be taken into consideration that although rubber has the greatest durability, it is not nearly as rich in its effect as carpet. Therefore, this highly desirable feature of the carpet should be taken into consideration when selecting the floor covering.

Durable Materials for the Interior

The materials in the interior of the theatre generally below the four foot line should be as durable as possible as this height is the shoulder line of people passing down the aisles, through the lobbies, etc. Many architects object to putting in a wainscoting as high as four feet but this prejudice is being rapidly overcome due to the fact that wainscoting, plaster work, etc., soon looks shabby from the rubbing which it receives. A wainscoting at least four feet high should be used throughout the whole orchestra and either marble or imitation marble (Scagliola)

(*Continued on page* 1934)

A lobby employing bronze and marble up to th cornice. These materials will last in perfect condition as long as the theatre exists

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- Peerless Automatic Arc Control

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HOWELLS CINE EQUIPMENT CO.

740-7th Avenue, New York City

THE HOUSE OF GOOD SERVICE

JOE HORNSTEIN, Gen. Mgr.

(Continued from page 1932)

should be employed. In case scagliola is employed for the main body of the wainscoting, marble should be used as a base. Scagliola will not stand the kicking the base receives.

The capping of the standing rail, balcony fronts and also boxes should be of marble although very beautiful effects have been obtained by using wood cap with a covering of velvet. Naturally, this is not nearly as durable as marble and is a great deal more difficult to keep clean.

The theatre owner has quite a difficult problem on his hands after the architect is finished in that he has to keep up the appearance of the house. In recommending the use of what may seem expensive materials such as marble instead of scagliola, etc., the idea in mind was to simplify the maintenance of the appearance of the house.

Beauty of Theatre Determined by Plaster Design

Usually the real beauty of the theatre is determined by the design of the plaster surfaces since they form the complete ceiling, the upper parts of the walls and the proscenium arch. The best way to contract for the plaster work, even in remote localities, is to employ an expert for all the ornamental parts at least. A number of reliable firms publish catalogues of ornamental plaster work. It is possible for the architect to select from the catalogues designs that most nearly approach the style desired. This material may then be ordered from one of the large concerns and a local plasterer employed to apply it to the building. In a metropolitan center it is a simple matter to contract for the whole work with an expert decorative plasterer.

A view of a well planned and equipped projection room incorporating good ventilation, lighting and general facilities for the comfort of the projectionist

Interior Decorating Scheme of Paramount Importance

After the installation of the plastering, the next phase of your problem is decorating. This matter of decorating is extremely important and should be done by a decorator who is apt at bringing out the architectural features with his colors. In the average house, it is advisable to use simple coloring since one must bear in mind that the theatre is the background for the performance. In some of the larger lobbies, promenades, etc., it is permissible to embody considerable color. The colors by which the best results have been obtained, are those mentioned before in this article—café au lait. French grey, ivory with gold ornamentation. There are certain other colors that may be introduced such as grey green, delicate blue and, occasionally for emphasis, a little black.

(Continued from page 1936)

The above views illustrate the effect of display signs. On the left is a fine example of a theatre front where the marquee is the only display sign used, the theatre front itself serving as an excellent display. The center view shows an inexpensive front where the display sign is of most importance. The view on the right shows a front of excellent design whose effectiveness is lost through the use of too elaborate display signs

Designing and Construction
Under the Direct Supervision of
THOMAS W. LAMB

Work Commenced on Crandall's $650,000 Tivoli in Washington

And Mr. Crandall will equip the Tivoli with Powers' Projectors

ON Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassador Theatre at Thirteenth Street and Columbia Road, are well under way and [illegible] some new addition to the Crandall [illegible] theatres will be begun at once.

The completion of these [illegible] will give the number of Crandall houses in Washington and the total circuit comprising Ninth and E [illegible] York, Lincoln, Ambassador and Tivoli in Washington, and in Cumberland, Md., and Strand in Martinsburg, W. Va., and the American and Rialto in Norfolk, Va.

Beautiful and Commodious

Crandall's Tivoli will be one of the most beautiful and most commodious residential theatres in Washington and one of the most noteworthy structures of its kind in the United States. It will have a frontage of [illegible] feet on Fourteenth Street and [illegible] Park Road with a total [illegible] of 2,500 [illegible]

The Crandall [illegible] corner of the interesting [illegible] the Fourteenth Street [illegible] will be two [illegible] two-story shops and an equal number of [illegible] offices, the entrance will be [illegible] a decorative [illegible] that every approved [illegible] appurtenance that [illegible] to the beauty, comfort and convenience of the house will be provided.

Unique in Many Ways

[illegible] is the purpose of Mr. Crandall to [illegible] Tivoli as a [illegible] ture [illegible] the house will be equipped with [illegible] size stage [illegible] accommodating [illegible] operatic or concert [illegible]

The [illegible] will be unique in many [illegible] The [illegible] will be of highly ornamental polychrome terra cotta, modelled [illegible] of the Italian renaissance [illegible] surrounding the [illegible] made are the shops [illegible] of which will be the [illegible] will permit a clear [illegible] first and second [illegible] entering the doors.

Novel Projection Room

[illegible] of the most novel [illegible] in the construction of the [illegible] the location and arrangement [illegible] projection room. This will be [illegible] line with the [illegible] and [illegible] fireproof wire-glass [illegible] directly into the mezzanine, allowing the patrons to view [illegible] within and observe precise-[illegible] are necessary to project [illegible] upon the silver sheet.

The Tivoli when completed will represent a total investment of approximately $650,000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.

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Winter Garden	New York
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Rialto Theatre	New York
Keith's Hamilton Theatre	New York
Earl Carroll Theatre	New York
Music Box Theatre	New York
Poli's Palace Theatre	Bridgeport, Conn.
Poli's Capitol Theatre	Hartford, Conn.

Capitol	Montreal, Can.	Cohan & Harris	New York
Strand	Brooklyn, N. Y.	Regent	Toronto, Can.
Strand	Worcester, Mass.	Shubert's 49th Street	New York
Strand	Portland, Me.	Shubert	New York
Loew's Metropolitan	Brooklyn, N.Y.	Shubert's Ritz	New York
Loew's Gates Ave	Brooklyn, N. Y.	Jolson's	New York
Loew's State	Memphis, Tenn.	Shubert's 46th Street	New York
Loew's Orpheum	Boston, Mass.	Booth	New York
Loew's Ottawa	Ottawa, Can.	Little Theatre	New York
Loew's Montreal,	Montreal, Can.	Bronx Opera House	New York
Loew's Orpheum	New York	Belmont	New York
Loew's 86th Street	New York	Vanderbilt	New York
Loew's 5th St.	New York	Selwyn	New York
Loew's Globe	Boston, Mass.	Troy Theatre	Troy, N. Y.
Loew's Hamilton,	Hamilton, Can.	Lincoln	Troy, N. Y.
Loew's Rio	New York	Chaloner	New York
Loew's Alpine,	Brooklyn, New York	Howard	Atlanta, Ga.
Loew's Greeley Square	New York	Fox's Ridgewood	Brooklyn, N. Y.
Loew's Burnside Ave	New York	Fox's Washington	New York
Poli's Palace	Waterbury, Conn.	Park	Brooklyn, New York
Poli's Majestic	Bridgeport, Conn.	Rialto	Allentown, Pa.
Poli's Lyric	Bridgeport, Conn.	St. James,	Asbury Park, New Jersey
Borough Park	Brooklyn, N.Y.	Hurtig & Seamon	New York
Keith's Jefferson	New York	Premier	Brooklyn, New York
Wilmington	Wilmington, Del.	Beverly	Brooklyn, New York
Loew's Astoria	Astoria, New York	Wellmont	Montclair, N. J.
Newark	Newark, N. J.	Orpheum	Paterson, N. J.

We have designed the electrical equipment in over two hundred and fifty theatres.

(Continued from page 1934)

Lighting Fixtures Interesting Part of Furnishings

The lighting fixtures are a very interesting part of the furnishings of a theatre. In a number of theatres what are called "illuminated panels" have been used, especially in the instances where three color lighting has been employed. These panels are usually symmetrical in shape such as circles, octagons or ovals and consist of opaque glass with a certain amount of ornamental work in the leading. It is preferable to use various textures of white glass for this purpose, particularly in the case of modified lighting, although it is possible to employ a purple glass without seriously affecting the color lighting. If small cut glass jewels, pendants and crystal bead garlands are used in conjunction with these panels, it is possible to make them highly ornamental. The inexpensive panels are flat and do not project below the ceiling line. The most successful and beautiful panels however, drop about four inches below the ceiling line and have a curved border of glass. The use of these panels is the most effective way of softly illuminating your balcony. They have the advantage over ordinary lighting fixtures in that they do not hang more than four inches below the surface of the ceiling. This permits a minimum interference with light lines. In the last few years, small illuminated panels have been used in the main ceiling to supersede the usual step or aisle lighting for the balcony. The use of these fixtures in connection with aisle lighting depends to an extent upon the particular design of the theatre, though they have also the additional advantage of giving a diffused light over the entire balcony. The selection of the remaining lighting fixtures throughout the house should be in close harmony with the architectural design. Crystal and gold fixtures are very much in vogue at present.

The furnishing of the mezzanines, lobbies, rest rooms and men's smoking room is of more importance than is usually imagined. If the proper design and atmosphere is given these parts of the theatre they will be found to have great popularity among the regular clientele of the theatre.

Now comes the subject which the owner and manager of the theatre hold as of the great importance, i. e., the advertising display. It is on this subject that the architect and the owner usually disagree though this should not be the case. It is an exceedingly difficult problem for the architect with his classical training, to put himself in the position of the theatre owner who is compelled to advertise each particular show in a different manner and who therefore should have a more or less flexible front and lobby to permit of this advertising. The beauty of the theatre and its advertising may be made absolutely co-operative. The display frames in the vestibule and lobby

(Continued from page 1938)

MIDLAND TERRA COTTA

Front! *Consider the front of your theater from the box-office standpoint—the value of appearance.*

Midland Terra Cotta gives a theater any desired individuality, a magnificence and charm as no other material can.

When you also consider the lasting beauty, the ease of maintenance and all around practicability of Midland Terra Cotta, it is clear why so many successful theaters are built of it.

ROOSEVELT THEATER
CHICAGO, ILL.
C. HOWARD CRANE, *Architect*

MIDLAND TERRA COTTA COMPANY
CHAMBER OF COMMERCE BUILDING, CHICAGO

(Continued on page 1936)

may be so arranged that they will tend to enhance rather than spoil the beauty of this part of the theatre. The problem must be most carefully considered because it is very difficult to harmonize the marble and decorative frames of the lobby with some of the modern glaring advertising sheets. It has, however, been beautifully accomplished in some theatres and by proper study, can be obtained always.

Design of Front and Entrance of Theatre Building

The problem of designing the entrance of the building should be one of the first for consideration. On the exterior where it is essential to have electric signs, these signs should be designed at the same time as the theatre front, thus avoiding what has occurred in so many instances, i. e., a beautiful terra cotta front or stone exterior entirely covered by electric signs. If it is necessary for the sake of advertising to cover the front of the building with these signs, this front should be so designed that it provides a simple background for the signs and should not be a thing of beauty in itself. Sign makers, owners and architects should work more closely together to this end. It is essential that the owner insist on the designing of the electrical sign when the construction of the theatre is first started rather than wait until its completion.

So far this article has been devoted to the housing of the audience and very little mention has been made concerning the presentation of the show itself. A great many producers are inclined to say that the architect has very little to do with this particular phase. However, this is not so since the architect through a proper or improper design can make or mar the performance.

Projection Department Equipment and Electrical Apparatus

The matter of the installation of the projection machines and electrical equipment is of paramount importance. This apparatus must be properly used and should incorporate facilities to insure their proper operation. It is of importance that any auxiliary apparatus, such as spot lights, etc., should be given ample room for ease of operation. The matter of the installation of a room for re-winding the film and also a room for the motor generator should be taken care of in the planning of the projection department. The housing of the machines should be in a room of such size that the operator is perfectly comfortable at his work and the equipment should be so arranged that the minimum amount of effort is expended in changing from one machine to another, the operation of spot lights, etc.

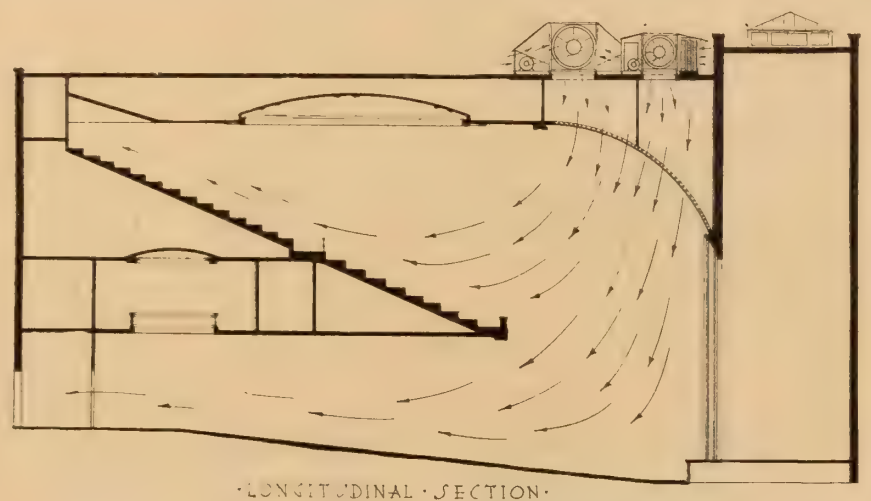
It is highly advisable for a theatre owner to install the best in equipment as the good screening of the picture is of vital importance to the success of the theatre. The walls of the projection department should be of hard plaster or tile. The floor may be of cement but in this case should be covered with heavy linoleum or rubber, as it is necessary to have some form of insulation on the floor. The color of the walls of the projection room is of importance, as there should be no reflection of any light that may escape from the machine. A battleship grey or moderately dark green finish should be employed, as neither of these colors is not too dark for physical comfort and yet will not give any degree of reflection of stray light.

The correct placing of the projection screen is essential. In a small house where there is no stage, this should be placed between four and five feet from the floor and of the proper size for the length of the theatre. Care should be taken in positioning the screen to avoid causing discomfort to the people in the front row, that are looking up at the pictures. It is a good idea to keep the screen as low as consistent with good sight lines.

If the screen is positioned back on the stage, it is permissible to place it somewhat higher. That is, instead of being one or two feet off the stage level, it can be placed higher in proportion to the distance back from the curtain line.

The question of the best material for screens cannot be definitely decided, as it rests entirely with the particular type of

(Continued on page 1942)



Sketch showing how Typhoons ventilate, cool and heat the Rivoli, New York.

When you build your theatre—

Keep in mind that there's no more profitable investment than perfect ventilation and warmth in winter — and delightfully cool, refreshing Typhoon Breezes on broiling hot summer days.

Typhoon Engineers will show you how to get best results for least money. Their long experience in the cooling, ventilating and heating of thousands of other theatres is at your service—without obligation.

Send us your plans.

Thomas W. Lamb installed Typhoons in:

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Loew's Vendome, Nashville
Loew's Staub, Knoxville
Loew's Alpine, Brooklyn
Loew's Columbia, Washington

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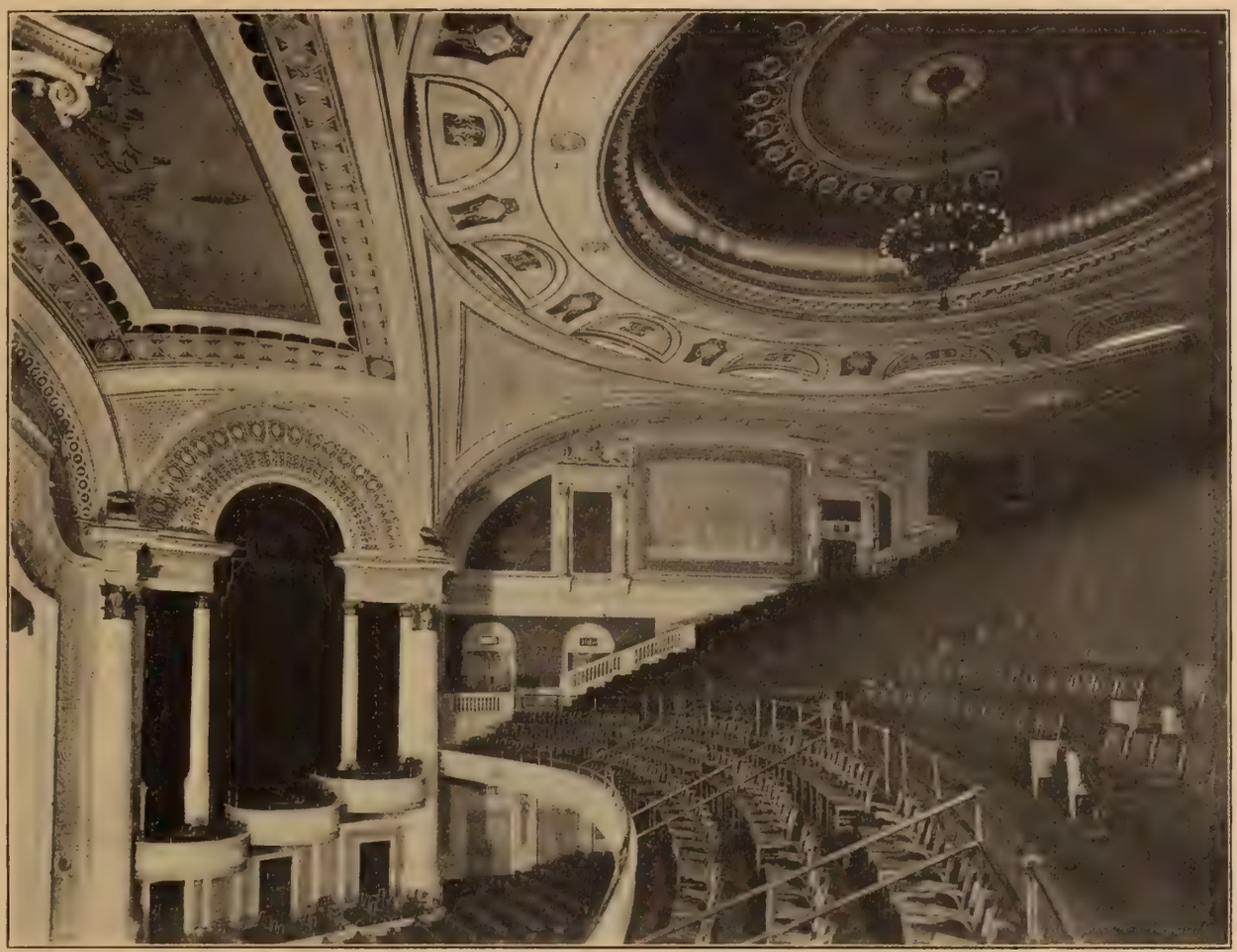

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(Continued on page 1938)

house. In the case of a theatre which is relatively wide and has a balcony, it is advisable to use a diffusing type screen, that is, a screen with a surface which tends to diffuse the light thrown on it by the projection machine and thus enable people seated in the extreme side seats or the balcony to see a well lighted picture. In a relatively narrow house with straight projection, it is well to consider the reflector type screen, as the reflector type screen has a surface which tends to throw the light projected on the screen back within a relatively small angle of spread. The disadvantage of a reflector type screen in a wide house is that some of the seats will be favored with an extremely bright picture and others with a very dimly illuminated picture. As was stated above, it is not possible to make any definite recommendations to cover all theatres, and it is left with the owner to select the proper screen for his individual requirements. Considerable information along these lines has been published in the various trade papers and by the Eastman Kodak Company.

Effective Harmonious Lighting of Great Importance

An essential feature of the theatre is the lighting. To produce a thoroughly harmonious effect throughout both the house and stage, it is necessary to install good equipment. By this I do not mean that it is absolutely essential to install in every theatre an expensive equipment, but rather one of the highest quality. Where your house is a production house and you wish to present prologues, little ballets, etc., a careful selection of stage equipment is necessary. Sufficient borderlights, spot lights, foot lights and pockets must be arranged on your main stage switchboard so that each can be used separately or in combination.

A bank of dimmers should be installed in connection with the stage switchboard for the gradual increasing and decreasing of the illumination and the harmonious blending of colors. It is advisable to have some form of master control, thus permitting the dimming of any group of lights on the stage or in the auditorium. This equipment gives the maximum flexibility for any effective lighting of the theatre.

In my opinion, your house and stage lighting comes next to music in its effect on the reception accorded the show by your audience. In general, the electrical and mechanical equipment for the lighting and presentation of the picture is the one phase of the theatre equipment in the purchase of which the theatre owner cannot afford to stint his investment. In the long run, good equipment much more than pays for itself.

The organ in the modern motion picture houses has attained a position of pre-eminent importance. I do not believe that it is possible to secure an organ for your theatre which might be termed "too good," as the modern picture presents the complete variation of human emotions and these emotions can be similarly expressed in music by a good organ. The proper blending of music and pictures produce the criterion in presentation. In making the necessary arrangements for the installation of the organ, precaution should be taken that the architectural features of the theatre do not interfere with the propagation of the musical tones. By the proper design of a theatre, it is possible to reduce to a minimum the interference presented to the sound from the organ. Special care should be taken that the openings in the organ screen are not covered with heavy draperies.

Problem of Proper Maintenance

The theatre having been completed and opened to the public the owner is confronted with the problem of maintenance. If in the construction of the theatre, a central vacuum cleaner system has been installed, it will be found that the time necessary for the cleaning will be reduced by two-thirds. A mechanical scrubbing machine for the marble and terrazza floors is also a great time-saver.

The necessity of keeping the theatre clean has been strongly impressed upon me lately through having seen a great many theatres, only a few years old, that present a most undesirable appearance through their neglected upkeep. Such materials as marble, scagliola, etc., have to be taken care of in certain definite ways. Portions of your plaster work require painting from time to time. All wall coverings and draperies need frequent brushing and after a period of several years the wall coverings should also be cleaned. Bronze work must be properly oiled and rubbed. The same applies to all fine stained woodwork. Carpets must be kept thoroughly brushed, as there is nothing causes greater wear on the carpet than grit. In case a vacuum cleaner has been installed, this matter will be properly taken care of.

Were this article to be condensed into one paragraph the key-word of this paragraph would be "co-operation."

It is of the greatest importance that the owner should not wait too long before employing his architect. The owner should also be willing, during the course of construction, to decide the various necessary points at the earliest possible moment. We are living in a wonderful building age, and perhaps the most interesting phase is that of the motion picture theatre. In fact, the owner and the architect are almost in the position of Aladdin. They rub the lamp and a palace appears. However, the lamp must be rubbed the right way and with the proper cloth and oil. Here's where the co-operation of the owner, architect and builder proves of greatest importance.

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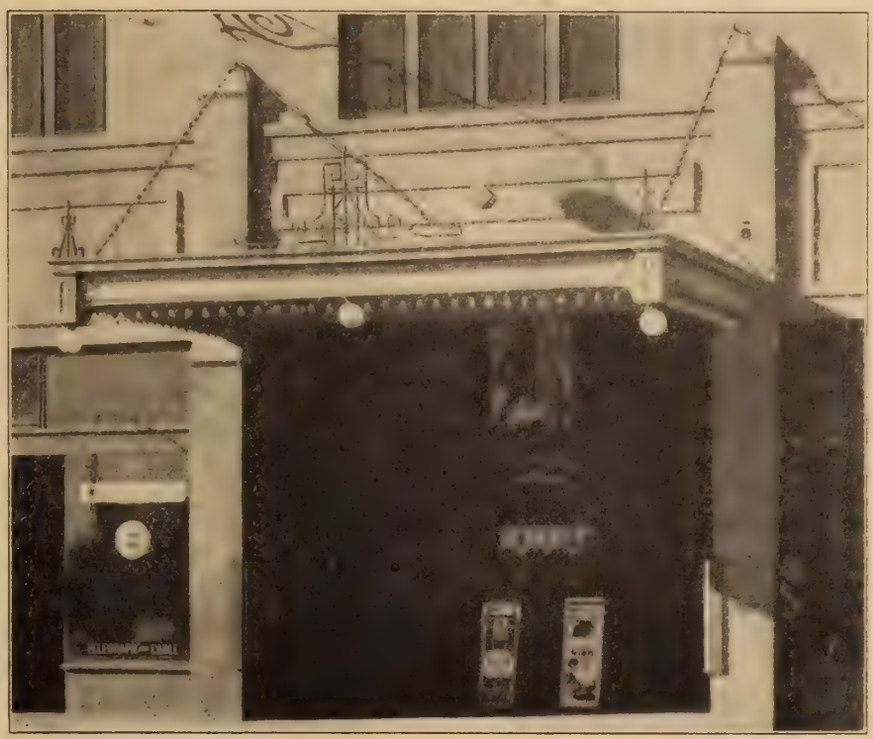

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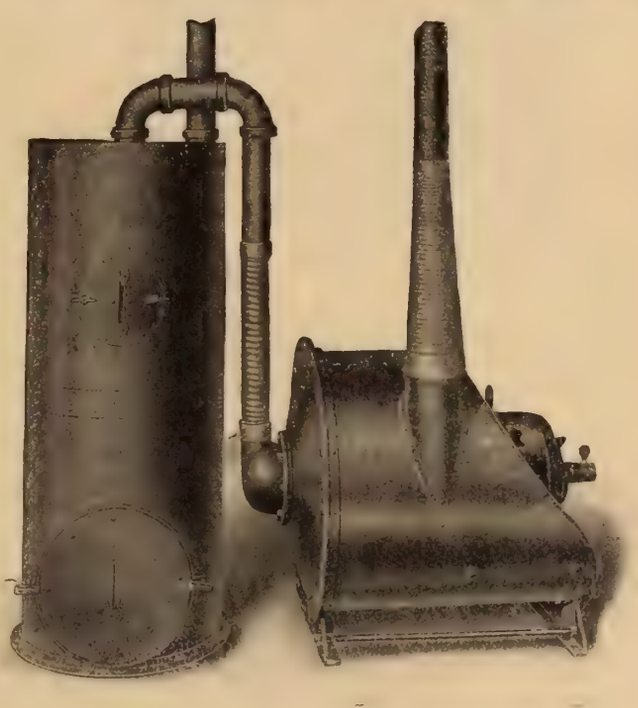
Strand Theatre,	Portland, Me.
Famous Players Theatre,	St. Louis

LOEW'S THEATRES

New York	6
Brooklyn	4
Washington	1
Atlanta	1
Indianapolis	1
Boston	1
Kansas City, Mo.	1
Buffalo	1
New Rochelle, N. Y	1
Newark	1
Cleveland	3
Memphis	2
Dallas	1
Toronto, Canada	2
Hamilton, Canada	1
Montreal, Canada	1
Ontario, Canada	1



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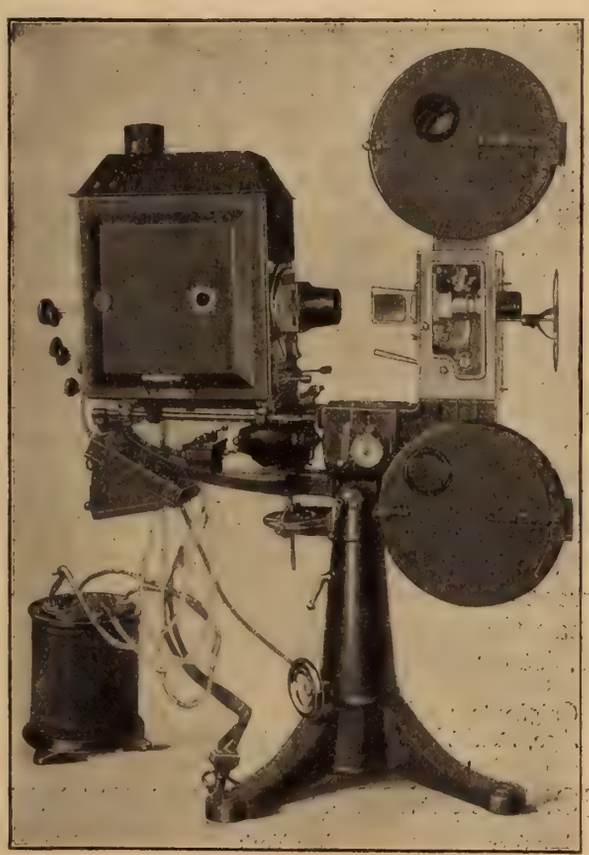

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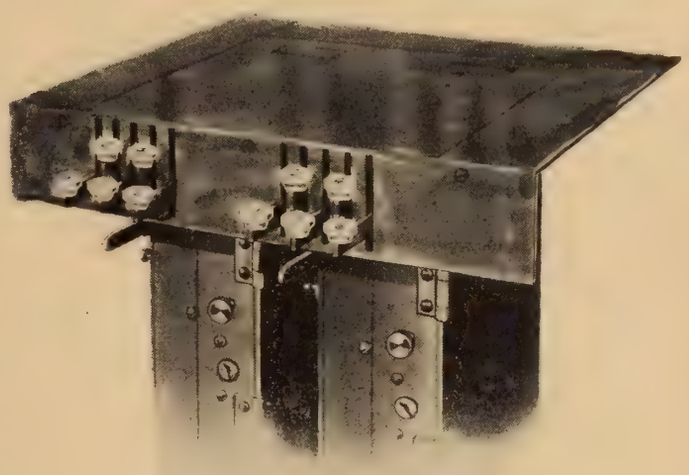

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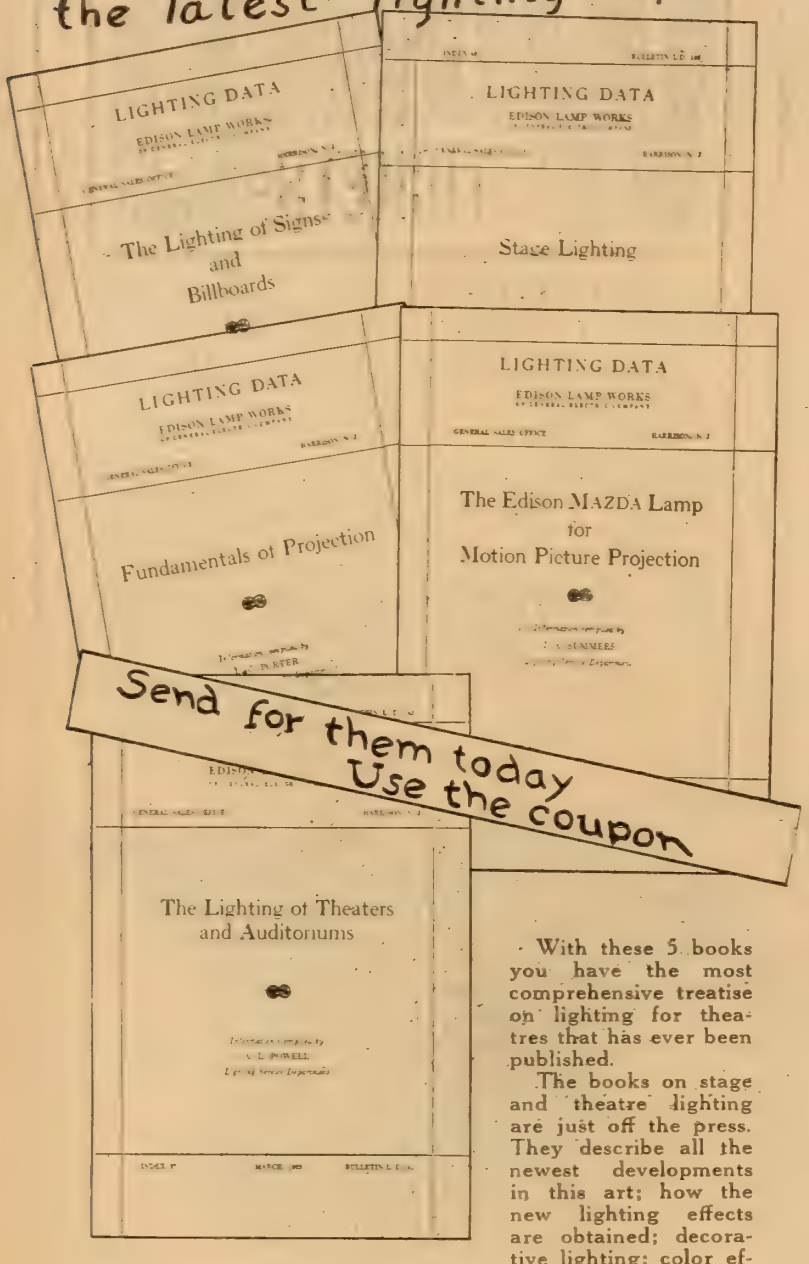

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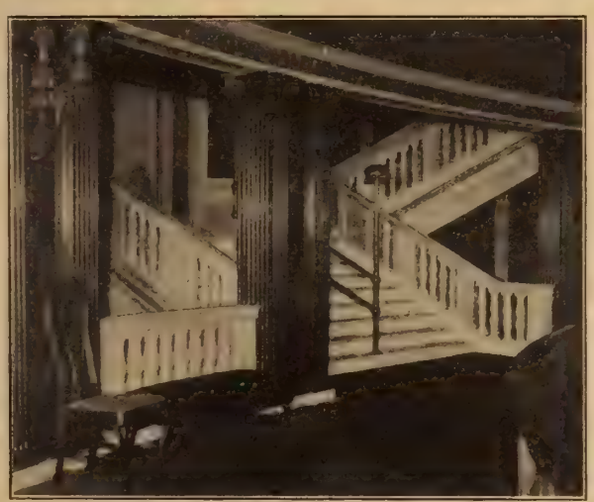

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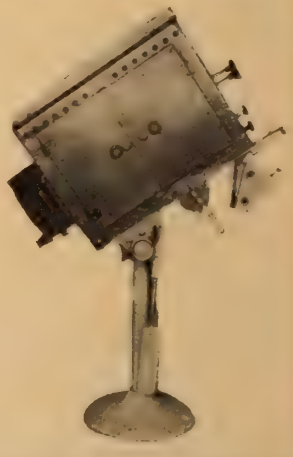

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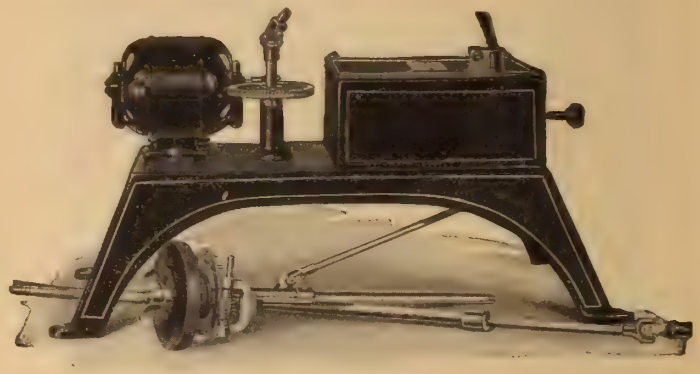

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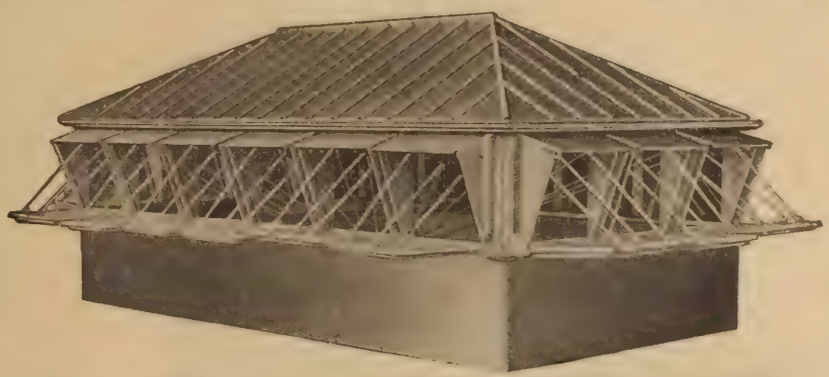

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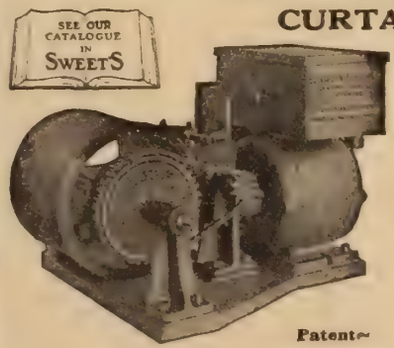

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Pre-release Reviews of Features

"The Tents of Allah"

Encore-Associated Exhibitors—6357 Feet

(Reviewed by Laurence Reid)

RIDING in on the crest of the "sheik" wave, this picture makes a bid for popular approval through its desert background and the first rate pictorial appeal. In fact the atmosphere easily dominates the story which treats of a half-caste Oriental, a bandit chief, who is said to have kidnapped an American girl. This naturally precipitates considerable conflict which is more colorful than it is convincing.

Charles A. Logue, who wrote and directed the feature, has been more successful with the production than the story. At least he has dressed it up with a picturesque atmosphere which affords the spectator several compelling scenes such as the conflict between the desert tribes, the Arabs on horseback against the horizon and a few attractive marine shots. The plot is shown up with its shortcomings against this background, and still it is not so obvious and hackneyed that it destroys the interest. In fact it is a type of production that will appeal to the habitues of the program theatre.

Many will not find Monte Blue satisfactory in the role of the Oriental chieftain. It isn't that he isn't sincere (sincerity has always marked his efforts) but that he is hardly the type to interpret the character. We discover Monte arousing the enmity of the sultan because he refuses to pay homage to him. This gives the ruler power to sanction the American naval officer's orders to arrest the young bandit for kidnapping an American girl. It then develops that the commander learns that his Moorish wife is not dead and that the chieftain is his son. Which introduces a reunion of husband and wife and the culmination of the romance between the young Moor and the kidnapped girl. Some of the sequences in the treatment of the plot are implausible but they will not irritate the spectator in search of color and atmosphere.

The picture carries a satisfactory cast with Mary Alden and Macey Harlam thoroughly in character. Its title is romantic enough to intrigue the imagination and all things considered it is a fair-to-middling sheik picture.

The Cast

Chiddar Ben-Ek.....Monte Blue
Oulaid.....Mary Alden
Elaine Calvert.....Mary Thurman
Abou Ben-Ek.....Frank Currier
Chala.....Amalia Rivera
Ahleef.....Martin Faust
The Sultan.....Macey Harlam
Commander Millgate.....Charles Lane
Cynthia Wheeler.....Sally Crute

By Charles A. Logue. Directed by Charles A. Logue. Photographed by Abe Fried and Gene O'Donnell.

The Story—The chief of a bandit tribe wins hatred of sultan who grants his consent to a United States naval officer to arrest and kill the bandit for kidnapping an American girl. The officer discovers that the chief's mother is his Moorish wife who we had thought dead and that the Oriental is his son. They are reunited and the bandit carries on a romance with the fair American.

Classification—"Sheik" picture based upon conflict and romance.

Production Highlights—The pictorial appeal. The conflict between the desert tribes. The good camera work. The capable work by cast.

Exploitation Angles—Title is attractive. Play it up as a "sheik" picture. Which is still popular enough to collect a crowd. Use stills plentifully.

Drawing Power—Good for second class first run houses.

Scene from Universal's one-reel comedy "Skeletons."

"Bucking the Barrier"

Fox—4566 Feet

(Reviewed by Laurence Reid)

IF one can overlook the many inconsistencies of this story and merely accept it as picture entertainment one may find some satisfaction in Dustin Farnum's newest expression. But the gaps are so incredible that it seems as if it had been produced for no other reason than to fill out Farnum's schedule.

Here he is seen as a rugged Klondyke miner who journeys to England to get the inheritance left him by a dear departed friend. Thus the picture dashes from the open spaces to the interiors of society life and back to the far-off places without much thought given to continuity. Once in England the miner has a job on his hands gaining his rich estate. The two half-brotners of the deceased make things unpleasant for him but his Klondyke training stands him in good stead. At which opportunity the romantic interest is introduced via the sister of the dead friend. He offers marriage but she thinks him a fortune hunter and is ready to stop the ceremony when lo and behold, the hero decides that she doesn't love him. So he leaves her. This precipitates a bit of broken pride on the part of the girl who, being deserted, shoots him. He recovers and turns the estate over to her and departs for the Yukon.

The concluding scenes show the unhappy couple reunited some years later in the Alaskan setting, although the melodramatic moments accompany the romance to the end. The hero is rescued from death by the girl after he had been deserted in a storm by one of the half-brothers. And his sight is restored. It is a hectic story without much rhyme nor reason, and vet it manages to hold the interest fairly well. Farnum tries hard to be convincing and human. Some of the outdoor photography is attractive.

The Cast

Kit Carew.....Dustin Farnum
Blanche Cavendish.....Arline Pretty
Luke Cavendish.....Leon Bary
Frank Farfax.....Colin Chase
Cyril Cavendish.....Hayford Hobbs
Tyson.....Sidney Dalbrook

By George Goodchild. Directed by Colin Campbell. Produced by Fox.

The Story—Miner from Klondyke goes to England to secure fortune left by departed friend. The latter's two half-brothers attempt to keep the estate for themselves and are determined ot put the miner out of the way. The man from the Klondyke falls in love with his friend's sister but she misunderstands his motives. At the last minute he decides that she doesn't love him and leaves her. He turns over the estate to her and leaves for Alaska and years later the girl is reunited to him.

Classification—Romantic melodrama.

Production Highlights—The capable work of the cast. The exterior shots. The fairly good suspense. The snow scenes.

Exploitation Angles—Use theme for teasers. Play up title for teaser ads. Feature the star.

"The Woman of Bronze"

Metro—5572 Feet

(Reviewed by Laurence Reid)

ON the stage this made a fairly gripping drama since it served as a medium for the expression of Margaret Anglin's emotional capabilities. On the screen it doesn't register so highly since its theme, the eternal triangle in its most obvious form, is employed to give Clara Kimball Young an opportunity to bring harmony out of discord in the home. Deprived of the spoken lines (and such a play needs vocal expression to do it justice) it is nowhere near as good, despite a carefully worked out treatment of the plot and an excellent staging of the production.

It does manage to create a deal of sympathy for the neglected wife who succeeds in winning back the affections of her husband. He, like the true theatrical type of artist, had become enamoured with his model and the spirit which guided him to disobey the conventions was a piece of sculpture which was destined to earn him a rich sum of money until he forfeited his opportunity by worshipping romance rather than art. But the wife steps into the breach and inspires him to fulfil his mission.

It is an obvious story, but neatly handled by King Vidor who has brought forth all the necessary dramatic force to make it convincing. Convincing? Oh, much more than the average triangle theme which serves most of our domestic photodramas. It reaches its climax in a straightforward manner without any overstressed scenes which take up valuable time and celluloid. This climax, incidentally, while it was the strongest moment on the stage, is not so good on the screen. This is due, perhaps to its familiarity. The trespassing lover, dissatisfied with his new amour and unhappy with his wife, attacks the statue with a mallet—the statue which is later to win him the big prize. The touch is akin to that which shows a valuable painting being slashed to pieces. It has been employed too often.

Miss Young catches the psychology of the tormented wife who leaves her husband to work out his own salvation and her faithfulness inspires a sympathetic tug in the heart of the spectator. It should prove to be fairly satisfying. Feminine audiences should like it.

The Cast

Vivian Hunt.....Clara Kimball Young
Paddy Miles.....John Bowers
Sylvia Morton.....Kathrine McGuire
Reggie Morton.....Edwin Stevens
Leonard Hunt.....Lloyd Whitlock
Papa Bonelli.....Edward Kimball

By Paul Kester. Adapted by Hope Loring and Louis Leighton. Directed by King Vidor. Produced by Harry Garson.

The Story—Young husband gives up attempt to win fame by competing for the million dollars to be awarded the successful contestant for a piece of sculpture entitled "Victory." The sculptor's model is the cause of the breach between husband and wife. Eventually he is inspired to finish his masterpiece and there is a reunion of the unhappy couple.

Classification—Eternal triangle drama.

Production Highlights—The effective dramatic touches. The convincing work by star. The good production. The work by a well balanced cast.

Exploitation Angles—Feature the picture as one of the star's best. Tell that it made a big hit as a play with Margaret Anglin in the star role. Get out the feminine clientele since it is essentially a woman's picture.

Drawing Power—Best for those houses with a large feminine clientele. Should go well in neighborhood houses.

"East Side, West Side"

Irving Cummings-Principal Pictures—Six Reels

(Reviewed by L. C. Moen)

NEW YORK offers a fertile field for drama, with its strong contrasts and its infinite variety of characters and setting. It is, as the opening subtitle of "East Side, West Side" points out, a veritable cross-section of the world, where the utmost contrasts of poverty and affluence are to be found within the range of a few scant blocks.

The contrast is the basis of "East Side, West Side." The plot is based on the interweaving of the lives of two sets of characters—the one, a group of three widely differing girls, living in a scantily furnished room, and the other, a wealthy family not far away, suffering from too much money and not enough interest in life.

The three girls are a strangely assorted trio—one, a girl determined to achieve luxury at any price, another, a victim of tuberculosis, morally weak, but kept straight by her unattractive appearance and by the mothering of the third, who is the heroine of the piece, Lory James.

The first girl leaves them to occupy an apartment on Central Park West. Through the efforts of a kindly doctor, Lory gets some typing work from Duncan van Norman, a member of the wealthy family mentioned, a writer on psychology. This young man has grown extremely self-centered and the doctor feels that an interest outside of his work is what he needs. He responds to the treatment and the girl is installed in the van Norman home as his secretary.

H. G. Wells once observed that a man and woman can rarely work together long without becoming emotional, and what happens in this instance bears him out. Duncan becomes human—falls in love with his secretary—and then social barriers commence to get in their work. Finally, convinced by his mother that she is standing in his way, Lory leaves. Then, when Duncan abandons his inheritance to ask her to marry him, their dawning happiness is suddenly clouded by her inheritance of a half million dolars. But Lory has made her mind up, and being a young woman of determination, there is nothing for Duncan to do but marry her.

Kenneth Harlan gives a well shaded characterization of the neurotic young man, and Eileen Percy is excellent at times as the girl. Wally Van is a reminiscent figure, lending two good comedy sequences to the opus.

The Cast

Duncan van Norman.....Kenneth Harlan
Lory James.....Eileen Percy
Skiddy Stillman.....Wally Van

From the play by Leighton Osmun and Henry Hull. Adapted by Hope Loring and Louis Duryea Lighton. Directed by Irving Cummings. Photographed by Albert Martinelli. An Irving Cummings Production.

The Story—Contrasts wealthy family in one quarter of New York with three girls living in poverty, in another section. Through a kindly doctor, a friend of the wealthy family, the heroine is installed as secretary to the son, of whom she proceeds to make a human being. When his mother finds that he is falling in love with the girl, she persuades her to go away. He rebels, however, and when she threatens to disinherit him, asks girl to marry him. Girl then inherits a fortune, erecting a new barrier between them, but girl finally surmounts this.

Classification—Heart interest melodrama of New York life.

Production Highlights—The work of Kenneth Harlan and Eileen Percy. Wally Van's cave-man scene and his fight. The pleasing interiors.

Exploitation Angles—Play up the idea that here is a picture showing the shadows and highlights of life in Manhattan. Use the old song, "On the Sidewalks of New York," from which the line, "East Side, West Side" is taken. The three featured players.

Drawing Power—The New York life angle should draw well in the smaller cities. Suitable for second class downtown and for neighborhood houses.

Scene from Hallroom Boys comedy "Tin Knights in a Hallroom."

"Dead Game"

Universal—Five Reels

(Reviewed by Laurence Reid)

AN interruption of a weddin' party furnishes the idea for Hoot Gibson's latest. "Dead Game" lives up to its title and more, for the star is compelled to outwit a pair of crafty villains as well as an ornery lot of cow-punchers to save the girl from the matrimonial noose and lift the mortgage from her ranch. It is a lively little western, somewhat inconsistent in its development, but carrying enough fast-moving action to please most of the boys and a few of the girls.

Hoot learns that his sweetheart's guardian has spirited her away to marry her off to a wealthy schemer. So he mounts his horse, rides into the town, places a bet with the villain that his weddin' won't come off as anticipated and wins. In order to accomplish things he places a dummy in his bed, sneaks out of the hotel and holds up the stage which is bringing her to the place, secretes her in her ranch house and returns to his bed with no one the wiser.

The heroine is sort of negative inasmuch as she doesn't seem to know her own mind First she scorns the cowboy—and then the villain, and after the latter is disappointed she is spirited away again by her crafty guardian. This, of course, makes her out as lacking in intelligence. Then Hoot appears in a different shirt and hat when he makes his departure from the bedroom. Another slight error shows him strong enough to subdue a stray horse in the desert after he has been without food or water for two days.

But these are minor slips which do not discredit the speedy action. The hero is captured by the villain's hirelings and taken into the desert wastes, which gives the arch-plotter an opportunity to stage another weddin' party and Hoot another opportunity to rescue her. He rides through the window and takes her from the altar and the villains are sent on their way. Robert McKim is in character as one of these boys, but Harry Carter overacts. Gibson does his work with his customary vigor. In all a pretty good western.

The Players

Ed (Hoot) Gibson
Laura La Plante
Harry Carter
Robert McKim
William Welsh
Tony West
William Steele

By Edward Sedgwick. Directed by Edward Sedgwick. Photographed by Charles Kaufman. Produced by Universal.

The Story—Cowpuncher learns that his sweetheart has been supirited away. He is determined to rescue her from an unwelcome marriage and succeeds after various adventures. He proves himself "dead game" in thwarting the villains and marries the girl.

Classification—Western melodrama.

Production Highlights—The lively action. The fair suspense. The scene when Gibson routs the villain and kidnaps the girl. The scene when he steals the girl from the altar.

Exploitation Angles—Title might be worked out in a snappy teaser campaign. Play it up as lively and interesting and a good vehicle for the star.

Drawing Power—Good for small houses in neighborhood. Also suitable for second class downtown houses.

"Refuge"

First National—6000 Feet

(Reviewed by Frank Shelton)

AND still another picture of the "Graustark" type comes to the screen. Mythical kingdoms, a beautiful countess in distress, plots against the throne, a missing prince who is "present" all through the story, much braided uniforms, clashes with the pretender who would grab the fair Nadia for his own and so on as you have seen it divulged on the shadow stage many, many times with the passing years.

"Refuge," however, is a fairly good picture of its type. The main fault is that it is too long for the plot material and everyone will guess the ending of the story when the countess opens a brooch along about the third reel whereupon is disclosed the mother of the missing prince. The hero who has come to the rescue, dashes upon the brooch, declaring that it is very valuable to him. We sensed the fact that he was the "missing" prince right then and there and for most folks the story ought to be brought to a close at least two, not three reels further.

Katherine MacDonald is as usual attractive, but still insists on continually posing and there are the usual overabundance of closeups found in her series of pictures. The sets are well done, several of them being quite elaborate. The cast is a good one. Hugh Thompson is Gene, who later turns out to be the prince and his two companions, portrayed by Gunnis Davis and J. Gordon Russell, give the needed comedy touches. The work of Gene, Dick and Louis, who are three discharged warriors, recalls "Three Live Ghosts," of yesteryear. Arthur Edmund Carewe as the impostor prince is quite the best actor in the cast and puts up some good fistic battles with the real royal personage.

There are several dramatic sequences but constant repetition has taken the edge off such scenes. Victor Schertzinger has directed well and Florence Hein's continuity is fair. Photographically the work is flawless. "Refuge" has a more entertaining story than several of Miss MacDonald's recent works and it is a fair program picture.

The Cast

Nadia.....Katherine MacDonald
Gene.....Hugh Thompson
Dick.....Gunnis Davis
Louis.....J. Gordon Russell
Prince Ferdinand.....Arthur Edmund Carewe
General DeRannier.....Eric Mayne
Mme. DeRannier.....Mathilde Brundage
Gustav Kenski.....Fred Malatesta
Marie.....Grace Morse
Alphonse.....Victor Potel
The Princess.....Olita Otis

By Lois Zellner. Directed by Victor Schertzinger. Scenario by Florence Hein. Photographed by Joseph Brotherton.

The Story—Deals with the romance of Countess, who in order to escape marriage with Prince Ferdinand, who she detests, weds a soldier who she meets on the road. Her trials and tribulations following this event take up the rest of the action with the climax divulging that her "husband" is the real prince who she has long sought. Prince Ferdinand is killed by a buddy of the hero.

Classification—One of those "Graustark" type of romances.

Production Highlights—The scene in which Nadia threatens to jump from a window of the palace if Ferdinand comes a step closer, but gives in when Ferdinand is about to shoot her lover. The attractive exterior sets. Edmund Carewe's work as Ferdinand.

Exploitation Angles—The title. Tie-ups with banks on the "save now for a refuge in the future" idea. With real estate firms on "Buy a home now. It will be your Refuge." Fashion displays in style shops using photos of Miss MacDonald from the picture. Use beaver board around the marquee to resemble the ramparts of a palace.

Drawing Power—If your audiences like Katherine MacDonald, put it on. It is O. K. for second class downtown houses. Also suitable for small towns.

"The Girl Who Came Back"

Lichtman-Preferred—6100 Feet

(Reviewed by Laurence Reid)

ALLOWING for several gaps which need bridging for the sake of coherence "The Girl Who Came Back" shapes up as a satisfying crook melodrama in that it will please the everyday patron who is not too analytical. One thing it has in its favor is a suspensive value which holds the onlooker in a fair pitch of excitement. Again Tom Forman, the director, has succeeded in giving it a coating of realism in the prison sequences, even if he is forced now and then to give way to convenient touches.

The critical spectator, however, will be disappointed to see the escape of the convicts glossed over through a subtitle. A "lifer" tells the two cell mates how to break jail and the next shot shows them safe in a dilapidated retreat. It looks to us as if the picture has not been carefully edited in its most important sequences. Too much is taken for granted. The offering does get off to a good start showing a girl victimized into a fake marriage with an auto thief. They are arrested, the "wife" being taken along as a party to the crime. And there are some good shots of prison life. The girl serves her term and doesn't meet her "husband" again until after he has escaped. Then he is recaptured and the young woman, desperate, takes the key to the retreat to recover the strong box and its contents which were hidden by her "hubby's" cell mate before he was sent to prison.

A title is employed again to get the strangers to South Africa, although previous to the scene there is a shot of the girl "beaning" the other crook in the ramshackle house. This man, incidentally, had helped the lifer and out of gratitude the latter had left him his Kimberley diamond mines. So the next few episodes show the strangers falling in love and climbing to the heights. Each has a deep secret which is not told until the conclusion. Then a title takes them back to America and a Long Island home where her "hubby" bobs up again and confesses to his crimes before he is killed by a fellow crook who had accompanied him to blackmail the crooks who turned to the right.

It's rather complicated and far-fetched, but proves to be interesting even if it doesn't convince. Miriam Cooper contrbutes a performance marked for its emotional quality. She extracts a deal of sympathy for the character who was victimized into the ways of crime. Kenneth Harlan and Gaston Glass as the crooks are satisfactory. The atmosphere is very good, but the costume party seems superfluous and doesn't ring genuine.

The Cast

Sheila	Miriam Cooper
Ray Underhill	Gaston Glass
Norries	Kenneth Harlan
Convict 565	Joseph Dowling
Valhays	Fred Malatesta
Belle Bryant	Ethel Shannon
Anastasia	ZaSu Pitts

By Charles E Blaney and Samuel Ruskin Golding. Directed by Tom Forman.

The Story—Crook inveigles girl into fake marriage and both are arrested as auto thieves. She serves her term but the youth escapes along with his cell-mate and finding his "wife" begs her to help him steal the contents of a strong box hidden by his pal. He is recaptured, but the girl, after stealing the jewels and money, flees to South America where she meets the cell-mate. They fall in love and marry, the girl believing her "husband" dead. They return to America and find peace and happiness after the other crooks are killed.

Classification—Crook melodrama.

Production Highlights—The prison atmosphere. The good acting by Miriam Cooper. The society scene.

Exploitation Angles—Feature as interesting story of prison life. Get welfare workers interested. Start a teaser campaign on theme. Use stills. Exploit title.

Drawing Power—A good audience picture for all second-class first run houses

An amusing moment from "Green as Grass" with Jimmie Adams, a Christie comedy released by Educational

"Patsy"

Truart—Five Reels

(Reviewed by Laurence Reid)

GIVE ZaSu Pitts half a chance to show what she can do with a character sketch, no matter how frail its story, and she will prove to the satisfaction of all that she is endowed with a fair amount of talent. Miss Pitts possesses an individuality all her own. Consequently she must have suitable material. It has often happened that the roles she interpreted were subordinated to provide opportunities for more colorful characters.

In "Patsy," a picture of a hoydenish orphan, the star is in her element. True, one can anticipate its development, but if one remembers that it is a character sketch—that the story supplies just so much background for the activities of the orphan, one won't be disappointed. We see her running away from the orphanage, this "Amarilly" type, and she takes to the highway attired as a boy. Her destination is California. The girl is getting by nicely, bumming her way and everything, but a fair passenger is kind enough to pay her fare. When she arrives in Los Angeles good fortune smiles upon her. A good Samaritan helps her because of her kindness toward him and soon she is sharing his humble home.

The picture is sketchy and episodic and merely a vehicle for the star. But there is enough incident to make it palatable for feminine audiences everywhere. There is a quality about it which should appeal to the younger generation. The heroine is endowed with plenty of imagination and resourcefulness. She becomes a leader of a gang of toughs and the adventures in this role are fairly amusing to anyone who has not become hard-boiled.

"Patsy" is hokum to be sure. It is far-fetched in most of its scenes and often gets buried by a deal of melodramatic tricks. But the characterization will compensate for its plot shortcomings and the padded episodes. The cast includes Wallace Beery, Tom Gallery, Fannie Midgely, Marjorie Daw, Harry Todd and John MacFarlane. Surely nothing wrong with the interpretation.

The Cast

Patsy	ZaSu Pitts
Pops	John MacFarlane
Bob Brooks	Tom Gallery
Margaret Vincent	Marjorie Daw
Mrs. Vincent	Fannie Midgely
Gustave Luderman	Wallace Beery
Tramp	Harry Todd
Bones	Henry Fortson

Directed by John W. McDermott

The Story—Orphan girl runs away, takes to the road, attires herself as boy and boards a train for California. She is befriended by girl on train and eventually helps old man—who in return for her kindness takes her to live with him. The orphan becomes leader of gang of boys and is instrumental in restoring a girl to her father.

Classification—Character study

Production Highlights—The fine characterization by ZaSu Pitts

Exploitation Angles—Play up that ZaSu Pitts is one of the best character actresses of the screen-

Drawing Power—A program picture suitable for neighborhood houses.

"The Abysmal Brute"

Universal-Jewel—7373 Feet

(Reviewed by Laurence Reid)

A GENUINELY human document of the prize-ring which carries a most realistic atmosphere and picturesque incident and which gets under the skin because of its life-like plot and characterization is "The Abysmal Brute," founded upon Jack London's story of the same name. There is something about tales of the roped arena which fascinate the spectator. For one thing they are usually rich in local color and present real adventure and a spark of romance which account for their popularity.

Hobart Henley has never given the screen a more entertaining subject than this, his latest effort. He has caught the true psychology of the character who is reared among the California hills to become a prize-fighter like his father before him and who, coming down to Frisco, finds adventure, romance and success awaiting him. There are no gaps here—no convenient touches added to give it a "kick." This quality it has in abundance without any recourse being made toward the lengthy arm of coincidence. It may be a trifle long and there are some sequences which if shortened would quicken the action and heighten its appeal.

"The Abysmal Brute" is mostly a character study of a shy mountain youth whose modesty makes him his own worst enemy. He is afraid of the opposite sex but still he obeys his father's advice—"If you love a girl, don't give up 'til you have won her!" So he is thrust into a strange world—the world of society, this uncouth pugilist. He is ashamed of his profession and the girl doesn't learn of his association with the manly art until he has conquered her heart. Yet his sincerity has brought such a deep appreciation that she doesn't waver except for a brief instant. Then his courage and determination to conquer her, for he applies cave-man tactics. This is the story in a nutshell—a story punctuated with considerable by-play as it concerns the prize-ring.

Henley's atmosphere and incident are exceptionally good. And his scene when the youth calls on the girl, unannounced, is a gem. The guests are in evening dress and their table manners are perfect, yet they do not become Ritzy before the boy. Who could be a better choice for the title role than Reginald Denny, the actor that made the "Leather Pusher" tales so entertaining? He gives his best performance here, acting in character throughout every scene. Some of the Latin favorites had better watch this fellow Denny. He is stealing some of their thunder. A capital picture, capitally staged, directed and acted. A fine box-office attraction. Get it quick.

The Cast

Pat Glendon, Jr.	Reginald Denny
Marion Sangster	Mabel Julienne Scott
Pat Glendon, Sr.	Charles French
Sam Stubener	Hayden Stevenson
Mortimer Sangster	David Torrence
Wilfred Sangster	George Stewart
Buddy Sangster	Buddy Messenger
Deane Warner	Crauford Kent
Gwendolyn	Irene Haisman
Mrs. MacTavish	Dorothea Wolbert
Violet MacTavish	Julia Brown
Daisy Emerson	Nell Craig

By Jack London. Scenario by A. P. Younger. Directed by Hobart Henley.

The Story—Young California mountaineer is brought up by his father, an ex-pugilist, to become a prize-fighter. He is shy of women, but falls in love with girl at the beach. He enters the ring and is so successful that he is called "The Abysmal Brute." The girl he falls in love with belongs to smart society and eventually she learns that he is a prize-fighter.

Classification—Character study and romance.

Production Highlights—The fine work by Denny. The local color of the roped arena.

Exploitation Angles—The fast growing popularity of star. The rich local color of the roped arena. The name of the director. The author.

Drawing Power—Should go big in every locality. Big enough for first run houses.

"Masters of Men"

Vitagraph—6800 Feet

(Reviewed by Laurence Reid)

VIVID and vital and rich in its patriotic glow is "Masters of Men" which is sponsored by Vitagraph—a picture which this company may well feel proud of since it carries all the qualities which mark success. In the first place it is an adaptation of a vigorous story by Morgan Robertson and features a character study of a young American who found romance and adventure in his search for his soul. In fact the picture presents a double romance, plenty of conflict, a climax which moves with effective dramatic force, and a glamour of a bygone day.

Robertson's story is pitched in the days of the late nineties, just prior to, and, involving the Spanish-American war. It contains all the essentials which provide good screen material. We have scenes when the boy is attending school and who runs away rather than embarrass the girl he loves because her brother is a thief. Indeed he makes it plain that he is the guilty one. Next we discover him as an enlisted sailor of the United States navy. And so the story builds in chapter form—with four chapters being employed to show the character development of the youth. He returns home on furlough once and an officer of his ship provokes a deal of bitter pride as a romantic conflict is suggested. Then we find them shanghaied and members of a motley crew, but with true American pluck they overpower the skipper and take command.

The war breaks out and it is a thrilling scene when the youth shows his bravery under fire. The miniature shots of Cervera's fleet leaving Santiago harbor are splendidly executed—and they will furnish the spectator with sufficient thrills. The boy is so brave that he is made an ensign. He even meets the brother of the girl who is forgiven before he dies and gives up his post to the youth. Then it is a happy welcome the two officers receive from their sweethearts. These girls have carried on a sort of enmity toward each other over the misunderstandings of romance.

The picture carries a punch, dramatic flavor, romantic interest, atmosphere and fine acting as contributed by Cullen Landis, who has his biggest role, Alice Calhoun, who might have stepped from an old miniature in her quaint costume of the nineties, Wanda Hawley and Earle Williams. Their support is highly competent. The romance is mostly subordinate to the dramatic sequences which, of course, does not give the Misses Calhoun and Hawley much opportunity to do anything but appear in costumes of the period. It's a great box-office bet, realistic and sure-fire in its appeal.

The Cast

Lieutenant Breen	Earle Williams
Mabel Arthur	Alice Calhoun
Dick Halpin	Cullen Landis
Bessie Fleming	Wanda Hawley
"Pig" Jones	Dick Sutherland
Sawyer	Charles E. Mason
Mr. Thorne	Bert Apling
Captain Pilker	Jack Curtis
"Nigger"	Martin Turner

By Morgan Robertson. Scenario by C. Graham Baker. Directed by David Smith.

The Story—Treats of the character development of youth who, accused of theft by the brother of his sweetheart, runs away and joins the navy. Later he is shanghaied with a lieutenant and discovers that the girl knows the truth. The two victims are resourceful enough to outwit the skipper of the boat and are next seen participating in the naval battle of Santiago harbor during the Spanish-American war. The youth does such courageous work that he is made an ensign. Later he returns home and renews his courtship of the girl.

Classification—Character study interspersed with romance and adventure.

Production Highlights—The good romantic interest. The detail. The scene when men are shanghaied. The action aboard the ship. The climax showing the naval battle.

Gladys Walton in a scene from "Gossip," a Universal picture.

"The Go-Getter"

Cosmopolitan-Paramount—5500 Feet

(Reviewed by Laurence Reid)

ONE of those stories of an aggressive young man who, starting at the bottom of the ladder, manages to reach the top through a breezy personality and a determination to get ahead may be expected to find expression on the screen every blue moon. Such a story is "The Go-Getter" written by Peter B. Kyne who, while he has not flashed any originality, has packed his tale with sufficient incident to keep it bright and fairly amusing through five reels. Such a picture depends upon the interpretation of the leading character in putting it over.

T. Roy Barnes is a good selection even if he does act his part with too much assurance or in the manner which suggests the seasoned trouper. He plays the role in his familiar lackadaisical way, taking his time and appearing at ease throughout. We discover him leaving a Reconstruction hospital and forging ahead in the business world because he anticipates every move. He even has personal and business cards printed with the name of the company with which he expects to be associated—to say nothing of an engraved announcement of his wedding to the daughter of one of his employers—his method of making a proposal.

It is these bright touches which give the picture its sparkle even if it is not substantial enough to break house records. Barnes gets on famously with the lumber concern. If there are any arguments he paves the way for a settlement of them through his skill at repartee and taking advantage of his breezy personality. It is an old tale refurbished by men who have toiled with scripts and productions a long while. Consequently they know how to dress it up and make it enjoyable. The conclusion is decidedly picturey showing as it does the quaint Cappy Ricks, one of the employers, putting his new salesman to the test by compelling him to combat a crook or three.

Other seasoned troupers are in this number and they know just what to do in scoring their points. Here they are—William Norris, who is badly made up, Louis Wolheim, Tom Lewis, Fred Santley, Frank Currier and Seena Owen. The last-mentioned is mostly ornamental here, there being little opportunity to show any romantic or emotional fervor.

The Cast

Bill Peck	T. Roy Barnes
Mary Skinner	Seena Owen
Cappy Ricks	William Norris
Charles Skinner	Tom Lewis
Daniel Silver	Louis Wolheim
Jack Morgan	Fred Huntley
Joe Ryan	John Carr
Hugh McNair	Frank Currier

By Peter B. Kyne. Scenario by John Lynch. Directed by E. H. Griffith.

The Story—Treats of a world war veteran who belongs to that class of Americans known as go-getters. He is a lumber salesman and becomes enamored with the daughter of one of his employers and being a go-getter inside of a short time he has himself engaged to her.

Classification—Comedy-drama.

Production Highlights—The breezy performance by T. Roy Barnes.

Exploitation Angles—Use stills and feature the cast. Get out a snappy teaser campaign.

Drawing Power—Good for audiences everywhere, small towns as well as city theatres.

"The Soul of the Beast"

Thomas H. Ince Production-Metro—Six Reels

(Reviewed by Frank Shelton)

HERE'S one of the real novelties of the year. You've been praying for someone to put out "something different." Here it is. Think of it—an elephant as "the Perfect Lover." Sure. He's Oscar. One of the best actors we've seen in lo, these many moons. Does everything but talk. And no one has talked on the screen—yet. Thrills? You bet. Lost of them. And one of the most beautiful woodland backgrounds ever given a film play.

You can't go wrong here. If ever a picture had "audience appeal," it is this one. Jammed full of it. Madge Bellamy never looked more charming than in the role of the forlorn little maid with no one to love but a circus elephant. You've got to hand it to Madge for her work here. She does everything with Oscar, which, by the way, is the elephant's monicker, but whirl him around by the tail. The cast, incidentally, is an excellent one.

The picture opens with some honest-to-goodness circus stuff and a cyclone blowing everything to kingdom come. However, the wind gives up in despair when it tries to monkey with Oscar. He stands pat and puts over a rescue scene in which he saves his pal, Ruth, and dashes into the wilds with her. We'd like to write a lot about Oscar. He's an artist, whether he's called upon for comedy or thrills. And to John Griffith Wray goes the laurel wreath for the masterful direction that makes this novelty possible.

This picture is a gem from a scenic viewpoint. And as for thrills—well, the world war didn't have many more. The canoe chase, the fistic battles, the knife duel and the chastising of the villan by Oscar are a few. The scenes in which Oscar sneaks a few glasses of beer through a window with his trunk and his meeting up with no less a personage than a skunk, will furnish laughs—unless the audience is made up of Eskimos. They never laugh.

The Cast

Ruth Lorrimore	Madge Bellamy
Paul Nadeau	Cullen Landis
Caesar Durand	Noah Beery
Jacqueline Boussul	Viola Vale
Silas Hamm	Bert Sprouts

By C. Gardner Sullivan. Directed by John Griffith Wray. Scenario by Ralph H. Dixon. Photographed by Henry Sharp. Distributed by Metro.

The Story—Ruth, a sort of "Polly of the Circus," is pinch hitting for the "wild girl" in one of the side show cages when a cyclone comes along and takes everything with it, including the circus tent. But Oscar, Ruth's pet elephant, which no wind could carry away, goes to the rescue of Ruth and rides her into the north woods. Here Ruth meets Paul Nadeau, a crippled musician, and romance enters. But Caesar Durand, the town villain, makes Ruth's way a path of thorns until Oscar leaps out of the woods to the rescue. And then things sure go back on Caesar.

Classification—A novel combination of circus and French-Canadian life with Oscar, the elephant, injecting real audience appeal.

Production Highlights—The cyclone destroying the circus and the resuce of Ruth by the elephant. Madge Bellamy's charming portrayal of the little elephant girl. The circus scenes. The very beautiful woodland exteriors. The canoe chase. The scenes in which Oscar gives Berry a fine "shower bath," using his trunk as the shower.

Exploitation Angles—You've simply got to dig up an elephant somewhere when you show this, even if you have to rob the zoo. Get a pachyderm on the street with a flashy display on his back and you'll attract attention for the picture. Dress your front up in circus style. This one is a real novelty. Give it a chance by exploiting it.

Drawing Power—Should pull them in through its novelty. Suitable for any type of audience.

Regional News From Correspondents

Exchange and Exhibitor Items from St. Louis

ST. LOUIS filmdom scored an excellent victory with the election of April 3 of Walter J. G. Neun, general counsel of the General Film Manufacturing Company, University City, Mo., as president of the Board of Aldermen of St. Louis.

Judge W. J. G. Neun

Neun's election as President of the Board of Aldermen is most timely so far as the film interests of St. Louis are concerned. There is considerable agitation in St. Louis at present in favor of a Daylight Saving ordinance and the president of the board will have great weight in deciding the fate of such legislation.

Neun is a member of the law firm of D'Arcy & Neun, National Bank of Commerce Building, St. Louis, and is a product of St. Louis and a graduate of Washington University Law School. He formerly was a Circuit Judge and an assistant circuit attorney.

The General Film Manufacturing Company has its large studios in the Egyptian Building, University City, Mo., the largest building of its kind in the world.

Citizens of Webster Groves, a suburb of St. Louis, on April 3, by a vote of 1,910 to 1,464. decided in favor of retaining the town's only blue law, an ordinance prohibiting the showing of motion pictures on Sundays. The ordinance has existed since the suburb was organized as a municipality, many years before it had a picture show.

The movement for Sunday movies started last September, when residents of the town, thinking of the long journey to St. Louis the first of every week for a little amusement, suggested the removal of the local restraint. So petitions were circulated and more than 1,300 signatures were obtained. These were submitted to the City Council, which body passed the buck to the town as a whole, voting to submit the question at the municipal election, April 3.

Proponents of Sunday movies did not campaign at strenuously as they could have, but the church and reform element did not sleep on the job and expended large sums to keep Webster blue on Sundays.

Burglars took $400 from the safe of the Shaw theatre, April 1, after battering the door off with a sledge hammer. They broke open a window to get into the theatre office. The St. Louis Amusement Company owns the Shaw.

Carthage, Mo., shook off the reform element on April 3, defeating all the candidates for the five aldermanic positions who had the endorsement of the Christian Council, an organization composed of the Church-Blue Law crowd. The injection of the Sunday closing issue resulted in a very heavy vote.

A motion picture, "A Day With the Careless Driver," is being shown in St. Louis motion picture houses for the St. Louis Safety Council through the courtesy of members of the Exhibitors' League.

Noah Bloomer, owner of the Gayety theatre, Freeburg, Ill., has opened the New Dreamland theatre, Belleville, Ill.

Ed Fellis of the Orpheum, Hillsboro, Ill., has been honored by the citizens of his county by being elected to a place on the County Board of Supervisors on the Republican ticket April 3.

James D. Drake and Phil Cohen have opened the Temple theatre, Alton, Ill., as a combination house. Drake's management of the Lyric and Avenue theatres, East St. Louis, Ill., for Cohen was so successful he decided to expand his operations by taking in the Alton house.

Jim Reilly of the Princess theatre, Alton, Ill., has recovered from his recent illness sufficiently to permit his making the regular weekly trips to St. Louis.

Tom Reed of Duquoin, Ill., has returned from a trip to Atlanta, Ga., where he went to visit a daughter in school. While South, Tom carefully studied the theatrical situation.

"Down to the Sea in Ships," which is playing a special engagement at the Pershing theatre, St. Louis, has enjoyed excellent success and has been held over for another week. The attendance has grown larger day by day, the picture benefitting considerably from word of mouth advertising by those who witnessed it.

G. E. W. Griffith, who plans to open a summer theatre at Centralia, Ill., to be known as the Broadway theatre, was in St. Louis during the week arranging his programs. He plans to open about May 15.

A. C. Norwein, who recently sold his theatre at Bonne Terre, Mo., has accepted a position with the St. Louis branch of the Nash Motor

Out-of-town callers to St. Louis exchanges the past week included: Tom Law of Pana, Ill.; Jim Reilly of Alton; G. E. W. Griffith of Centralia, Ill.; Verna Coffman, Lyric theatre, Moweuqua, Ill.; George Newsum, Mount Vernon, Ill.; Tom Reed of Duquoin, Ill.; Noah Bloomer of Freeburg and Belleville, and S. E. Pirtle of Jerseyville, Ill.

Trade Activities in and About Milwaukee

AN innovation in the form of a "discovery" contest will be the feature of the Sunday, April 15, program at the Alhambra theatre, of which Leo Landau is manager.

Mr. Landau is advertising a noon concert, to be followed by the regular program, and is reserving seats for the performance, with no extra admission charge.

All non-professional entertainers, either vocalists, musicians, or novelty acts in the state of Wisconsin are asked to communicate with Mr. Landau. From the list of those desiring to participate, an interesting program will be arranged.

Sixteen motion picture theatres in the city, including three downtown houses, have been granted a temporary lifting of the ban placed by the health department, against attendance of children under 12. The restriction was placed upon all motion picture houses more than a fortnight ago, owing to the scarlet fever epidemic among school children, and seriously, affected business in many outlying houses, which depend upon juvenile interest in serial pictures to a great extent. Each of these theatres are having a physician to examine all children under 12 seeking admission.

Children may again attend the Princess, American or Whitehouse theatres downtown; or the Astor, Kosciusko, Violet, Tivoli, Venus, Jackson, Rose, Parkway, Arcade, Liberty, Fern, Atlas or Riviera in their respective neighborhoods.

Liens have been filed against four theatres in Milwaukee and in the state as a result of differences with the internal revenue office. Two of these are motion pictures houses the Whitehouse at Cudahy, and the Palace at Racine. A lien for $152 for taxes on admission from July 1920 to May 1921 was filed against the Whitehouse, and for $1,344 against the Racine theatre, said to be due as additional tax on the theatre's income in 1917.

Practically every active organization in Milwaukee took sides in the recent daylight savings controversy, prior to the election of April 3. The ordinance, which was peculiarly worded, read:

Shall the ordinance providing for daylight saving be repealed?

The fact that those in favor of the measure would have to vote "No" and vice versa was thought to have contributed to the defeat of the plan, which has been in force for three years.

The Motion Picture Theatre Owners organized the Standard Time League to work for the repeal of the ordinance, and with them in sentiment were such organizations as the Federated Trades Council, Marquette Women's League, Milwaukee chapter, American Institute of Architects, Milwaukee Baseball Umpires' Association, Milwaukee Business Women's Clubs, Milk Producers' association.

Allied with the Daylight Saving Committee, which labored to prevent the repeal of the ordinance were the Parent-Teacher association, Milwaukee Real Estate Board, Engineers' society, W. C. T. U., Chamber of Commerce, Wesley Methodist Church Men's Club, Polish American Housewives' League, West Side Mothers' Club, Bayview Civic Association, thousands of employees of the Schuster stores and Gimbel Brothers.

The vote to maintain standard time was won by a majority of 10,000 votes.

Briefs From Florida Territory

Fort Myers jumps into the lime-light with two distinguished visitors, Thomas Edison and Henry Ford, and, says the report, upon the arrival of the two gentlemen in that city, Mr. Edison went at once to the picture show, while Mr. Ford went for a shave.

Jack Frost, manager of the Strand, Tampa, put over another of his famous Merchant tie-up pages, in the local papers, on the feature, "What's Wrong With the Women?" All of the merchants' ads, which surrounded the theatre announcement, asked the question, "What's Wrong With the Women?" and then proceeded to answer the question with cleverly worded suggestions and reasons for trading at their establishments.

John B. Carroll, manager of the Victory, Tampa, has added a special attraction, or prologue, to his regular picture programs. Members of the Victory orchestra have been used in some of the numbers and they have proven their ability to put over a specialty as well as the vaudeville artists.

Jottings from Kansas City and Vicinity : :

IF for no other reason, the attendance at the semi-annual convention of the M. P. T. O. of Kansas at Wichita, Kas., April 16 and 17, promises to be a near record breaker because of the fact that many Kansas exhibitors recently have been made defendants in music tax suits. Samuel Handy, attorney for the M. P. T. O. K., has instructed all exhibitors not to pay the tax. At the convention, which will be in the Hotel Broadview, he will outline his reasons for instructing theatre owners to refuse to pay any tax. A steady stream of letters from exhibitors, defendants in suits, has been pouring into the office of C. E. Cook, business manager of the Kansas organization, the last three weeks. Headquarters of the Kansas league was moved from the Hodkinson branch to the F. B. O. branch, Eighteenth and Baltimore avenue, last week.

When Milton Feld, managing director of the Newman theatre, Kansas City, introduced his "discovery concerts," he started something. Sunday a record crowd packs the house, the daily newspapers aided with liberal space and the concerts will continue each Sunday of this month. The names of all participants in each of the ten acts, which were selected by Mr. Feld from more than 500 preliminary tryouts, were published in the newspapers and the plan already has proved unusually profitable, as well as furnishing excellent entertainment. The acts varied in type, from grand opera to burlesque, the performers being amateurs of the city, who were more than anxious to compete.

The motion picture committee of the Woman's City Club of Kansas City has issued cards to the 2,700 members of the organization, requesting that they support the following films to be shown in Kansas City: "The Hottentot," "The Girl I Loved," "The Little Church Around the Corner," "Brawn of the North," "Robin Hood," "The Christian," "Nobody's Money," "Grumpy," "Safety Last," and "The White Flower."

Randolph Elliott has joined the sales force of the Associated Exhibitors Kansas City branch and will cover the Southern Kansas territory. While Eddie O'Neill has been employed as a Pathe representative in Northern Kansas, Mr. Elliott formerly was with the Kansas City F. B. O. office. Bob Carnie, formerly with Educational, now is selling Metro product, while A. H. McLaughlin, formerly with F. B. O., also has joined the Metro salesforce.

A conference of the salesforce of the First National branch at Kansas City Sunday, grew so interesting that it was continued until Monday afternoon. The plans and policies of First National in the Kansas City territory were outlined by E. C. Rhoden, branch manager.

A conference of St. Louis, Kansas City and Omaha Goldwyn branch managers was called by W. E. Truog, division manager, upon his return to Kansas City from New York last week. Jack Weil of St. Louis and L. P. Hollander of Omaha were the out of town managers to attend the meeting.

Several of the above productions already have shown in downtown theatres, but the dates of showing in suburban theatres and the names of the women members of the committee who will act as hostesses have been published in the daily newspapers, which have been giving liberal space to the plan.

Motion picture scenes of the annual spring ball given by students of the Kansas City Art Institute, which were shown at the Liberty theatre, Kansas City, this week, served as a real drawing card. The film showed the prize winning costumes and others designed in the school.

Applications from a score of nearby towns have been received by the management of the Pantages theatre, Kansas City, for an old fiddlers' contest this week. The stunt has been productive of valuable publicity. The contestants are limited to certain old tunes.

In celebrating the fifteenth anniversary of his motion picture theatre in El Dorado, Kas., last week, W. R. Rowell drew an editorial in the El Dorado Times, an excerpt of which read: "Considering the present amazing proportions of the motion picture industry, it is hard to conceive that only fifteen years in this business establishes a man as a pioneer. For Mr. Rowell is the 'dean' of motion picture exhibitors in El Dorado."

Consummating one of the largest deals of its kind negotiated by a Kansas City vaudeville and motion picture houses in several years, the Mainstreet theatre Tuesday purchased from the Metro Pictures Corporation its thirteen biggest feature releases of the year.

Theatre and Film Row Items from Cleveland

NORTHERN OHIO exhibitors, meet, Mr. H. Hirsch. He has just come from Boston to join J. S. Jossey of the Progress Pictures Company, which specializes in the distribution of Arrow pictures. While new in Ohio, Hirsch is old in motion picture experience, having been associated with the old Mutual Film Corporation and, more lately, with the Lightning Photoplay Corporation of Boston, where he was known as the "serial king," having established a new high record in serial bookings throughout New England. Furthermore, Mr. Hirsch states that he was a bachelor while living in Boston, is now a bachelor and intends to devote his time so exclusively to the distribution of pictures released by the Progress Pictures Company that he will continue in that same state of single blessedness.

H. Hirsch

W. C. Bachmeyer, Metro district manager, while in town last week, tried to diagnose the illness of the local motion picture business. General industry in Cleveland is good. Factories are all working full time. The Cleveland Chamber of Commerce reported to Mr. Bachmeyer that there is practically no unemployment. And still the theatres are way below normal. Going over all the causes and effects, examining the kind of pictures that have made some money out here, Bachmeyer has decided that the public is just tired of spending. But he thinks it is only a temporary attack of economy. In a little while the public will begin to spend moderately, and then the movies will come in for their share of the profits, he says. Cleveland was one of the last cities in the Union to get hit. It will be one of the last to recover, so says Bachmeyer.

Manager M. Goldman of the Select Distributing Corporation sent out letters to all exhibitors in the territory announcing the glad news that Select will continue to do business at the old stand. Almost every letter brought a congratulatory reply. Some exhibitors even took the trouble to come to Cleveland to see Goldman personally and tell him how glad they were to hear of a satisfactory readjustment of Select affairs.

J. A. KOERPEL, Goldwyn central district manager, held a convention in Cleveland recently of all managers in his territory. This included Manager Jack Stewart of Cincinnati; Manager W. W. Willman of Indianapolis; Manager Harry Lorch of Detroit and Manager Nat Barach of Cleveland. This meeting was an immediate outcome of the recent district managers' convention in New York, and was for the purpose of discussing distribution policies for the coming season. The accompanying photo shows the Goldwyn chiefs in session.

Goldwyn managers in session: Standing, left to right: Jack Stewart, Nat Barach. Seated, left to right: J. A. Koerpel, W. W. Willman, and Harry Lorch

H. A. Bandy, district manager for First National in the Central States, left Cleveland for a week's visit in Detroit.

Word has been received in the Cleveland First National office that Madge Bellamy is soon to be in the city. Miss Bellamy was recently named official representative of the Monroe Doctrine Centennial and Motion Picture Exposition to be held in Los Angeles, July 2 to August 4. Her visit through the country is to personally invite the mayors, the state, and the national officials to attend the exposition. The trip is being maneuvered by Thomas Ince.

Milton Mooney, of the First National Cleveland sales family, is on the sick list. It started with a bad tooth, followed by an infection that promised to be serious, but the trouble was caught early, and now Mooney is once more making plans for the future.

Joe Tolland, publicity manager for the local First National outfit, who has been a compulsory guest at Mt. Sinai Hospital, Cleveland, for the past month, was taken to his home last Monday and is now on the slow but steady road to recovery.

Cleveland Motion Picture Company has moved from 600 Film Exchange building to number 219 of the same building.

The Cleveland Fox exchange, beginning April 12th and continuing every Thursday thereafter until further notice, will give exhibitor screenings in their private screen room. The program to be screened will be sent out to every exhibitor in the territory a week in advance. The program will consist of Fox news, comedies, novelties and features.

Max Schachtel, one of Cleveland's veteran exhibitors, and at one time manager of Universal's Cleveland exchange, is very ill, so it was learned the other day. Schachtel is at Mt. Sinai Hospital.

A new 700-seat house has just been opened in Delphos, Ohio. Delphos boasts of about 3,000 inhabitants. But that doesn't keep it from supporting a beautiful, high-class movie theatre, which operates seven days a week and shows only the best releases.

Albany Notes and Eastern New York Briefs

MARVIN W. KEMPNER, manager of the Paramount exchange, in Albany, N. Y., is no chair warmer. A veteran in the business, Mr. Kempner has found that while he can get business with some of the exhibitors who visit the city, that he can accomplish far more by getting out into the territory himself three or four days each week. While some exchange managers in Albany sit down and wait for the exhibitor to look them up, Mr. Kempner has adopted just the opposite tactics and searches out the exhibitor himself. Mr. Kempner will have managed the Albany branch for three years on June 1. Before coming to Albany, he was located in Buffalo, with the same organization.

Marvin W. Kempner

The Clinton Square theatre, in Albany, is boasting of a new Robert Morton organ, with Roland Boisvert, a demonstrator, at the keys.

Phil Markell, of the Atlas, in Adams, Mass., was along Film Row, in Albany, and picked up some comedies at the Pathe exchange.

Sidney Sampson, of Buffalo, one of the big men in the Bond Photo Play company, was in Albany the past week.

Fred Elliott, former owner of the Clinton Square, in Albany, and one of the best known exhibitors in the state, is now known as "King Tut" among his friends. It all came about through Mr. Elliott having recently had his teeth extracted, and as he is waiting for his "crockery," his facial expression, at least according to his friends, closely resembles the ancient ruler of the Egyptians.

Robert Smeltzer, eastern district manager of Pathe, was in Albany last week, conferring with Frank Bruner, local manager, over the distribution of "Safety Last" among the first-run houses.

"Bella Donna" playing for the entire week, at the Leland in Albany, beat out the attendance record for the first two days of "When Knighthood was in Flower." Long lines of waiting patrons were to be seen nightly, while matinees packed the house. Both Tearle and Nagel are popular in Albany.

Moe Mark, Walter Hays, and Eugene Falk of the Mark Strand group of houses, were in Albany the last week, going over the affairs of each of the three houses in this district.

Vic Bendell was in New York Sunday, attending a sales meeting of F. B. O. exchange managers. Mr. Bendell handles the exchange in Albany.

Jane Halloran, connected with the American Releasing exchange in Albany, and who was virtually brought up in the theatrical and motion picture business, is proving herself some salesman these days. Whenever the manager is out, Miss Holloran doesn't hesitate to put across a sale, and some of the best business of the season has fallen to the young woman.

Vic Bendell stands a fair chance of landing a prize in the advance business contest just closed by F.B.O. Anyhow, Mr. Bendell is sure of a new hat, for Phil Selznick, acting as special representative for Williamson's "Wonders of the Sea," while in Albany a few days ago, bet a new hat that Mr. Bendell would land a prize.

Lee Langdon, booker at the First National exchange in Albany, has returned to his desk after an illness of several days.

Among exhibitors in Albany last week were R. V. Erk, of Ilion; Mrs. D. S. Regan, of the Star, in Greenwich; and F. C. Yelverton of the Ballston, in Ballston Spa.

ON April 3, C. R. Halligan observed his fifth anniversary as manager of the Universal exchange in Albany, N. Y., a record in point of service which has never been equaled, or even approached by any film exchange manager in the Capital District. Mr. Halligan also enjoys the unique distinction of having always worked for the one film concern since he entered the business. While Mr. Halligan fairly grew up in the theatre business, handling several theatres before he entered the employ of the Universal, he found conditions so satisfactory with this firm that after managing the poster department, he was promoted to become manager of the exchange itself. Today Mr. Halligan is probably known to more exhibitors in New York State, than any other exchange manager. He has built up a wonderful business over a wide territory.

C. R. Halligan

Alec Herman, manager of the First National exchange in Albany, will attend a conference in New York on April 15. R. H. Clark, general manager of the exchanges in Buffalo, Albany and New York, will be in charge.

Ben Davis has just been made home office manager for the Schine interests in New York State. He will be located in Gloversville.

Word reached Albany the past week that Madge Bellamy will be in the city in the near future, for the purpose of inviting Governor Alfred E. Smith, and other state officials, to the motion picture exposition in Los Angeles, July 2 to August 4.

With "Robin Hood" as its feature, the Troy, in Troy, N. Y., played last week to the biggest seven days in its history.

Trade Jottings from Central Pennsylvania

THE Appell Amusement Company, of York, Pa., which controls a number of motion picture and other theatres in that city, will apply at the State capitol in Harrisburg for a charter of incorporation. The application will be made by Nathan Appell, for many years prominent in the theatre business in Central Pennsylvania, and William H. Kurtz, a lawyer. The terms of the charter will be broad, giving the new cororation authority to establish and maintain opera houses, theatres or moving picture shows; organize, manage and control theatrical, dramatic and operatic companies; purchase, publish and control dramatic compositions, and purchase and control bill-posting plants. The Appell interests already control the York Opera House, the Orpheum theatre and the Wizard theatre, and contemplate the erection this Spring of the Strand theatre, on North George street, all in the city of York.

The formal opening of the big Magaro Coliseum and convention hall, erected by Peter Magaro, at Fourth and Market streets, Harrisburg, on property almost adjoining the New Regent motion picture theatre which he owns, was held during the week of April 2, when the Harrisburg Lodge of Elks held a "Million Dollar Circus" there.

Erward Earle, who won the Movie Star Popularity Contest conducted by Will Hayes, was scheduled to appear in person on April 12, in Chestnut Street Auditorium, Harrisburg, in connection with the showing of screen tests made in the Movie Talent Search, conducted by the Harrisburg Telegraph, in Central Pennsylvania for the National Screen Scouts of Associated Stars and Directors. Dorothy Knapp, the "Venus" who won the National Professional Beauty contest at Atlantic City last September, and Clara Bow, who made her way to the professional screen by winning the national contest conducted by several motion picture magazines last year, also were on the program to appear in person. Motion pictures were shown of the amateurs who were brought out in the Telegraph's search for new picture talent.

The Radio Club of the Mechanicsburg High School gave a radio concert in connection with a motion picture show in the school auditorium, the first entertainment of the sort ever attempted in the town.

President Fred Eden, of the Harrisburg Chamber of Commerce, and several scores of other prominent business men of that city, gave a surprise banquet in the Penn Harris hotel, Harrisburg, in honor of C. Floyd Hopkins, representative of the Wilmer & Vincent motion picture and other theatres in Harrisburg and Reading. The affair followed the return of Mr. Hopkins from Bermuda where he went to recuperate after his recent critical illness. Entertainment at the banquet included selections by Miss Viola Burd, pianist of the Colonial theatre; and singing by Matilda Reeve, soprano, and Robert Smith, basso. The tables were decorated with spring flowers, and favors of cigarette-holders, paper hats and whistles were given to the guests. The committee on arrangements consisted of Charles E. Covert, Charles M. Williams and John A. Rose.

The M. E. Comerford Amusement Company, which controls a big chain of motion picture theatres in Pennsylvania, announces the selection of a site in Plymouth for the erection of a new theatre which will give that town both vaudeville and photoplays.

The State Forestry Commissioner of Pennsylvania, R. Y. Stuart, has authorized the distribution of 125,000 placards by the 2,366 State forest fire wardens in every part of the state, calling attention to the film play, "The Ninety and Nine," which conveys a powerful lesson as to the necessity of care in the prevention of forest fires. John Bethel, Philadelphia branch manager for Vitagraph, is said to have conducted the negotiations with the Forestry Department which resulted in the plans

A theatrical musician of wide acquaintance throughout Pennsylvania, George Reinhart, for many years a drummer in the Grand Opera House orchestra, at Hazleton, died in that city on March 19, from cirrhosis of the liver. He was 59 years old.

Talk of Big Paramount House in Indianapolis Revived

Talk of the Famous Players-Lasky Corporation's plan to build a $1,250,000 movie theatre and office building on the site of the Hotel English, in Monument Place, started in 1919, when the company obtained a ninety-nine-year lease on the site, was revived last week when Samuel Dowden, Indianapolis attorney for the corporation, said it is advising tenants they may possibly be required to vacate in the near future. No definite date has been decided upon, Dowden said.

The project has been all but forgotten in Indianapolis in the last two years since the furore over the Famous Players movement to obtain a national chain of theatres subsided.

The proposed house would seat between 3,000 and 3,500.

Washington Exhibitor and Exchange Items

HARRY BERNSTEIN of Richmond was a visitor at the Washington film exchanges the past week.

Manager Anderson, of Keene's Crown and Dixie theatres, Baltimore, paid a visit to the Washington exchange of Metro, the past week.

Harry S. Brown, manager at the new offices of Universal on New Jersey avenue was in Baltimore, Friday and Saturday, to see Jules Levy, new assistant general manager, in charge of sales at the home office of Universal. Mr. Levy was formerly district manager, with offices at the Philadelphia and Washington.

Paramount, Fox, Vitagraph and Goldwyn exchanges are talking of forming a film exchange baseball league. Paramount will have a team no matter what the others do. The Vitagraph boys were warming up Saturday.

Special representatives of the New York office of Will Hays were in the city over the week end.

Federal, Arrow and Seaboard Film products, whose physical distribution in the territory was handled by the Seaboard exchange, have separated. Mr. Taylor, now with S. B. Lust of Super-Films, is still handling one of these concern's lines, while Seaboard is still handled in the Coleman office, although H. I. Coleman is not actively engaged in the firm, in which he retains an interest.

Carriers of the Washington Star, were the guests of Sidney Lust, owner of the Leader theatre, at 9 o'clock Saturday morning and at 2 p. m., Sunday afternoon. The Selig serial "The Jungle Goddess" was the attraction, in its local premiere; "All the Brothers Were Valiant," was also on the program. The jungle serial will run fifteen weeks at the Leader.

The outlying theatres of the Crandall chain possess seats for 3,927 patrons at a performance being made up as follows: — Apollo, 1,000; Savoy, 1,093; York, 935; and the Avenue Grand 899. These residential theatres alone can thus accommodate nearly 8,000 patrons each week night.

The gifted young Washington artistes who are appearing in the thematic prologue of the "Mighty Lak a Rose" picture at Crandall's Metropolitan theatre this week are Miss Ruth Peter, soprano and Miss Helen Ware, violinist. The prologue utilizes both of the Metropolitan's proscenium side-stages and is enhanced in beauty by some new and novel lighting effects, originated by John J. Payette, assistant general manager of the Crandall theatres.

"Poor Men's Wives," has been booked for premier Washington presentation at Crandall's Central theatre the full week of April 15th.

A. N. Waters, manager of Crandall's theatre, last week was also appointed to the managership of Crandall's Central theatre in the same block on Ninth street, vice William V. Broylen, resigned.

Miss Gladys Enola Mills, manager of the Capital Athletic Club basketball team, that recently won the championship for the girls of the District of Columbia, has been appointed private secretary to Mrs. Harriet Hawley Locher, directing the Public service and educational activities of the Crandall theatres.

The Crandall patrons' ball team league got under way early last week. Harry E. Lohmeyer's Avenue Grand Team from the southeast, defeated John Upperman's Apollo team from the Northeast sections of the city. The game was played at Union Station Plaza. The first four innings were hotly contested, but the fifth inning on the superiority of the Southeast boys demonstrated itself, the outstanding star of the argument being Linger, demon twirler of the Avenue Grand, who smashed out the only home run of the game.

The frame of Crandall's new Ambassador theatre, at Eighteenth street and Columbia road, Northwest, was completed last week. The steel skeleton of the building is entirely independent of walls or masonry. The upright columns are raised from cement footings imbedded in the earth and the weight of the roof structure thus is carried straight down to the ground. The roof slab will be of gypsum instead of cement. The work on the Ambassador is being carried on under the supervision of Thomas B. Lamb, famous theatre architect and engineer.

The first issue of the Capital Legion, official organ of the District of Columbia members of the American Legion, carries the announcement that the Committee on Motion Pictures, representing the 20 posts in the city of Washington, is headed by Jacob R. Emeigh, as chairman, Charles B. Hanford, veteran Shakespearean actor contemporary of Booth and Irving, now engaged in compiling the official history of the U. S. Navy in the World War, Frank L. Peckham, William Wolfe Smith, past commander of Press Club Post, and chief counsel of the legal division, Veteran's Bureau, and Mrs. Kenneth MacRae, department vice-commander.

Buffalo Briefs and Western New York News

HERE he is, folks. The Hon. F. Ray Powers, office manager at the Paramount exchange, Buffalo, nephew of the famous "Pat" Powers and himself a veteran of some ten years' service in the "fillum" business.

F. Ray Powers.

Ray started about a decade ago with Warner Features for which company he acted as traveling auditor, visiting exchanges through United States and Canada installing systems. Then he became associated with the W. J. Eckert company, public accountants in the Iroquois building, Buffalo, handling accounts for a number of the big film concerns. Then he jumped to Universal, where he was assistant manager of the Buffalo exchange for two years. From "U" he went to Robertson-Cole where he remained a year and a half as assistant manager and city sales manager. After R-C, he went with Realart as assistant manager until that company passed into history, when he was appointed office manager for Paramount. Just now Ray is up to his eyes in work planning to put over Moritz Week which is being held in honor of his chief, Allan S. Moritz, commencing April 15.

Henry F. Thurston, who for the past ten years has operated the Temple theatre in Lockport, N. Y., is to retire from the business and has sold his house to J. Meyer Schine, owner of a chain of houses down state. Mr. Thurston's son will be retained as manager of the theatre.

The Paramount manager and salesman will have Harry Buxbaum as their guest on Friday, the 13th, for a sales conference. Harry sure does pick a great date.

The Buffalo theatre managers at a meeting in the Hotel Iroquois went on record as being opposed to exchanges serving churches, clubs, schools and private institutions with films, claiming that this practice hurts regular theatre business.

Harry Lotz, who is guiding the Select exchange through the storm, is now a regular Shriner. Harry "went through" at the Teck theatre ceremonial and with the use of adrenalin was brought back to life. At first it was thought he would not survive the desert crossing.

"Robin Hood" came to Buffalo last week and knocked all records at Shea's Hippodrome for a row of goose eggs. Never were such crowds seen in or around the big house. The picture is being held a second week.

H. L. Beecroft is now doing exploitation for "Robin Hood" for Feiber & Shea in the Western New York and Pennsylvania territory.

Harry Bernstein and the "Mrs." journeyed to New York last week to celebrate their wedding anniversary with Mrs. Bernstein's parents. Booker Bill Borke is now sporting a new coupe. Charles Goodwin is back on the job, fully recovered from an attack of ptomaine poisoning.

Madge Bellamy is scheduled to appear in Buffalo soon for some personal appearances, according to an announcement by Henry W. Kahn, Metro manager. Rudolph Valentino and his wife were in town Wednesday night for a dance engagement in the Broadway Auditorium. The event, as expected, was well attended.

Anthony Caruso, who had been holding down the Sunday elevator job in the Beyer Film Building, was arrested on the charge of having stolen goods in the Pathe exchange. It is alleged he took a ring valued at 100 berries from Frank Minor, shipping clerk; some petty cash, $9 in stamps, cut-outs, window cards, etc. Probably planning to open his own exchange. Tony was arraigned in court where he confessed having started in the "business" six weeks previous. He appeared in court arrayed in Valentino pants, 20 buttons to the slit, which perhaps influenced the judge to soak him $25 and give him a year's probation.

B. Smith, formerly with American Releasing, and H. Byers, have been engaged by Manager R. T. Murphy as members of the Renown sales force. Bob has set "The Drug Traffic" for a week at the Palace, beginning Sunday, April 15.

Sol Myers and Len Sang, formerly manager and treasurer, respectively, of the Criterion during the Shubert vaudeville regime, have taken over the Circle theatre, formerly controlled by General Theatres' Corporation.

Manager Charles N. Johnston has engaged Miss Margaret Henderson as biller at the Fox exchange, succeeding D. Glasstone. Miss Esther Morris and Miss Finkelstein are two new Fox stenographers.

And now comes an exhibitor who also writes song hits. He's Bill Billon, manager of the Strand, Ithaca, and the name of his latest opus is "Old King Tut." Even Ithaca must have heard of the discovery of the tomb of Tutankh-amen.

N. I. Filkins and his Merit exchange have moved from the Bond Photoplay Corporation building to space in the Select office next door.

N. Merrill, of Waverly, N. Y., owner of a chain of houses in the Southern Tier, has sold all his interests in several towns and has leased for a ten-year period the Amusu theatre in his home town to the Comerford Amusement Company of Scranton. Ill health compels Mr. Merrill to retire from the business in which he started ten years ago. He plans to go to New Mexico to regain his health.

County Judge Bell, of Herkimer, has sustained the decision of the village court of Frankfort, N. Y., in the case of Metro Pictures Corporation against George Loomis of the Loomis theatre in that town. The suit was brought over an alleged breach of contract. Mr. Loomis appealed the case to the county court.

Around Seattle's Photoplay Trade Circles

THE Reginald Barker unit of the Louis B. Mayer Pictures Corporation passed through Seattle recently en route to Edmonton, Canada, where Mr. Barker is staging the outdoor scenes of "The Law Bringer," an adaptation of G. B. Lancaster's story. Fifty persons comprised the party, including Mr. Barker, Earle Williams, Barbara LaMotte, Wallace Beery, Pat O'Malley, Renee Adoree, Josef Swickard, Pat Harmon, and Harry Schenck, unit manager.

"Thirty Days," Wallace Reid's last picture, played a three day engagement at the Coliseum theatre recently and attracted large houses. Manager Frank Steffy advertised the picture as the last opportunity of seeing the former favorite, and also featured Wanda Hawley, a former Seattle girl, as being in the cast.

More than 150 employees of the Jensen-Von Herberg circuit of theatres in Seattle were entertained recently at Chantecler, one of the largest cafes and dance halls in the city. The cafe was celebrating "Strand Theatre Night," and Manager H. B. Wright and the thirty-five employees of the Strand were hosts of the occasion. Members of the general circuit staff and officers and employes of the Liberty and Coliseum theatres were guests of honor. Elaborate programs were printed for the occasion and several special entertainment numbers were provided by Mr. Wright to liven up the evening.

Realizing a "life ambition" to take part in the movies, Marguerite Schechert, four-year old resident of Seattle, left the city last week with her mother for Anchorage, Alaska, to take part in "The Great White Silence," a motion picture being produced there by the recently formed Alaska Motion Picture Corporation, Little Miss Schechert will enact the part of an orphan.

Oliver G. Wallace, guest organist at the Liberty theatre during the "Robin Hood" engagement recently, has just been engaged by Manager Leroy V. Johnson to become a regular member of the Liberty's musical staff. Mr. Wallace first achieved fame as an organist at the Liberty several years ago, and since then has filled long contracts at Grauman's theatre in Los Angeles and the Granada theatre in San Francisco. His rendition of the musical score for "Robin ood" was exceptionally well received here, and Liberty patrons have received with enthusiasm the announcement that he will join Ernest Russell as permanent organist at Mr. Johnson's house.

J. L. Johnston, for the past several seasons advertising, publicity and exploitation manager for the local First National exchange, left the city this week for New York, where a new position has been created for him by the home office of the circuit.

J. L. Johnston

During the time spent in this territory, Mr. Johnston put over some of the most elaborate exploitation stunts that have been seen by theatregoers in any locality. He was in charge of exploitation and publicity for the Portland and Butte exchanges, also, and made the Seattle office his general headquarters. His position in Seattle will not be filled for the present, according to the arrangement plans which take him from this city to his new post in the East.

Gene O'Keefe, former manager of the Blue Mouse theatre here, was a visitor in the city recently. Before joining Mr. Hamrick's organization Mr. O'Keefe was interested in the theatre business in Montana, and after a few months as manager at the Blue Mouse he was forced to return to Montana and look after his affairs there. At the present time he is still interested in the exhibiting game in that state.

Forty Selznick features have just been sold to C. H. Coldwell by E. A. Lamb of the local Select exchange, for exhibition in the Aleutian Islands, a small group of islands located at the extreme southwestern tip of Alaska close to the Bering Sea. The pictures have just been shipped by Mr. Lamb to the Islands.

Mr. Coldwell will exhibit the pictures around the Islands during the coming few months, and will send them back to the local exchange about the first of October, when the last boat leaves the Islands for the United States before the eight month's flow of ice sets in.

L. W. Barclay of the Los Angeles Goldwyn exploitation force arrived in Seattle recently to handle the advance exploitation for "The Christian" when it played at Manager H. B. Wright's Strand theatre for two weeks beginning April 7. During his stay in the city, Mr. Barclay made his headquarters with W. E. Bamford, manager of the local Goldwyn office.

L. K. Brin, president of the L. K. Brin exchanges, left Seattle recently for his Butte office, and from there was scheduled to continue his trip Eastward to New York for a conference with Warner Brothers in regard to the output and conditions for the coming seasons. He was expected to return to Seattle about the middle or latter part of April. "The Beautiful and Damned," the first Warner Brothers picture to play the Blue Mouse theatre here was scheduled to open a week's engagement on April 7.

"Cherry" Malotte, formerly a salesman for Universal, has joined the sales staff of the Seattle F. B. O. office and will hereafter cover the Spokane territory, working out of Seattle. V. S. Brown has resigned as salesman for the local exchange, and is contemplating working out of the Portland office, although he has not definitely decided upon any course yet. A. B. Metzger, head of F. B. O. in Seattle has just returned from a trip to Spokane, Yakima, Walla Walla and other Washington towns, and reports that every reel of F. B. O. film that he handles has been sold and dated in Spokane.

Trade Briefs from San Diego

S. S. BLACHLEY, formerly house manager for the Colonial theatre, has gone north and the management has been taken over by W. C. Everett, treasurer of the Mission Amusement Comany, which operates the Colonial.

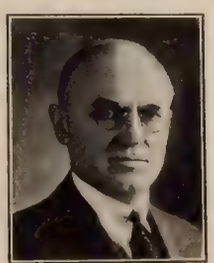
With a seating capacity of 400, the Rivoli, the newest addition to San Diego's motion picture houses, will soon open for business at 658 Fifth street, where a store building has been remodeled for use as a theatre. This house will be added to the string already controlled by W. W. Whitson, who now operates the Plaza, Rialto, Kinema and California, all in this city. The Rivoli will use second runs, and will have an admission of 15 cents. The Electric Products Corporation of Los Angeles has had the contract for the installation of niche and cove lighting for the interior. A Powers' machine will be used.

A new policy has been inaugurated at the Superba, where the management is now offering a playlet in addition to the film programs. This is put on by the Superba Players, consisting of eight members, with Fritz Fields directing.

"The Old Music Master" is the name of the first picture to be filmed at the new studios of the Sawyer-Lubin interests at Grossmont, near this city, according to present plans. The script is by Katherine Chesnaye and the picture, an allegory for children, will be directed by Lule Warrenton, using about 250 juveniles, drawn largely from local schools.

Trade Bulletins from the Spokane Territory

DR. H. C. LAMBACH, co-proprietor with Dr. Howard S. Clemmer of the Clemmer theatre here, was elected president of the Spokane Allied Amusement association at the permanent organization meeting held at a luncheon here April 3. C. M. Van Horn, manager of the Pathe exchange was elected secretary. Dr. Lambach and Mr. Van Horn were president and secretary respectively of the temporary organization which was formed, somewhat in haste, during the hectic moments several months ago when the Washington state legislature began to consider imposing a ten per cent tax on gross admissions. The tax was killed but only after the theatre men of the state had voiced a vigorous protest.



Dr. H. C. Lambach

Officers elected for the permanent organization at the meeting April 3 were Dr. Lambach, president; Charles York, of the Auditorium theatre, vice-president; C. M. Van Horn, secretary; C. E. Stilwell, of the Stilwell Theatre Company, treasurer. The board of trustees, elected at the meeting is composed of Walter Finney, of the Pantages theatre; Chuck Whitehead of Whitehead's Dancing Palace and C. Packeritz, of the Empress theatre.

A constitution and by-laws drafted by Dr. Lambach and Mr. Van Horn were submitted to the members and adopted at the permanent organization meeting.

"We are organizing in line with our policy of offering the public clean, wholesome entertainment," said Dr. Lambach. "We are also organizing to protect ourselves against adverse or discriminatory legislation.

"We are going to invite the men in the various amusement industries throughout Eastern Washington to become members of our organization."

An attorney may be hired to represent the association, according to Dr. Lambach, although no action was taken on this matter at the organization meeting.

"Safety Last," Harold Lloyd's latest comedy has been booked at the Liberty theatre here to begin showing April 14, for a two week's run, according to the announcement of Manager Ray Grombacher. Spokane has always been a Harold Lloyd town and it is expected that "Safety Last" will shatter all and sundry records as a drawing card.

Hornbeck Amusement Company of Indiana Augments Chain

The Hornbeck Amusement Company of Lafayette, Ind., have added the Colonial theatre of Logansport, Ind., to their chain of theatres, purchasing the lease of H. R. Byerly. In the consideration Mr. Byerly assumes the leases on the Alhambra and Strand theatres of Knightstown, Ind., and E. W. Hoover, who has been resident manager of these two theatres for the Hornbeck Amusement Company for the last two and one-half years, will be transferred to the Colonial theatre, Logansport, Ind. The respective parties will assume management of the theatres entering into this deal April 1.

Boston Flashes and New England Bulletins

MONDAY night saw the opening of one of the finest of Boston's suburban motion picture houses, Locatelli's Ball Square theatre in Somerville. The first night marked an epoch in the theatrical history of both Somerville and Medford, for the house occupies a part of both towns. The opening exercises were attended by many state and city officials, including Mayors Coolidge of Medford and Webster of Somerville, Secretary of State Cook and many others prominent in local political social and financial circles. The house is of strictly modern and fireproof construction and has a seating capacity of practically 1,500. The exterior if carried out in Italian Renaissance style, and a feature is a costly organ. The organist is G. F. Penton. Mr. Locatelli, who also runs the Central in Somerville, a well established house, has his eye to the comfort of his patrons, and has included many features making for that end in his newest venture.

Albert J. Locatelli

Miss Margaret O'Connor, of South Boston, was elected Miss Boston, the beauty queen, at the annual dance of the Movie Boys of Boston, held last Monday evening, the place being the new Rose Croix ballroom in Roxbury. The judges were T. Doherty, of Famous Players-Lasky; J. Kelley, of the Selznick exchange, and Steve Gustin, of South Boston. The beauty queen was presented with a silver loving cup offered by the American Releasing Corporation. The music was furnished by Hooley's orchestra. Jack Martin was chairman of the committee in charge, while Charles F. Freeman served as treasurer and Frank Tobin as secretary.

A chance wanderer into Boston's film district these days, when he nears the corner of Church and Piedmont streets, may well believe that he has had a "wee drap" too much, that he is lost in a zoo, or that Barnum and Bailey, Ringling Bros. and Sells--Floto has hit town altogether in a bunch. Metro has Martin Johnson's "African Wild Animal Hunt," playing the Park theatre opening, the ninth, and being enthusiastic, Moxley Hill had all the many windows of the exchange building painted to represent animal cages, with the animals, every known denizen of the jungles, painted in full colors behind them. The interior was stacked with cases of trophy heads, water buffaloes, zebras, tigers, ibexes, gazelles, and what not. All of these are now adorning the lobby and foyer of the Park, and they alone would bring the crowds without the picture.

A novel picture, "The Finishing Touch," was shown to the ice dealers convention in the American House, Boston, last week. It sounds mighty artistic, but it deals with paint and varnish up to date, and only goes to show another of the legion of uses to which the silver sheet is put today.

The first electrical storm of the season hit Boston and vicinity last Thursday evening. In Quincy, one of several bolts which struck in that section, hit the electric light wires leading to the Quincy and Alhambra theatres. The heavy crash, and various blue lights that flickered in places, threw several women attending the theatres into hysterics, but they were soon quieted with no ill effects.

Contracts for Clinton's new motion picture theatre, which will replace the one in the Doggett block, which was burned down recently, are expected to be given out next week, according to an announcement which comes from that town. Workmen are making rapid progress in removing the ruins of the fire. The plans call for a theatre and about nine stores, and sixteen contractors are at work on their estimates, and report their work about done.

Marguerite Courtot, leading woman of "Down to the Sea in Ships," now playing at Fox's theatre in Springfield, Mass., will be one of the six or more stars who will appear at the annual ball of the Springfield Motion Picture Operators Union on April 18. Of the other are Virginia Pearson, Mary Anderson, Edward Earle, Sheldon Lewis and probably Tom Moore. Since picture stars have in the past sometimes been billed to appear, and have failed to materialize when the ball was given, officials of the union say they have gone to the trouble of having contracts drawn up for their sure appearance, and that any star who agrees to come and then fails, will be walking upside down in the next picture he or she is shown in here.

"When Knighthood Was In Flower" was chosen as the opening feature for the new Coster theatre in Webster, Mass., which has just closed its premiere week to excellent business. The house has a seating capacity of 1,100, large for the town. The theatre is said to be one of the most up to date in Worcester County and is named after George R. Coster, president of the Steinberg Amusement Company.

The staff at Vitagraph's Boston exchange—left to right: C. W. Sawin, E. F. Haley, T. A. Donahue, J. Donnelly, C. L. Varney, and W. S. Davison.

Two Goldwynners of the Boston exchanges J. Norton Klein, sales manager, and "Buddy" Stuart, exploitation representative

Worcester, Mass., also had its movie ball last week in Mechanics and Washburn Halls. Jack Hauser was in charge of the affair, which was featured by a beauty contest, the winner of which will visit New York with a chosen companion. There were several stars of stage and screen present, and a well-liked novelty was a fashion parade.

All apparatus in the city of Leominster, Mass. ,was called to fight a fire in the Hillery Block on Main street, which caused $50,000 damage, and for a time threatened the entire business section. While firemen were inside the Gem theatre doing their best to confine the flames to the second floor, three and six sheets all over the entrance advertised the showing of "The Third Alarm." Fortunately, the matinee had not begun, nor had the audience started to arrive.

Exchange and Exhibitor Briefs from Des Moines Territory

Twenty-seven managers of the A. H. Blank amusement enterprises in Iowa were scheduled to meet in Des Moines Tuesday, April 10, with H. M. Thomas, the new director general of the theatre chain. Mr. Thomas was formerly director general of the Famous Players-Lasky theatres in Canada.

L. Carlos Meier, new organist at the Des Moines theatre, made his initial appearance during Easter week. Mr. Meier was an instructor at the Midwestern Conservatory in Des Moines ten years ago, leaving there after a few years to study in Chicago. He comes to Des Moines from the Capitol theatre at Winnipeg, Can. A feature of his playing is his preference to use no score, playing from the pictuer and using his own improvisations.

Mr. L. F. Wolcott, owner of the Empress theatre, at Indianola, Ia., visited at the Film Booking Office in Des Moines last week.

Paul Fine, salesman for the Film Booking Office, who has been confined to his home with rheumatism, is back on the job again.

A. W. Plues, manager of the Pathe Film exchange, visited in Dubuque, Waterloo, Independence and Manchester, Ia., the past week.

William A. Waterhouse, owner of the Hildreth theatre at Charles City, Ia., visited in Des Moines Saturday.

R. C. Seery, manager of the midwestern district of the Associated First National, was in Des Moines Saturday attending a sales meeting.

Leo Blank, who formerly traveled in this territory for the Associated First National, has been put in charge of the distribution of Lichtman and Warner Brothers' pictures out of the Omaha office.

Trade Notes of the Connecticut Territory

THE Capitol Theatre Corporation of Willimantic, Conn., has incorporated in that city, with an authorized capital stock of $150,000, to begin business with a capital of $20,000. The incorporators are Abe Davidson, P. A. Quinn and Sydney Synton. Purpose of the corporation is given as construction and operation of modern motion picture houses in that city. For some time Mr. Davidson has been negotiating for a centrally-located site for this purpose. It is reported that he has secured the property he has desired.

Star's, Inc., of Bridgeport, Conn., has incorporated, for amusements and theatrical exhibitors, with an authorized capital stock of $50,000, to begin business with a capital of $2,800. The incorporators are May E. Hogan, Pearl D. Morgan and Thomas P. Gleeson.

Margaret Courtot, leading woman in "Down to the Sea in Ships," which has been playing at Fox's theatre at Springfield, Mass., is to be one of several stars scheduled to appear at the ball of the Springfield Motion Picture Operators' Union ball April 18th. The union has entered definite contracts for several noted figures in filmdom and has agreed to pay a substantial sum for their appearance. Among those scheduled to appear are Miss Courtot, Virginia Pearson, Mary Anderson, Edward Earle and Sheldon Lewis. An attempt will also be made to secure the appearance of Tom Moore. Since picture stars have sometimes been billed to appear at past occasions of this kind and have failed to do so, officials of the union explain they have gone to the trouble of having contracts drawn up for their appearance this time. Any star who agrees to attend the ball this year and fails to do so will be walking upside down in the next picture he or she shows in here, members of the union state.

If the Norwich, Conn., Common Council adopts an ordinance now before it for consideration, owners of theatres, amusement and dance halls will have to keep their buildings heated to at least 65 degrees Fahrenheit next fall and winter, or be liable to a fine of not more than $50 for each offense. The proposed ordinance was introduced at the April meeting of the council, May 7 being designated as the date for a hearing. It is said that the proposed ordinance has resulted from numerous complaints during the past winter to effect that Norwich theatres were often much too cold for comfort. The shortage of coal is considered to have had something to do about it. However, many Norwich people feel that the theatres and other places of amusement should be kept warmer than they have been in the past. Proprietors of motion picture houses, especially those leasing the property, are much interested in and supporters of the proposed ordinance.

Oklahoma City Items and Southwestern News

THE Liberty theatre at Oklahoma City, Okla., has abandoned stock and vaudeville temporarily and is showing feature pictures at 10, 20 and 30 cents admission prices.

Miss May Bogges of the R. D. Lewis Film Co., of Dallas, Texas, and R. L. King, agent of the American Express Co., at Plano, Texas, were married at Plano, April 1st. The couple will be at home in Plano after a brief honeymoon tour.

P. M. Deston took charge of the New Orleans, La., Goldwyn branch, succeeding J. W. Pope, Jr., resigned.

Don Douglas, general sales manager for R. D. Lewis Film Co., at Dallas, Texas, has resigned. His successor has not as yet been appointed.

Tom Bailey has been appointed special sales executive for the Famous-Players-Lasky Players for Oklahoma, Texas, and Louisiana, working out of New Orleans.

The Blizzard Sales Company at Dallas, Texas, has moved its offices into the quarters of the Phil H. Pierce Co., at Dallas.

Mrs. W. E. Roberts of the Paramount theatre, Sulphur, Okla., was a film visitor, purchasing several new pictures.

Dudley Tucker was here from Bristow, Okla., the first of the week.

Manager Davidson of the Majestic theatre at Enid, Okla., shopped in Oklahoma City the first of the week.

Manager Jensen of Paul's Valley, Okla., purchased new pictures in Oklahoma City this week.

Manager Hornbeck of the Yale theatre at Yale, Okla., visited Film Row.

Josh Billings of the Billings theatre, Norman, Okla., was a Film Row visitor in Oklahoma City the first of the week.

Bert E. Graetz is the new branch manger of the Southern States Film Co., in the Dallas, Texas, office.

Manager Rowley of the Best theatre at Hillsboro, Texas., was a film shopper during the week at Dallas.

Manager A. B. Moman of the Odeon theatre, Shawnee, Okla., was a Dallas, Texas, film visitor during the week.

Manager Lightman of the Princess theatre in North Little Rock, Ark., visited in Dallas, Texas, the first of the week.

Manager Lewis of the Palace theatre in Wylie, Texas, visited in Dallas the first of the week and purchased several new pictures.

Manager Fred Chavey of the Palace theatre at Cleburne, Texas, was a Dallas, Texas, visitor and purchased new pictures.

Manager Sam Howard, a showman at Cameron, Texas, was a Dallas, Texas, visitor the first of the week.

Portland, Ore., Exhibitor and Exchange Items

CARL LAEMMLE, president of the Universal Film Company, came to Portland Sunday night, April 1, remained over Monday and quietly moved on with his daughter, Rosabelle, and their party for the North. In the meantime he looked about a bit, visited the local Universal exchange and the new Columbia theatre, which he owns, and chatted with J. A. McMeekin, exchange manager, and William Cutts, manager of the theatre. He expressed delight at the appearance of the Columbia, which was thoroughly redecorated when Cutts took charge.

W. S. Wessling, western district manager for Pathe Exchanges, Inc., has returned from an eight weeks' tour of the territory on which he applied himself especially to the interests in Washington and Idaho. From Spokane, where business has frequently been reported slow, Wessling brings report of increasing activity, with the resultant welcome reaction on exhibitors. Wessling makes his headquarters in Portland, lives at Oswego, a suburb, and spends his spare moments while at home in salmon fishing on the Willamette and encouraging a winning streak in the Oswego baseball team.

Josephine Dillon, formerly attached to the Metro studio scenario and technical departments, addressed members of the Oregon Writers' League recently, giving them tips on scenario writing and revealing the inner workings of the departments with which she was identified.

Salvatore Santaella, director of the popular Rivoli theatre orchestra, has returned from San Antonio, Tex., where he and Mrs. Santaella spent a month visiting relatives. On his trip he visited leading picture theatres and admits that, except for size, the local orchestra can show a commendable quality by comparison.

Prefacing his action with a statement that "You are paying too much for your movies," A. C. Raleigh, manager of John Hamrick's Blue Mouse theatre, precipitously lowered admission prices effecitve Saturday, April 7. The scale had been 35 cents for matinee and 50 cents evenings, with correspondingly higher fees for loges. The new prices are 25 cents for matinees and 35 cents for evenings and all Saturday and Sunday shows. The first program under the new schedule features "Nero," the Fox spectacle picture.

Warner Bros.' "Brass" has been booked by Gus A. Metzger, owner of the Rivoli theatre, for early showing.

First National's sales and office force of the Boston exchange: John B. Magann, A. P. Bibber, James J. Byrne, Rose Ruben, Miss C. C. Jones, Helen Coughlin, Thos. B. Spry, John F. King, Dorothy Frend, Mary Burke, Celia Goldberg Harry Spingler, Marion Smith, Nyman Kessler, Elizabeth Kneeland, Grace MacDonald, Frances Welch, and Nathan Ross

Comedies, Short Subjects & Serials

Educational Subjects on Selected List

FIFTY-FOUR Short Subjects released by Educational Films Exchanges, Inc., are listed in the catalog of Selected Pictures just issued by the National Board of Review of Motion Pictures. Seven of these Short Subjects are classified as "especially well done."

Every Educational Pictures Special released during the the period covered by this catalog of subjects recommended for "The Family Program, Young People and Special Entertainments," is given this formal approval by the National Board. These include "The Battle of Jutland," "The Enchanted City," by Warren A. Newcombe, "How to Grow Thin," "Man vs. Beast," the thrilling African hunt picture, and "Via Radio," produced under the supervision of Scientific American.

Seven Wilderness Tales by Robert C. Bruce are listed, as are eight of the two-reel "Adventures of Sherlock Holmes" from the stories by Sir Arthur Conan Doyle, five Tony Sarg's Almanac, eleven Christie Comedies, three Torchy Comedies, three Campbell Comedies, three Mermaid Comedies, two Hamilton Comedies, three Earl Hurd Comedies, two Toonerville Comedies by Fontaine Fox, one Lyman H. Howe's Hodge-Podge, and one Selig-Rork Photoplay.

Christie Completes Snow Scenes at Truckee

Al Christie has returned to Los Angeles after his trip to Truckee where he took Dorothy Devore and a company to film the snow scenes for the Educational-Christie Comedy, "Winter Has Came."

He is shooting the interiors for the picture. Supporting Miss Devore are Babe London, Earl Rodney, Lydia Yeamans Titus, William Chapman, and Victor Rodman. "Winter Has Come" is announced as a May release.

Chaplin, Baby Peggy Divide Honors

The Kinema Theatre of Los Angeles is running "Peg o' the Movies" in conjunction with Chaplin's "The Pilgrim." The picture was highly praised by the critics and the theatre gave it special advertising.

Electrical signs divided prominence between the two stars; the electrical signs on the canopy were divided, the right side to Baby Peggy and the left side to Chaplin.

Kinograms Claims News Scoop

Educational Contends Western Edition Scored on Three Big Events Items

KINOGRAMS, Educational's news reel, scored a 48-hour beat over all other news reels with the three biggest news items of the day in the western edition of the reel for the week ending April 7th, according to Educational.

The Olympic landed at New York late Wednesday afternoon with the biggest and finest shipment of pictures from Europe received in many months. A few hours later Kinograms had shipped to the west a most interesting news reel.

Thrilling scenes opened the reel of the classic Oxford-Cambridge race on the Thames, in which two Americans, Mellen ot New York, the stroke, and R. K. Kane, formerly of Harvard, as No. 4, helped to row Oxford to a glorious victory.

From Goldsborough, England, came a subject that will be of keen interest—views of the christening of Princess Mary's son. The rites took place in Yorkshire village, the ancestral home of the baby's father, Lord Lascelles. The King is shown at the ceremony that made the first grandchild of the English royal house, George Henry Hubert Lascelles. To the people of England, however, the youngster is still "Harry."

America won honors in another great sporting event, the Grand National, the greatest of steeplechases, at Aintree, England. Sergt. Murphy, owned by "Sonny" Sanford, won by three lengths this four-and-a-half-mile race over the most difficult course in the world. He is the first American-owned horse to win the Grand National in eighty-three years of its running. Twenty-eight horses started the race, which was witnessed by a throng of 100,000, but only seven finished the course over the difficult jumps. The shots of this thrilling race in Kinograms made one of the finest race subjects ever shown in a news reel.

Varied Program in Pathe Release

Kiser Artfilm, "Weeping Waters," Shares Honors with "Plunder" Episode

OF the nine releases making up Pathe's program for April 22, the chief attraction of novelty lies in the one-reel Kiser Artfilm, "Weeping Waters," in the Oregon Trail Series. The story of this scenic is based on an Indian legend of the Oregon country in which the sorcery of a witch woman dooms the Indian lover and perpetuates the soul of the maiden as the guardian of Weeping Waters when they have closed over the lover's head.

In "Plunder's" thirteenth episode the heroine and her lover apparently are doomed to a most horrifying fate among crazed natives of a South American jungle where they are overcome by the poisonous fumes of the "Swamp of Lost Souls." This is the penalty they pay in their final effort to secure control of the New York business block beneath which has lain for three hundred years a treasure of enormous value and mystery.

"Speed the Swede," the one-reel Hal Roach comedy release starring Paul Parrott, places the hero, of New York, in Stockholm, where nobody has more English than he has Swedish. When a pretty flapper, to get rid of him, gives him a paper on which she has written in Swedish: "Keep away from me. I just escaped from the Pest House," he becomes the center of a panic which finally reduces him to starting back home in a rowboat.

With Henry Cat and Farmer Al Falfa throwing dice while the whole universe seems to tumble about their ears, the Aesop's Film Fable of "The Gamblers" elucidates the moral: "Never Gamble in a Hen House."

Pathe News Nos. 34 and 35 screen highlights of current world events, and "Topics of the Day" scintillate with witty new angles. In Pathe Review No. 16 the new Pathecolor series deals with "The First Americans" in New Mexico.

Laurel's "Noon Whistle" Is Due Soon

Pathe predicts instant exhibitor and patron approval of the first three films thus far received starring Stan Laurel in Hal Roach one-reel comedies, in alternation with Paul Parrott. These prints are said to reveal popular laughter elements in which Laurel's uniquely comic personality shines beyond expectations, while the productions as a whole are fully up to anything of the kind the Hal Roach studios have turned out.

The first Stan Laurel release on the Pathe schedule, shortly forthcoming, is "The Noon Whistle," which is said to present a familiar subject with new and exceedingly comic trimmings. "The Noon Whistle" will be followed either two or four weeks later with the star exhibiting his burlesque talents in a travesty called "Under Two Jags."

Tom McNamara Back with "Our Gang"

PROMISE of indefinite continuation of the tremendous vogue of "Our Gang" Comedies is contained in Pathe's announcement that Hal Roach has re-engaged Tom McNamara to alternate with Bob McGowan in directing the unterrified youngsters who appear in these two-reelers.

The celebrated cartoonist of "Us Boys" directed "The Cobbler" and "Boys to Board" while going on with his newspaper comic "strips." But it was exacting work, and the pressure of his newspaper engagements made it necessary for him to quit the picture field temporarily.

McNamara is now back on the Hal Roach lot giving Our Gang and its "Zoo" accessory his undivided attention.

Baby Peggy Completes Last Two-Reelers

What will be Baby Peggy's last two-reel Century Comedy has just been completed under the tentative title of "The Orphan." Alf Goulding, the director of the most of her pictures, returned to the Century lot from his sick bed to take over the direction of the final scenes.

The next picture will be a five-reel made at Universal City and directed by Elsie Jane Wilson.

"The Orphan" will make the fortieth two-reel Century Comedy in which Baby Peggy appeared since she began her screen career when she was not quite two years old.

Beside Baby Peggy others in the cast are Lillian Worth, Charlotte Rich and John Ralesco.

Fred Spencer Comedy Title Changed

Fred Spencer's first Century released as "Gasoline Love," will have its title changed to "Speed Bugs." In recognition of his excellent work in this, his first featured Century Comedy, Spencer signed a long contract with the Stern Brothers.

It is understood that Spencer is to have some leading "heavy" roles which will agree with his 325 pounds, and that two stories have already been purchased for his use.

Jimmy Aubrey's Latest Is "The Detective"

The newest Jimmy Aubrey comedy is "he Detective" in which Aubrey does some thrilling stunts which end in laughs. Hellen Kesler plays opposite Jimmy in this comedy.

Resume of News Weeklies

International News No. 29:—Atlantic City, N. J., wintry winds chill Easter promenaders; Constantinople, Turkey, Turkey's new Caliph rides in golden boat; Capalano, B. C., daring timber "tops" 243 foot tree; International Snapshots, the Toggenburg Kids emerge from their winter retreat; New York City, new commander of the new Leviathan—world's greatest ship; Panama Bay, C. Z., air scouts watch battle as dreadnaughts dodge destroyers' torpedoes; Tia Juana, Mexico, race for $40,000 purse thrills crowds.

International News No. 30:—Goldborough, England, King at christening of Princess Mary's son; Hue, Annam, Indo-Chinese Emperor opens season of prayer; International Snapshots, Rome, Italy, thousands throng ancient Coliseum for annual festival of the Way of the Cross; Paris, President Millerand reviews France's crack riders at the spring military Horse Show; Alameda, Cal., Alaska fishing fleet prepares for its annual trip north; North of Nome, Alaska, giant dredge dragged across Arctic wastes; St. Louis, Mo., Sins washed away by annual spring baptisms; Panama Bay, Panama, battleship run by radio sunk by shell-fire.

Kinograms No. 2238:—Washington, "Laddie Boy" pinch hits for President; New York, Easter paraders wear their furs; Hawthorn Hill, England, Prince of Wales shines as jockey; Quantico, Va., U. S. Marines put on demonstration of preparedness; New York, building collapse busies workmen; Tia Juana, Mex., "Rebuke" captures Coffroth stake; Personalities in the News—New York, Miss Alma Cummings sets new record for continuous dancing; Petaluma, Cal., bunnies and kiddies in Easter festival; San Francisco, Frisco is proud of her new fireboat; Los Angeles, a visit to screen star in his home.

Kinograms No. 2239:—London, Eng., Oxford victor in classic on Thames; Boston, English sculptor models T. R. anew; Medford, Mass., whole family is expert with foils; Santa Barbara, Cal., best horses in U. S. at show on coast; Washington, D. C., army airmen end 5,400 mile flight; Aintree, Eng., an American wins the Grand National; Personalities in the News—New York, Sir Arthur Conan Doyle returns to America; Goldsborough, Eng., Princess Mary's son is christened.

Fox News, Vol. 4, No. 53:—New York City, coldest Easter rebuffs fashion parade; Paris, France, Montmartre artists hold out-door exhibition; New York City, Lady Geddes, British envoy's wife, sails for England; Ormond, Fla., John D., Jr., succeeds father as world's richest man; London, England, Ramsay MacDonald is new head of labor party; New York City, bobbed heads are in their glory at hair-waving tournament; San Francisco, Cal., K. of C. felicitates Archbishop Hanna soon to be Cardinal; Columbus, Ohio, Six killed as Big Four flyer jumps the track; Niagara Falls, school children inspect new tunnel under Niagara; Wilkes-Barre, Pa., eager kiddies join Easter treasure hunt; San Sebastian, King Alfonso and his English Queen attend trade show; Tia Juana, Mexico, $50,000 handicap won by "Rebuke" at last race of season.

Fox News, Vol. 4, No. 54:—Alameda, Cal., Alaska fishing fleet gets ready for spring cruise; New York City, General Goethals quits as state coal director; Chicago, Ill., Judge Dever is elected mayor by over 100,000; New York City, Sir Conan Doyle arrives on Olympic; New York City, Andre Citroen also arrives on Olympic, famous French industrialist; Athens, Greece, Col. Plastiras, leader of recent revolt, poses for the camera; London, England, Oxford crew defeats Cambridge in Britain's foremost sport event; San Francisco, Cal., Admiral Sims gets new honors from Goat Island seamen; Goldsborough, England, King and Queen attend christening of their first grandson; Panama Bay, first pictures of sinking of Iowa by U. S. navy gunfire.

Pathe News No. 29:—St. Louis, Mo., converts for "soul cleansing" present themselves for baptism in Mississippi waters; Putney, England, Oxford defeats Cambridge in annual Thames classic; Quantico, Va., marines in winter camp; Goldsborough, England, christen Princess Mary's son; Liverpool, England, American horse wins the Grand National; Panama Bay, C. A., sacrifice historic craft to solve gunnery problem.

List Hamilton Comedy With Better Films

"Uneasy Feet," the latest Hamilton Comedy released by Educational, is marked with the asterisk "denoting a particularly good picture" in the latest monthly Photoplay Guide issued by the National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures.

Five other Educational Pictures are included in this list, which covers pictures reviewed and selected during March. They are "Hot Water," a Christie Comedy featuring Neal Burns, "Tarpon Fishing," Lyman H. Howe's Hodge-Podge, and three Wilderness Tales by Robert C. Bruce, "From the Windows of My House," "The Gray Rider" and "Mixed Trails."

Horsemanship Feature of "Under Red Robe"

Cosmopolitan officials declare that some of the most spectacular feats of horsemanship that have ever been staged for the making of a motion picture are those which will be filmed for "Under the Red Robe," Cosmopolitan's picturization of Stanley Weyman's story of the same name which went into direction of Alan Crosland, who production last week under the directed "Enemies of Women."

For the riding scenes in the picture, the services of more than one hundred cavalry horses will be used, a score of which will be "stunt" horses it is announced. The most thrilling of these riding scenes is said to be one which entails a realistic duel on horseback between Gil de Berault, impersonated by John Charles Thomas, the noted American singer who is making his motion picture debut, and the Duke of Orleans, played by William H. Powell. Another thrill is furnished when Berault and his mount make a flying leap from a swinging drawbridge.

To assist Director Alan Crosland in the direction of these scenes, the Cosmopolitan Corporation has engaged Captain Henry C. G. Mills, who was with the Dragoon Guards of Australia in the war.

Master Minds Clash in Ruth Roland Serial

Following the first successful New York trade showing of Ruth Roland's forthcoming serial, "Haunted Valley," Pathe reports a lively fresh spurt of pre-release bookings.

The exacting role of leading man in "Haunted Valley" is played by Jack Daugherty, who has a long list of leading parts to his credit.

The story is based on a critical clash of master minds in business involving huge irrigation operations with vast machinery plants.

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Christie Comedies Score in West

Critics in Los Angeles Press Give "Second Childhood" Feature Honors

Three Los Angeles daily papers reviewed the Christie Comedy attraction, "Second Childhood," at Grauman's million dollar theatre this week and all gave first honors over the other features to the comedy number.

The Examiner said: "The best feature on the bill this week is the Christie Comedy, 'Second Childhood,' with a really funny story, not precisely new, but hysterically entertaining in its developments."

The Herald said: "The film is clean, wholesome and entertaining and also has an interesting plot. The house fully enjoyed the comedy offering as much as the feature."

The Express said: "But Bobby Vernon in knee breeches and bobbed hair as Little Oscar in the comedy yarn from Christie, is worth the price of admission."

The other papers did not review the comedy.

N. Y. Rialto Gives Radio Show in Morning

SWING to the popularity of the subject of radio the Rialto theatre, New York, N. Y., put on a special show last week from 11 to 12 in the morning devoted exclusively to the subject of radio. This special morning performance was given in conjunction with the appearance of Bray's "The Mystery Box," released by the W. W. Hodkinson Corporation.

"The Mystery Box" is a one-reel combination of cartoon and animated characters, which explain the working of radio, going into the technical explanations and clarifying the mystery surrounding this important subject.

"Gasoline Camel" In Pathe News

Conquering 2,000 miles of the Great Sahara Desert, from Algeria to Timbuctoo, with a caravan of caterpillar automobiles, in which camel power is successfully superseded by gasoline, is, an epoch-making feat exclusively pictured in Pathe News, current No. 28.

This test journey made in constant conflict with the shifting desert sands stands to the credit of two Frenchmen, M. Haardt and M. Adouin-Dubrouil. Not only did their tractors cover the entire caravan route at a good rate of speed, but made the return trip without difficulty or accident, covering a total of 4,000 miles.

Production-Distribution Activities

Fox Signs Three for Leading Roles

FOX FILM CORPORATION announces this week the signing of Peggy Shaw, Jean Arthur and Ruth Dwyer to play leading roles.

Miss Shaw, who was prominent in the cast of numerous Fox specials, the last of which is "The Custard Cup," is now at the Hollywood studio, making her initial picture on the coast as leading lady for Dustin Farnum in his new feature. "The Grail."

Miss Dwyer was the featured player in "The Stealers," former leading lady for Eugene O'Brien, and prominent in numerous specials. She leaves New oYrk for Los Angeles within a few days to begin work immediately in a picture as yet unannounced.

Jean Arthur, the third of this group, has been the subject of much favorable criticism for her dramatic work of the past few years.

Massive Sets Planned For "Dulcy"

"Dulcy," the new Constance Talmadge production being made by Joseph M. Schenck at the United Studios for First National release, is being filmed on an even larger scale than "East is West," according to reports received.

Two gigantic stages at the United Studios have been given over to the sets for this picture, being directed by Sidney Franklin. The production calls for massive mountain cabins of the wealthy, aristocratic New York families, lavish offices of the principals in the play, palatial homes, interior and exterior, and beautiful gowns. The location trips will take the large company supporting Miss Talmadge to Yosemite Valley, Big Bear Lake, San Francisco, San Diego and Barstow, calling for special trains and the transportation of much equipment.

Jack Mulhall is playing opposite Miss Talmadge. Claude Gillingwater has an important role and others of importance in the cast are Ann Wilson, Johnny Harron, Ann Cornwall, Andre de Beranger, Gilbert Douglas and Milla Davenport.

Syd Chaplin Working on Keystone Comedies

Sydney Chaplin will continue his work of reconstructing Keystone Comedies featuring his brother Charlie. Messrs. Price and Aitken found "Doug and Dynamite" so satisfactory that they made an arrangement with Syd for the editing and titling of "Caught in a Cabaret," "The Property Man," "His Trysting Place" and all the other famous laugh-producers.

Cosmopolitan Scores on B'way

Present Three Productions Simultaneously and All Are Given Approval

THREE productions created by the same film company were presented simultaneously on Broadway this week. The three films, all Cosmopolitan productions, are: "Enemies of Women," at the Central; "The Nth Commandment," at the Rivoli, and "The Go Getter" at the Rialto.

Ushered into the Central at a special invitation showing "Enemies of Women," picturized from the romantic novel by Vicente Blasco Ibanez, has created a sensation.

After eulogizing its picturesqueness, Quinn Martin in the World said: "With all Europe as a background, with the combination of a no-account nobleman, a beautiful and equally carefree Lady Alicia, Monte Carlo, the war, Joseph Urban's imagination and beautiful girls all joining hands and doing more than they have any right to do, it is an eye-full."

The Telegram paid "Enemies of Women" this tribute: "It is without doubt one of the most lavish films ever placed before the public."

The Globe said: "It is the last word in what is known in cinema circles as a box-office attraction."

Equally lavish in praise is the criticism of the other two Cosmopolitan pictures. After writing that he liked "The Nth Commandment," made from a Fannie Hurst sory, Quinn Martin in the World said: "One of the most delicately played cinema characters of recent months is that by little Miss Colleen Moore in Miss Hurst's sentimental yarn of love among the youngsters of the working classes." The Herald is high in praise of Frank Borzage and his direction, writing: "He gives us many scenes of genuine beauty."

The Telegraph wrote: "'The Nth Commandment' has considerable human interest and dramatic force. It is admirably played. The characters are true to type and it is quite amusing in spots.' Writing of "The Go Getter," by Peter B. Kyne, the same paper said: "It is a thoroughly delightful story all the way through and is certain to win its well-merited success."

According to the World, "'The Go Getter' will pick up a good stake in its wanderings around the country." The Times characterizes "The Go Getter" as being a film with plenty of action.

Philly Lauds "U" Jungle Picture

"Hunting Big Game with Gun and Camera" is Highly Praised by Reviewers

UNIVERSAL'S jungle picture, "Hunting Big Game With Gun and Camera," which began an indefinite engagement at the Forrest theatre, Philadelphia, Monday, April 9, was given a most favorable reception by the critics of the various Quaker City papers.

The Public Ledger characterized the film as "remarkable" and "more exciting than fiction." In a long review, packed with praise and commendation, the following noteworthy comments were made:

"That popular old adage, 'Truth is stranger than fiction,' was never better exemplified than in the remarkable series of moving pictures shown at the Forrest theatre last night. There isn't a superfluous foot of film in the whole picture. All this makes 'Hunting Big Game in Africa' something more than a splendid and worthwhile educational subject.

"It's a rattling good yarn that does credit to all concerned in its making."

The Philadelphia North American said: "If anything more could possibly be crowded into 'Hunting Big Game in Africa' one wonders just what it could possibly be."

The Record reviewer wrote: "'Hunting Big Game in Africa' is a real sport. That was demonstrated last evening at the Forrest theatre. There was no question of the thrill of the adventure that came to H. A. Snow and his party in jungleland and on desert and plain, and there was furthermore for spectators a careful selection of the results of his photographic prowess so that only the most interesting incidents were presented in motion pictures."

The Philadelphia Inquirer said: "Beyond doubt these are the most remarkable films which have ever been shown here. They are remarkable in photographic detail as well as in educational value.

"In fact, the entire picture, which was in some nine reels, was so graphic and so engrossing that no doubt many in the audience were somewhat disappointed that there wasn't more of it."

Dr. Clarence H. Woolston of the East Baptist Church, Philadelphia, and a leader in religious thought in that city, was one of those who sought out the manager of the theatre after the show to commend the picture and advocate its widespread exploitation.

Lichtman Release Opens New Theatre

THE Al Lichtman release "Poor Men's Wives," was chosen as the feature with which the magnificent new Palace Theatre in San Antonio was opened. The Palace, which is now the largest house in that city, booked this recent Casnier production for Preferred Pictures for the first week following the completion of the building. A special presentation was put on in addition to the thirty piece symphony orchestra which will be a permanent attraction at the Palace.

The San Antonio Express published a special section in its Sunday edition dealing with news about the theatre and "Poor Men's Wives."

Artistic Booklet for "Alice Adams"

A souvenir booklet, calling attention to the virtues of the current Encore feature, Florence Vidor in "Alice Adams," is being distributed by Associated Exhibitors, its appearance being synonymous with the official release of the picture, which was set for April 8th. The booklet, which is unique in arrangement and replete with artistic appeal, was the work of J. Irving Greene, Associated's director of advertising and publicity.

The ornate cover is in an old-fashioned wall paper design, suggestive of the "funny old house" which was the scene of much of the tragedy, the pathos and the romance in Alice Adams' life. On the front cover, encased in an oval frame, is a charming portrait of Miss Vidor as Alice. In the ten pages are other portraits of the star; Booth Tarkington, of whose prize novel the film is a picturization, and Rowland V. Lee, who directed the production; character poses of Vernon Steele as Arthur Russell, Claude Gillingwater as Virgil Adams, Margaret McWade as Mrs. Adams, Harold Goodwin as Walter Adams, and Thomas Ricketts as J. A. Lamb; an assortment of action stills from the picture, and reproductions of some of the posters and other advertising aids which have been prepared for the use of exhibitors.

Revamped "Americano" Is Completed

John Emerson and Anita Loos have completed their work of editing the reconstructed version of Douglas Fairbanks' picture, "The Americano."

According to Mr. Emerson, "The Americano" will prove a revelation to the trade when a preview is given.

Trade Critics Praise "3 Jumps Ahead"

"Three Jumps Ahead," the current Tom Mix release on the Fox Film Corporation schedule, was the subject of trade press commendation in recent issues.

Following are a few of the excerpts from the reviews of the Fox feature:

Motion Picture News—"This western is far above the average. It gives Tom Mix the best opportunity he has had in many moons to distinguish himself in and out of saddle. Put this down as Mix's best."

Moving Picture World—"Tom Mix gives his admirers the sort of entertainment they like in his new production. A spectacular thrill toward the end shows Mix on his horse, Tony, leaping over a chasm at a magnificent height just after his enemies have destroyed the bridge."

Exhibitors' Trade Review—"'Three Jumps Ahead' is going to make a hit. The story affords good excitement throughout and several first rate thrillers occur."

Metro Production Runs Close to Novel

The Harry Garson production of "Cordelia the Magnificent" for Metro, is said to be vividly faithful to the novel by Leroy Scott, which ran serially in Hearst's International Magazine. It has been picturized as a Clara Kimball Young vehicle.

George Archainbaud is the director. It was adapted for the screen by Frank Beresford and photographed by Charles Richardson. Joseph Wright is art director. The supporting cast includes Huntly Gordon, Carol Holloway, Lloyd Whitlock, Jacqueline Gadsdon, Lewis Dayton, Mary Jane rving, Katherine Murphy and Elinor Hancock.

"Accidental Husband" Sold in Boston

New England rights were sold this week on the Belasco production, "Her Accidental Husband," starring Miriam Cooper, Forrest Stanley and Mitchell Lewis, which the C. B. C. Film Sales Corporation is distributing.

Sam Grand, head of Federated Film Exchange of Boston, made a special trip to New York for the purpose of seeing this feature screened and immediately completed negotiations to take over New England territorial rights for his company.

He asked that prints and exploitation accessories be rushed to him at once so that he could arrange for the release in his territory at once.

Newspaper Editors See "Front Page Story"

"A Front Page Story," Jess Robbins' comedy on newspaper life with Edward Horton in the leading role, was shown to the State Convention of Newspaper Editors of Kansas at Topeka. The editors voted it to be the most realistic newspaper story ever screened.

Equity Originates Novel Idea

Co-operative Plan Will Reimburse Exhibitors Who Exploit Features

A NEW plan of co-operation was devised at the office of Equity Pictures Corporation during the past week and immediately adopted after a résume of its value and effect as far as the exhibitor, State Right exchangeman and Equity Pictures Corporation is concerned. Under this new arrangement, an exhibitor will be induced to exploit the Equity product with the chance of being reimbursed for every item of expense incurred in his publicity and exploitation.

This new plan goes into effect immediately and covers all exploitation done on the latest Equity special, "Has the World Gone Mad?" and also on the next big Equity's release, "You Get What You Give," now in the making. For this purpose, Equity Pictures Corporation is setting aside the sum of $100 for each and every week of this exploitation drive. The only obligation on the part of the exhibitor in this campaign is to put over the Equity product in some novel and appealing manner and submit a photograph of the stunt to the Equity home office.

The effort, the ingenuity, the novelty of the idea, and the layout will then be carefully weighed by Louis Baum, Vice President of Equity Pictures Corporation, David A. O'Malley, Manager of Equity Pictures Corporation, and G. F. Myers, Director of Publicity for that concern, and the amount of reimbursement determined for the stunt. A check will then be sent off to the exhibitor covering the aproximate cost of his lobby display or his theatre dress-up, which ever it may be.

Novel Diving Invention Used

Diver Descends Without Connection With Surface in "Wonders of the Sea"

IN "Wonders of the Sea," J. E. Williamson's newest undersea picture, now being distributed by Film Booking Offices, two divers are shown ready to descend to the bottom of the ocean. One is dressed in the regulation diving suit, which contains an air pipe and life line connection with the surface. The other wears a self-contained diving suit, consisting of metalled hat, weighted suit and heavily metalled shoes, but with no air pipe or life line connection with the surface.

Both divers descend to the bottom of the ocean, where they investigate coral reefs, locate sunken vessels, have a battle with a deadly moray in which the divers come off victorious, and finally make a thrilling escape from a giant octopus just as it throws off its sacs of ink, which blacken the water much like a smoke screen—a method of defense, a subtitle states, that the octopus uses to conceal himself and outwit his prey.

Both divers undergo the same perils, both struggle against the strong undersea currents, which causes them to walk at an angle of almost forty-five degrees, and both reach the surface equally easily, though one is at all times in ready touch with the surface, where he could signal for help in case of danger, while the other has no surface connections whatever.

The "Self Contained Apparatus and Suit" is the novel invention representing the great improvement which has been made in divers' outfits. With this outfit, first used in London in 1880 to repair the flooded Severn, the diver is enabled to go below the water's surface without the customary air pipe and life line.

The diver breathes into a tube held in his mouth connected with a tank inside his suit containing a chemical known as oxylithe. The moisture of his breath causes the oxylithe to give off the oxygen necessary to sustain life.

Reviewers All Strong for "Luck"

Latest Johnny Hines Melocomedy Is Commended by Trade and Daily Papers

JOHNNY HINES' latest melo-comedy, "Luck," sponsored by C. C. Burr, met with the approval of the critics, both of the trade publications and the daily newspapers.

Writing in Exhibitor's Herald, Ray Murray says: "Hines rings the bell again with a bang-up comedy. He puts this one over, as usual, with his personality, his invididuality and his originality. It is chockful of good humor and laughable incidents."

Roger Ferri in Moving Picture World enthuses as follows: "If you want a comedy melodrama replete with a series of sure-fire dramatic climaxes, clean, wholesome, humorous original gags, plus a cast of players that work at a pace consistent with which the story is unfolded, land on C. C. Burr's 'Luck,' starring Johnny Hines."

In the Morning Telegraph, Sydney R. Smith wrote: "The latest vehicle for exploiting the personality of Johnny Hines gives him congenial opportunities for the display of his abilities as a light comedian."

George Blaisdell of Exhibitor's Trade Review says: "A lively subject, one that should average well and also give satisfaction."

Laurence Reid in Motion Picture News says: "Will satisfy nine out of ten patrons who see it. It is a bright little piece and worthy of patronage."

Leah Baird Welcomed by Texas Governor

Leah Baird has been the guest of honor at a large number of social functions, many of them of an official nature, in Texas during the last two weeks. The round of entertainments began April 3, when the popular player, accompanied by her husband and producing manager, Arthur F. Beck, and a party of screen friends from Hollywood, arrived in Houston. She was received by Mayor Holcombe and a committee of leading citizens, escorted to William Politzer's Iris theatre, and there, in an official ceremony, was presented with the keys of the city.

"Is Divorce a Failure?" the current Associated Exhibitors release which is the first of the Leah Baird 1923 specials had its first Texas showing in Houston, under the auspices of the Houston Woman's Club. According to information received at Associated's home offices in New York, the opening performance was attended by 8,500 persons, despite a driving all-day rain.

Belasco Approves "Gold Diggers" Scenario

The Warner Brothers scenario department at the Coast studios has completed the adaptations of a number of novels and stage plays to be produced by the Warners during the coming season, according to Harry M. Warner.

Mr. Warner announced that Grant Carpenter's adaptation of David Belasco's stage play, "The Gold Diggers," has been approved by the theatrical producer, and that the cast for this production is being chosen by his brothers, Sam and Jack Warner.

Julien Josephson has completed the picturization of "Little Johnny Jones," the George M. Cohan stage play which will star Johnny Hines through an arrangement by the Warners with C. C. Burr.

Foresters Ask Aid for "Ninety and Nine"

The State Forester of California, M. B. Pratt, following the lead of Minnesota, Pennsylvania and other states where danger of forest fires is a constant menace, has sent to the editors of all newspapers in California a personal letter asking them to give all assistance to the showing of "The Ninety and Nine" in their cities.

State Forester Pratt calls attention to the fact that the week of April 22 to 28 has been proclaimed as "Fire Prevention Week" by President Harding. "The Ninety and Nine" teaches a great lesson against fire carelessness.

"The Destroying Angel" Print in N. Y.

The first print of "The Destroying Angel," the second of the 1923 specials featuring Leah Baird, arrived in New York a few days ago and officials of Associated Exhibitors had a preview of the picture. This feature is perhaps the most ambitious Miss Baird has done, and, in the judgment of the Associated executives, is certain to enhance greatly the popularity of this player.

Burr Completes Deal on Two Features

The H. Lieber Company, of Indianapolis, Ind., have purchased the territorial rights for the entire State of Indiana, for the two C. C. Burr features, "Luck" and "The Last Hour." Johnny Hines with Violet Merserau, Robert Edeson, Edmund Breese, Charlie Murray, Flora Finch, Polly Moran, Warner Richmond and Harry Fraser appear in "Luck." The all-star cast seen in "The Last Hour" comprises Milton Sills, Carmel Myers, Pat O'Malley, Jack Mower, Alec Francis, Charles Clary, Walter Long and Eric Maine.

Polly Vann, who has appeared in many productions, is the latest player to be added to the fast-growing list working in C. C. Burr's All Star Comedies. Miss Vann is now playing one of the leading roles in a Chinese story, which is about to be completed.

Novel News Herald for C. B. C. Feature

A novel herald is that which the C. B. C. Film Sales Corporation has issued for the George H. Davis production, "The Passionate Friends"—the picturization of the famous H. G. Wells novel, which C. B. C. is distributing.

This takes the form of a miniature newspaper sheet called "The Daily Tatler" and dated today, 1923, intriguing the interest of the reader by its scarehead headlines and stories in news form, based on the content of the picture, and which does not let them know they are reading about a picture until they are at the very end of the story.

"For You, My Boy" Is Ready for Market

The outstanding comment of the independent exchange managers who have looked at the William L. Roubert production, "For You, My Boy," and who are now negotiating for the New York and New Jersey rights, is that it is an unusual and different picture than is now appearing on the screen, according to the producers.

The picture is now entirely finished and ready for the inspection of the state right buyers. Exploitation possibilities have been specially featured in the elaborate sixteen-page press book that has been prepared to go with the picture.

MARY
HAS
ARRIVED

Kane Tells Cubans of Prosperity

Associated Exhibitor Chief is Widely Quoted on Pictures in Havana Papers

ARTHUR S. KANE, president of the Associated Exhibitors, carried the gospel of motion picture prosperity to Cuba on his recent southern trip. With Arthur S. Kane, Jr., he deserted the beaches and golf courses of Florida long enough to go over to Havana for a few days.

Mr. Kane and his son were met at the dock by a party including Rafael Martinez Ybor, Instructor of Consuls; Henry Weiner, general manager of United Artists Corporation in Cuba; Roderick Ross of Chicago, and Paul de Outo, Cuban manager for Universal. A photograph of this group was reproduced on the front page of La Noche of Havana.

Under the heading: "Sport Writer Is Movie Magnate," the Havana Telegram said: "An interesting figure among the recent arrivals in the capital city is Arthur S. Kane, head of the New York film organization which bears his name, and of Associated Exhibitors. Through these organizations the release of pictures starring such screen celebrities as Charlie Ray, of rural role fame, and Harold Lloyd, the goggled comedian, are handled.

"In the old days Mr. Kane was sporting editor of the Kansas City Star, but with the advent of moving pictures he felt an inclination toward that field of endeavor, and decided to cast his lot with film producers, the possibilities of the industry, then in its infancy, looming large in his mind. The wisdom of his decision is clearly apparent when consideration is given the fact that he now occupies a place high in the realms of filmdom, controlling the destinies of a host of screen favorites of today.

"Mr. Kane is authority for the statement that the motion picture enterprise as a whole enjoyed its most properous year in 1922, with every indication pointing toward even greater success during the present season. Over 700 feature films were released last year—a record for the industry.

"Charlie Ray now has in course of production a film which will carry the title, 'The Courtship of Myles Standish.' Over half a million dollars will be spent in making this picture the most elaborate of any in which the master of rural interpretation has appeared."

Wild Animal Release Is Ready

Martin Johnson's "Trailing African Wild Animals" Is Due Immediately

METRO Pictures Corporation has concluded arrangements to release immediately Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals."

For two years Mr. and Mrs. Johnson, accompanied by a large number of natives who formed the "safari' 'or expedition, braved the dangers of endless deserts and treacherous forests for the purpose of making a photoplay of big game which should not only be instructively entertaining, but at the same time a historical record worthy to be preserved for posterity. Many of the species caught by their watchful cameras are even now verging toward complete extinction.

Martin Johnson's efforts as a naturalist have received the commendation of Carl E. Akeley of the American Museum of Natural History, and other eminent authorities, both in the United States and abroad. His contributions to the literature of wild animal life have given him a prestige which explains to a great extent the widespread interest in his photoplay.

More than 100,000 feet of film were exposed during the two years spent in British East Africa. Every known kind of wild animal, and many which are familiar only to scientists and naturalists, were photographed. Of this tremendous footage only six reels have been retained.

Already Mr. Johnson is making arrangements for his next African expedition, to which he will devote five years. His present plans make provision for his headquarters on Lake Paradise, the district around Lake Rudolf, near the Abyssinian border. This region is called by Mr. Johnson the most perfect spot he has ever visited, and he intends to spend a good deal of time.

Nairobi, in British East Africa, was the starting point of the recently completed expedition. Traveling in a northeasterly direction, the party crossed the equator in the slopes of Kenya Mountain, and from there proceeded to the edge of the Lorian swamp region. Finding further invasion into the marshy territory inadvisable, the expedition turned directly west, crossing the Uasa Nyira River north of Kenya, and continuing north to Marsabit. From the latter city, the party traveled over plains, through densely wooded sections, over swamps and deserts for a distance of several hundred miles of land rarely visited by human beings, finally reaching the goal of the trip, Lake Paradise. The return to Nairobi was made around Lake Rudolf, following southwesterly to the shores of Lake Victoria.

Deal Is Concluded for "Broadway Gold"

While M. H. Hoffman, general manager of Truart Film Corporation, was in Los Angeles upon a tour of inspection of Truart's producing units, he was visited at the studio by Louis Hyman, general manager of All-Star Features, and Mr. Bershon, manager of the West Coast theatres. Mr. Bershon was formerly associated with Mr. Hoffman when the latter was general manager for Universal.

While at the studio the rushes of "Broadway Gold," the Edward Dillon production, starring Elaine Hammerstein, scheduled for early release by Truart, were run for Mr. Hyman and Mr. Bershon.

Mr. Hyman made an offer for the picture for California, Arizona and Nevada, and the deal was consummated immediately and tentative arrangements made for the handling of the entire Truart product in that territory by All-Star Features exchange.

Nigh Springs Feature in Sub-Titles

A combination of wording and moving illustration will be one of the distinct features in Will Nigh's coming production for L. Lawrence Weber and Bobby North. This departure in sub-titling film will consist of the necessary wording accompanied by a scene in one corner of the film showing the characters referred to in the sub-title expressing the action exemplified in the verbal description.

For example, when the conversation between Tom Moore and Ann Forrest is explained by words in the sub-title, the accompanying scene of Tom Moore and Ann Forrest is flashed in the corner of the same film where the wording appears.

Will Nigh, who is now busily engaged writing the sub-titles, expects to finish this part of his job in a week.

Prison League Approves "You Are Guilty"

The Mutual Welfare League of Sing Sing, through their entertainment committee, are the latest body to give their unqualified approval of the latest of C. C. Durr's Big Six features "You Are Guilty."

Mr. Durr gave a showing for the members of the Welfare League, after which the following letter was sent to the producer:

"The feature picture, 'You Are Guilty,' which we were privileged to see here on Sunday evening, was appreciated by every one of the twelve hundred men who were fortunate enough to be present at the showing and I want to thank you for your kindness in thus allowing us a pre-release view of this exceptionally fine picture."

HERE SHE IS —

ANNOUNCING THE BIGGEST BOX-OFFICE CLEANUP OF THE SEASON!

FORTY
BIG STARS

In a production that will SMASH every box-office record

The greatest sensation ever offered—a dramatic story teeming with thrills, pathos, comedy.

"MARY OF THE MOVIES"

REVEALING THE HEART OF HOLLYWOOD

Scenes from "The Covered Wagon," the special production directed by James Cruze for Famous Players-Lasky from the story by Emerson Hough.

13 Paramount Units at Work

Production in East and West Coast Plants at Highest Point in Years

WITH thirteen companies at work, the production activity of Paramount at the West Coast and Eastern studios is now at the highest point in years. In California nine companies are either at work in the Lasky studio or on location, while in the East three companies are busy at the Long Island studio and one is in Florida.

Out at the Lasky studio James Cruze is shooting the final sequences for "Hollywood." Walter Woods is production editor and the adaptation of Frank Condon's short story to the screen is by Thomas J. Geraghty. George Fitzmaurice is nearing the end of "The Cheat," with Pola Negri starred and Jack Holt featured. Sam Wood has "Bluebeard's Eighth Wife" well along toward completion and has just finished some striking vision scenes of the Bluebeard legend.

William de Mille is finishing "Only 38" with Elliott Dexter, Lois Wilson, May McAvoy and George Fawcett featured. Herbert Brenon is now in San Francisco getting prison scenes for "The Woman with Four Faces," featuring Betty Compson and Richard Dix. Jerome Storm has a good start on "Children of Jazz," with Theodore Kosloff, Ricardo Cortez, Eileen Percy and Robert Cain featured. George Melford has just started "Salomy Jane." Jacqueline Logan, George Fawcett and Maurice Flynn are featured. Rob Wagner is doing "Fair Week." Walter Hiers is star and the company has just returned from Pleasanton, Cal., for studio scenes. "The Silent Partner" was started April 2 with Leatrice Joy, Owen Moore and Robert Edeson featured.

At the studio in Long Island City Allan Dwan is nearing the end of the second of his series of special productions for Paramount, "Lawful Larceny." Nita Naldi, Hope Hampton, Conrad Nagel and Lew Cody are the featured players.

Dorothy Dalton has started work under the direction of Ralph Ince in "Leah Kleschna," which J. Clarkson Miller has adapted from C. M. S. McLellan's famous play. James Rennie, Alphonse Ethier, Walter Percival and Frederick Lewis are among those in the supporting cast.

Agnes Ayres and the company making "The Heart Raider" are still in Florida on location, but are expected back at the studio in a few days.

Jumble Puzzle C. B. C. Feature Aid

A "jumble-puzzle" is one of the new "interest-teasers" which the C. B. C. Film Sales Corporation has prepared for the use of franchise holders and exhibitors handling the Belasco production, "Her Accidental Husband," which C. B. C. is distributing.

This takes the form of an envelope containing twenty small squares on each one of which a large black letter is printed. The directions on the envelope state that the letters, when properly pieced together, spell the name of a big production soon to play, and that to the first five persons sending in the correct answer a week's pass to the theatre showing the picture will be given.

"Madness of Youth" Is Released April 8th

John Gilbert in "The Madness of Youth" was released April 8th by the Fox Film Corporation.

In the role of the clever young thief Gilbert is afforded a chance for some uncommonly convincing acting. The picture was directed by Jerome Storm from a story by George F. Worts. Billie Dove plays opposite the star.

Truart Signs Elaine Hammerstein

Elaborate Producing Arrangements Include New Units and Many Additional Stars

TRUART PICTURE CORPORATION, of which M. H. Hoffman is general manager, is fast completing its production arrangements, so that it will take its place among the foremost of the industry's independent producer-distributors.

During his recent visit to Los Angeles Mr. Hoffman made final negotiations with Edward Dillon, producer-director for a series of four special productions to be completed during the forthcoming year. In order that added value may be given to this series from the exhibition point of view, beyond that offered by the fact that the pictures will be based only upon well known and successful novels and plays, Mr. Hoffman contracted for Elaine Hammerstein to star in the series.

The first of these productions, directed by Edward Dillon and starring Miss Hammerstein, is "Broadway Gold," already practically completed.

As a second production until A. Carlos and Roland West are already at work on preparation for the filming of "The Unknown Purple," the successful stage success of two seasons in New York, written by Mr. West, who is also directing the picture. The management of the Carlos Productions will be under the supervision of Mr. A. Carlos, who for over sixteen years was associated with William Fox motion picture interests. "The Unknown Purple" is the first of a series of three or four productions by the Carlos-West unit to be made during the year for Tiffany-Truart distribution. All of them will be based on famous plays or novels.

The distribution policy of Truart on the independent market will be the franchising of its yearly output through independent exchanges, and in some territories the franchising will be done directly with exhibitors.

Warner Picture Pleases Critics

Trade Paper Reviewers Give Praise to "Little Church Around Corner"

WARNER BROTHERS, "The Little Church Around the Corner," which was shown at the Strand theatre, New York, during the week of March 25, has been acclaimed by the trade paper critics as an entertaining and as convincing a melodrama as has been produced in some time.

The picture was adapted from the play by Charles E. Blaney, with story and scenario by Olga Printzlau. William A. Seiter directed the production. Claire Windsor heads a cast which includes Kenneth Harlan, Hobart Bosworth, Walter Long, Pauline Stark, Alex Francis, Margaret Seddon, Cyril Chadwick, George Cooper and Winter Hall.

Exhibitors Herald said: "Again the Warner Brothers score with as entertaining and convincing a melodrama as has been produced in some time."

Moving Picture World said: "'The Little Church Around the Corner' is good audience stuff. The title is a good draw. A Warner classic that makes good boxoffice material."

Exhibitors Trade Review said: "There are genuine thrills in the scenes surrounding the mine disaster."

Confirming the opinions of the trade paper critics, the Strand theatre, Providence, managed by Edward L. Reed, wired the Warner offices as follows: "Just finished running 'Little Church Around the Corner.' From a box-office standpoint cannot be beat. Did capacity business afternoon and evening. Patrons very well pleased with this production, stick to it and give us more like it."

Neil Hamilton, whose work in "The White Rose" gained him a three and one-half year D. W. Griffith contract.

New Actor Given Long Griffith Contract

NEILL HAMILTON, practically unknown to motion picture patrons, has just signed a contract with D. W. Griffith whereby he is assured work at a good salary with the noted producer-director's organization for a term of three and one-half years.

Mr. Hamilton has been working for Mr. Griffith in the forthcoming production "The White Rose," which it is expected will be shown to the public by the early Summer. His work in this picture so pleased Mr. Griffith that the long-term contract was the result.

Unique Los Angeles Campaign

Civic Organizations and Players Ask Co-operation for "Souls for Sale"

An unusual campaign to tell the world the truth about Hollywood is being conducted from the Goldwyn studios in Culver City, Cal., simultaneously with the release of "Souls for Sale," the story of movie life written and directed by Rupert Hughes.

The Truth-About-Hollywood campaign is in three general divisions as follows:

Special showings of the picture to Los Angeles and Hollywood civic organizations, with talks by members of the cast on their experiences and daily life in motion pictures.

Telegrams from the Los Angeles Chamber of Commerce to every important chamber of commerce in the United States informing them that a true picture of life in Hollywood and the motion picture community is contained in "Souls for Sale."

Telegrams from motion picture players and directors to their relatives and to newspapers in their home towns saying that they want their own people to know about the life they lead and that seeing "Souls for Sale" is equivalent to a trip to Hollywood.

The Los Angeles Chamber of Commerce entered whole-heartedly into the Truth-About-Hollywood campaign after "Souls for Sale" was previewed by the board of directors.

The telegram sent by the Los Angeles Chamber of Commerce to brother bodies throughout the country reads as follows:

"A true picture of life in Hollywood and its motion picture colony is given in Rupert Hughes' new photoplay, 'Souls for Sale,' previewed by Los Angeles Chamber of Commerce today. This film is not an attempt at propaganda, but a dramatic portrayal showing picture making in a big dignified way, faithfully depicting the dangers, hardships and stress which players undergo in their life work of weaving romance for world."

Praise Given "Souls for Sale"

Reviewers of New York Dailies Are Unanimous in Approval of Feature

GOLDWYN'S Rupert Hughes picture, "Souls for Sale," came and was seen and evidently conquered New York on Sunday last at the Capitol theatre.

Quinn L. Martin wrote of it in the New York World: "A remarkable cinema, one that is as interesting a novelty as anything we have seen in the films this year."

Rose elswick, The New York American: "A picture that will make countless fans all over the country rush to their favorite theatre where it is being shown."

Journal of Commerce: "t justified all the preliminary praise that had been lavished on it."

P. W. Gallico, Daily News: "A ten-ring movie circus . . . A great audience picture. It gives you a close and interesting view of certain phases of picture making."

Helen Pollock in the Telegraph: "An unusually stimulating photoplay. . . It has form and purpose, sentiment and sincerity, and during the hour and a half spent in its performance dull moments are scarcer than low rents in Manhattan."

Don Allen in the Evening World: "For the benefit of those who did not read our recent review of 'Souls for Sale,' we wish to repeat that, in our estimation, the Goldwyn production of Rupert Hughes' latest and best screen effort is the best audience picture we ever saw."

Landon M. Robinson in The Globe: "'Souls for Sale' is not a lurid, heartrending melodrama about the underworld. It is the inside 'dope' on the movies. Mr. Hughes takes us behind the scenes and shows us motion pictures in the making."

The Mail: "Distinctly the movie actor's inning. . . A veritable family album of all the movie stars. You can see the movie actors as they see themselves."

The Sun: "With those remarkable, frantic scenes of the burning circus giving it a tremendous pull, it should gross a pile of money."

Jackie Coogan's Name for Honor Tablet

JACKIE COOGAN has been paid a unique honor. The Calhoun County Fair Association, sponsors of what is declared to be the biggest county fair in the State of Michigan, wants to include Jackie's name on an honor tablet in a permanent fair building to be erected.

For its diamond anniversary this organization is erecting among its permanent buildings a Boys' and Girls' Club House, wherein may be placed upon exhibition the products of the youthful inhabitants of Calhoun County.

"The Association," says the letter to Jackie, "is seeking the co-operation of widely known people in the United States who are lovers of children, and who wish to aid the things that make for better childhood.

"A tablet will be placed prominently in the building displaying the names of those cooperating, and we feel here that it will serve as a constant source of inspiration to the boys and girls of this county if that tablet bears your name."

Douglas MacLean in "Bellboy 13," a Thos. H. Ince Production, which appears on the First National release schedule.

"Salomy Jane" Location Picked

California Hills, Forests of Bret Harte, Are Selected for Production

MOVING in a cavalcade along the picturesque roads near Santa Cruz, the company for the George Melford Paramount production, "Salomy Jane," will take up location soon at Boulder Creek Canyon, Cal. With more than a hundred people, an ancient stagecoach and seventy-five horses in the train, the party will resemble a group of original California pioneers rather than a company of modern motion picture players.

Covering more than 1,000 miles by motor car, the Paramount location hunters found the most fitting place in California for the filming of this epic of early days in the West. The very hills and forests which gave Bret Harte inspiration to pen the original story will be pictured.

An old mining village with its primitive cabins was discovered and 500 logs were ordered to build additional houses and to restore some of the old buildings. When completed the village will be an exact reproduction of a settlement in California in 1850.

The saloon, the general store, the blacksmith's shop—all will be there. The road leading through the town will be tramped down with horses to give true realism to the scene. The shades of miners, buried, perhaps, within earshot of this spot, could look down upon the scene during the filming of the drama and see men living exactly as they lived before they passed on.

Beside Jacqueline Logan, George Fawcett and Maurice Flynn, the featured players, seventy-five of the best rough-riders in California will ride the range in "Salomy Jane." The featured players are supported by a cast of well-known motion picture actors. They are: William Davidson, Charles Ogle, William Quirk, G. Raymond Nye, Louise Dresser, James Neill, Tom Carrigan, Clarence Burton, Barbara Brower and Jack Padjan.

Raise Price Twice for "Modern Marriage"

For the engagement of Frances X. Bushman and Beverly Bayne at the E. F. Albee Victory theatre, Providence, with their screen and personal appearance in "Modern Marriage," an unusual scale of prices was put into effect without diminution of patronage. Opening at thirty-five cents top, admission was raised on Wednesday to fifty cents and on Saturday further increased to seventy-five cents.

The campaign was begun with a visit to Mayor Gainer who became their escort through City Hall and around the city. The theatre owners of Rhode Island gave a luncheon at the Biltmore Hotel at which Bushman and Bayne were guests of honor. On another occasion the stars visited the State House and were received by Senator McGrane, who presented the couple to his fellow legislators.

Scenes from "Mighty Lak' a Rose," with Dorothy Mackail and James Rennie, an Edwin Carewe production for First National

Doug's "Robin Hood" Is Lauded

Editorial Writer Points Features that Must Attract All Classes

"AS much action as a school boy could demand, as much romance as any debutante could yearn for, all the violence that a plug-ugly could demand, a thread of age-long philosophy for the pedant, a pretty presentation of one form of an old, old legend that in one or another of its variations roused our ancestors to ideals and actions that made the warp and woof of their tradition and history for centuries—it was all in the picture," said an editorial writer in the New Orleans Item after he saw Douglas Fairbanks in "Robin hood" when this United Artists release was playing to capacity business at the Tulane theatre.

"The scope of the production, the great outlay required for its effects, plainly show that the theme has been treated as lavishly as the lower, sometimes useless and even demoralizing, spectacles formerly reared upon mere raw, crude fiction of blood and sex. Yet there was plenty of blood and sex here, too—inoffensive and not a whit more improbable than the other kind.

"And the people of New Orleans liked it—liked it well enough to crowd the house at high prices and come out praising their entertainment; to tell others to go and see it.

"This says a great deal in the old debate whether 'The People' want slush, mush and filth as much as was the fashion among obsolete managers and producers five years ago to give it to them on the theory that they would accept nothing else. Public taste itself may have changed a bit in the meantime. Like everything else, public preference or prejudice swings in cycles.

"But the change has by no means been such as the deserved popularity of a spectacle like 'Robinhood' would indicate. The fact is, rather, that the far-sighted and intelligent minority in the 'picture business'—who believe that the people at the core in the mass are sound were right. The purblind and ignorant class so numerous at the top of the business by reason of its strange and mushroom growth from petty beginning were wrong."

"Conquering the Woman" Praise

Chicago Critics Commend Florence Vidor in Associated Exhibitors Feature

THE Associated Exhibitors feature, Florence Vidor in "Conquering the Woman," has just finished a highly successful run in Ascher Bros.' big State-Lake theatre, in Chicago. Big gatherings marked every showing and the reviewers of the local newspapers were enthusiastic in their praise. Thus, Bob Reel, director of the motion picture section of the Chicago American, said:

"Here is the modern 'Taming of the Shrew,' 'Conquering the Woman,' at the State-Lake. Florence Vidor, comely and lovely and always very much a lady, plays the leading role. 'Conquering the Woman' is clever, clean and wholesome, the kind of thing that is bound to please a large majority of people—particularly the romance-hungry younger generation."

Virginia Dale wrote in the Chicago Journal: "This screen comedy sets one to chuckling right from the title."

The opening of the run in Nixon & Nirdlinger's Belmont theatre, Philadelphia, inspired this comment by the Philadelphia Inquirer: "A sort of modern Katherine who is tamed by a cowboy Petruchio is the central figure in 'Conquering the Woman.' It is romantic and well supplied with amusing situations."

Lloyd Climbs to More Popularity

New York Critics Declare "Safety Last" His and Most Thrilling Film

NO disagreement is noted between the New York newspaper reviews of "Safety Last" and the character of the reception given Harold Lloyd's seven-reel comedy thriller by the audiences which crowded the Strand Theatre at every performance all last week. So far as both critics and patrons are concerned, "Safety Last" is speeded on its way as the last film word to date in the realm of feature comedy.

The following appeared in the morning and evening issues on Monday and during the week:

Alan Dale in the New York American:—

"'Safety Last' plays havoc, with your stomach, your head and your spine. But it is not supposed to be a thriller by any means, but merely a series of laughter-provoking episodes. And it is surely that."

Evening Journal:—

"'Safety Last,' Harold Lloyd's seven-reel comedy, is so good that it hurts. Sitting in the front row of the balcony at the Strand, as this reviewer did, to see "Safety Last" offers more excitement than the most fearful roller coaster ever devised for a jaded public."

P. W. Gallico, in The Daily News:—

"As we park at our typewriter, having just come from Harold Lloyd's latest picture and first seven-reel comedy, 'Safety Last,' we feel more like a press agent than a reviewer or critic. Our problem is to find the proper assortment of words that will make you attend the Strand without fail and get your share of the laughter that is being dispensed there."

New York Times:—

"Harold Lloyd's latest effort is filled with laughs and gasps. When people are not rocking in their seats at the Strand they will be holding on to the chair arms to keep them down."

New York Sun:—

"'Safety Last,' which brings young Harold Lloyd and his faithful horn rimmed specs to the Strand this week, is pretty nearly the most amusing movie ever made, and it certainly is one of the most thrilling."

Evening Telegram:—

"At the Strand Theatre the hearty laughs that ring through that playhouse reveal unmistakably that Harold Lloyd has made another hit—and a bigger and better one—in his new film comedy, 'Safety Last.' Here in the new seven reel comedy, he reaches the proportions of a Chaplin."

Helen Pollock in The Morning Telegraph:—

"If laughter really makes people grow fat Mr. Plunkett will be compelled to widen the exits at the Strand Theatre, where Harold Lloyd is appearing this week in 'Safety Last.' Here is the wildest, most irresponsible, devil-may-care comedy we have had in a blue moon, with Mr. Lloyd living up to the title and demonstrating that 'art for art's sake' is his motto, even at the risk of his life."

Evening World:—

"Harold Lloyd, no matter what he does, will always strike us as the best comedian on the screen. And we say this well remembering all we ever saw Chaplin do. Take, for instance, 'Safety Last,' now unreeling thrills by the celluloid yard at the Strand—Harold Lloyd makes of his first seven-reeler a climbing classic."

"If Winter Comes" Is Awaited

Popular Story Will Head Long List of Fox Productions for Season

FROM the number of inquiries received by the New York offices of Fox Film Corporation regarding the William Fox screen presentation of A. S. M. Hutchinson's celebrated novel, "If Winter Comes," it is evident that exhibitors in all parts of the world are eagerly awaiting the opportunity to book this much talked of special production, according to Fox.

Every day, according to officials of the Fox organization, requests are made for information as to when the production will be released. The majority of these, it is announced, result from the numerous inquiries made by theatre patrons who have read the book and who are deeply interested in seeing the famous characters of Hutchinson's novel come to life on the screen.

The screen version of "If Winter Comes" will head the long list of special productions to be released by the Fox company during the 1923-24 theatrical season. Plans now are being made to give the picture a special Broadway showing, it is announced.

More than a year was required to complete the screen translation of Hutchinson's novel, nearly six months being spent in England photographing the exteriors in the actual locations referred to in the superlative descriptive phrases of the author. The production was staged by Harry Millarde, who directed "Over the Hill," "The Town That Forgot God," and other triumphant William Fox productions.

A. S. M. Hutchinson, and Basil McDonald Hastings, who wrote the stage version of the story, co-operated in every way in the selection of the cast and in other details connected with the making of the pictorial version of the story. A notable cast of screen artists, headed by Percy Marmont as Mark Sabre and Ann Forrest as Lady Tybar, will be seen in the various difficult roles in the photoplay, it is stated.

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EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Additional Reports on New Theatre Projects

California Leads in Construction With Activivities Well Distributed Throughout the Country

CALIFORNIA

Lodi—Alex Solomon announces his intention of erecting a motion picture theatre at School and Oak Streets to cost $100,000, with a seating capacity of 1,300. Building to start soon.

Los Angeles—A. L. Erlanger, theatrical producer of New York, will build theatre at the southeast corner of Fifth St. and Grand Ave. to cost upwards of $500,000. Construction work will start at once.

San Diego—R. E. Hicks, owner of the Cabrillo theatre, and Sid Grauman will build theatre at site located on corner of 4th and E Streets which will cost about $1,000,000. Preliminary sketches being made.

San Pedro—H. A. Zimmerman, manager of Majestic theatre, announces plans in the making for his father, C. E., for the erection of a new theatre building on the west side of Beacon St. between 4th and 5th Sts. New house will contain two stories, have a seating capacity of 580 and cost $150,000.

Santa Ana—L. O. Vaughan, owner of the Temple theatre site announces plans for the building of three stories on the site of the Temple, southwest corner of Bush and Third Sts. The seating capacity will be about 2,000 and represent an outlay of $200,000. Lot has a frontage of 125 feet on Third and depth of 150 feet.

Santa Monica—Venice Amuse. Co., district associates of the West Coast Theatres, Inc., announces the erection of a $500,000 theatre at the corner of Third St. and Arizona Ave. Construction to commence February, 1923.

Beverly Hills—Ground will be broken for a new theatre building to cost $75,000, according to Harrison Lewis of Beverly Hills. Architect Asa Hudson is preparing building plans. Theatre will contain 600 seats.

Eagle Rock—Myron T. Hunt, Los Angeles architect, and Prof. Wm. D. Ward, head of the classical language department of the Occidental College, have plans for an open air amphitheatre.

Newark—Henry Richards, owner of the Rex theatre, Niles, expects to open a new $10,000 moving picture house. Theatre will be 50 x 100 and will seat 350. Structure will be of stucco or hollow tile brick.

Regular Construction and Equipment Section Omitted

THE regular Theatre Construction and Equipment Department of the MOTION PICTURE NEWS is being omitted this week, the special section prepared by Thomas W. Lamb, architect, being published instead.

It is recommended that everyone interested in theatre construction equipment and remodelling read this section by Mr. Lamb as the information therein contained is of an unusually helpful character. In next week's issue of the NEWS the regular Theatre Construction and Equipment Section will appear as usual containing the next installation of articles which have been running in series.

ILLINOIS

Chicago—A 2,000-seat moving picture theatre is to be erected on Halsted Street between 69th and 70th Streets, at a cost of $500,000 for Attorney Rudolph P. Perlman. Plans are being designed by Architect David Saul Klafter.

INDIANA

Indiana Harbor—Mac Turner, 633 Hohman Bldg., care of Standard Elec. Co., has completed plans for an $80,000 show house to be erected on Cedar St., between 136th and 137th Sts., of which James Piwaronas, 3602 Deodar St., is owner.

MAINE

Portland—A new million dollar movie theatre is to be erected near High and Congress Sts. by the Famous Players Lasky Corp. Wm. T. Gray of Lewiston is one of the prime movers in the enterprise.

View of the beautiful new Bellevue theatre, Zurick, Switzerland. It will be noted that the choice seats are placed in the center. An American product is well represented in the form of the Minusa gold fibre screen made in St. Louis

MASSACHUSETTS

Clinton—The Clinton Theatre Co. has been formed to erect a modern theatre building on High Street to cost $100,000, to be fitted for both legitimate plays and motion pictures.

Holyoke—F. L. Frechette of S. Hadley Falls will expend about $25,000 to convert the First Baptist Church into a moving picture theatre.

Quincy—Dennis F. Crowley has plans by John F. Cullen, 10 Bosworth St., Boston, for theatre, store and office building. Construction to start soon.

Worcester—A new theatre, located at Webster Square, will be built by Harry Steinberg, Prop. of Steinberg theatre, Webster. Theatre will seat 1,400 and cost $200,000. James Boyd, Meriden, Conn., architect.

MICHIGAN

Flint—John Eberson, 212 E. Superior St., has plans for a two-story theatre for Bijou Theatrical Ent., W. S. Butterfield. Brick and steel construction.

MINNESOTA

St. Paul—Permit has been given Oscar Tatkin and Morris Goldberg to build a motion picture theatre on Grand Ave. between Cambridge and Baldwin Sts. Building to be of brick construction with terra cotta and cut stone ornamentation, and have a seating capacity of 600. Architects, Hausler & Wright, 609 Pittsburgh Bldg.

St. Paul—Architect C. A. Hausler, 609 Pittsburg Bldg., has plans for one-story $25,000 theatre to be built on Grand Ave., between Cambridge and Baldwin, for Oscar Fatkin, Equity Barber Supply Co., 145 West 7th St., house to be of brick, terra cotta and stone.

MISSOURI

St. Louis—Architect E. J. Lawler, Chemical Bldg., has plans for $25,000 one-story theatre, 67x135, to be built on Easton and Deer Ave., which will be brick, fireproof, stone trim. Architect taking bids.

Universal City—Architect Manran, Russell & Crowell, Chemical Bldg., St. Louis, Mo., have plans for a five-story, 142x110, $350,000 theatre to be built on Delmar & Limit, for Syndicate, care of W. C. Hay, Central Nat'l Bank Bldg., St. Louis, Mo. Plans being drawn.

St. Louis—A five-story building, housing a theatre with a seating capacity of 1,200, seven stories and 48 apartments will be erected at a cost of $400,000 on a lot 143 by 110 feet on the south side of Delmar Boulevard, 400 feet west of Limit Ave.

Kansas City—H. A. Richardson has purchased the northwest corner of Mill Creek Parkway and Archibald St., 140 x 70, and intends to build a motion picture theatre.

NEW JERSEY

Jersey City—J. Jackson, 1819 Broadway, N. Y. C., has completed plans for the $500,000 theatre for Bergen Ave. Owner Y. M. C. A., 76 Montgomery St., Jersey City.

Newark—E. Krabbenschmidt, 32 Prospect St., has completed plans for the $40,000 theatre for Union Street. Owner, Geo. W. Croucher & Son, Union St., Newark, N. J.

RHODE ISLAND

Providence—A permit has been granted for the erection of a one-story brick building, 40x84, on Charles Street, to be used as a theatre. Permit granted to the Falciglia Amusement Corporation.

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A projection lens that is as perfect as optical science can make it. The vast lens-making experience of Bausch & Lomb accounts for this perfection.

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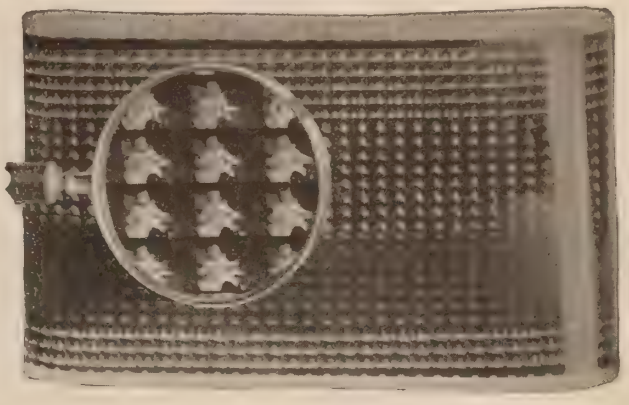

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The Vitalux Camera

Equipped with Goerz Hypar f. 3.5 20 m/m professional lens with Iris Diaphragm. Always in focus. Gets all pictures clearly, sharply and accurately—1664 separate pictures registered at a cost of but 75 cents. The operator merely slips in film magazine, closes door, sets one lever, and turns the handle. The scenes start and stop as the operator desires. Simple—practical—economical.

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Equipped with highest grade Bausch & Lomb lenses. Throws a picture up to 4½ by 6 feet without flicker or blur. No rewinding or rethreading of reels. Operates by attachment to any 110 volt socket. "Safety Standard" Vitalux Tubular Film *guaranteed* non-inflammable—approved by the Underwriters' Laboratories, Inc., and by state and municipal governments for *use anywhere without restrictions.*

The Vitalux Projector and Camera are made with all the care, precision, sturdiness, and range of professional machines. The Camera is loaded, or the film on Projector changed, in 10 seconds.

The Vitalux Film Library

New releases every month featuring famous stars—all may be had for the price of phonograph records. Contains playlets, fairy stories, animated cartoons, travel, industrial and educational films.

DEALERS everywhere are selling Vitalux Products. Your territory may still be open—*write today.*

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At Liberty—Motion Picture Theatre Manager. Six years managing experience. Have made successes of failing theatres. First class references. Will go anywhere. Nothing but first class houses considered. Address W. J. Van Ryzin, 856 Pennock Avenue, Massillon, Ohio.

Negative Wanted—Will buy Foreign and Domestic Scenics. Write Brown, 13 St. Lukes Place, New York City.

We buy opera chairs, projection machines, compensarcs, generators and all new or used theatre equipment. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

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Credit Rating for Theatres

Motion Picture News,
516 Fifth Avenue, N. Y. C.

Gentlemen:

Will you kindly insert this news item in your paper in the next issue:

The Association of Motion Picture Equipment Dealers of America, comprising nearly all Supply Dealers of Greater New York, have, at the urgent solicitations of prominent theatre owners, engaged Hoy Reporting Service to establish a credit rating for all motion picture theatres in the States of New York, New Jersey and Connecticut.

Mr. Hoy, of the Hoy Reporting Service, was asked what plan his agency would adopt in arriving at a basis of credit. He outlined the following interesting method:

All theatres would be given in the beginning credit for one month's purchases. Theatres not paying on or before the 10th of succeeding month, will, by this neglect, be placed on a cash basis until their credit is re-established. Mr. Hoy pointed out the urgent necessity of monthly settlements for his clients, due to the enormous outstandings at present, most of which are many months past due.

Mr. Hoy's ten (10) years' credit experience in dealing with theatres finds him very confident that all theatre owners will welcome the first opportunity presented to prove they are worthy of credit consideration.

A movement is now on to have this same agency establish offices in other centers through the country.

Very truly yours,

Motion Picture Equipment Dealers of America.

W. H. Rabell, Chairman of the Publicity Committee.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

Simplified Electricity for Projectionists

THE installment of the article, "Simplified Electricity for Projectionists" is being omitted in this week's issue of THE MOTION PICTURE NEWS. However, these articles will be continued in next week's issue.

We wish to call attention to the special section on Theatre Construction, Remodelling and Equipping which is published in this issue of the NEWS as the information therein contained is unusually helpful.

Cumberland Theatre Company Formed

Announcements came to this department of the formation of the Cumberland Theatre Company with R. T. Hill as president, Tullahoma, Tenn. All booking will be done from Tullahoma and will cover the following theatres: Strand, Tullahoma; Rivoli, Winchester; Oldham's McMinnville; Princess, Lawrenceburg. Mr. Hill has been the successful manager of the Strand theatre, Tullahoma, for many years and will spend most of the time in the supervision of the above houses. In the meantime, the Cumberland Theatre Company is negotiating for more houses in this territory to be added to the chain.

Athol Opera House Being Remodeled

Remodeling of the Athol, Mass., Opera House is to be begun April 1, the contract calling for completion of the work by October 1. The present upright posts will be eliminated and replaced by steel girders from wall to wall. It is planned to seat 775 in the auditorium and 400 in the balcony. While the house is closed for alterations, programs will be given at the Lyric building. Improvements are intended to make the Opera House modern throughout. A new entrance will be built on South Street.—Agard.

The New Era Organ

The ideal pipe organ for the exhibitor who seeks for the maximum value obtainable in a small pipe organ at a reasonable price. Can be placed in the orchestra pit or in an organ chamber.

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Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.

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We asked a studio-manager what machine besides the one he had would successfully stand the terrific strain of studio projection

and without hesitation he said—

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Motion Picture News

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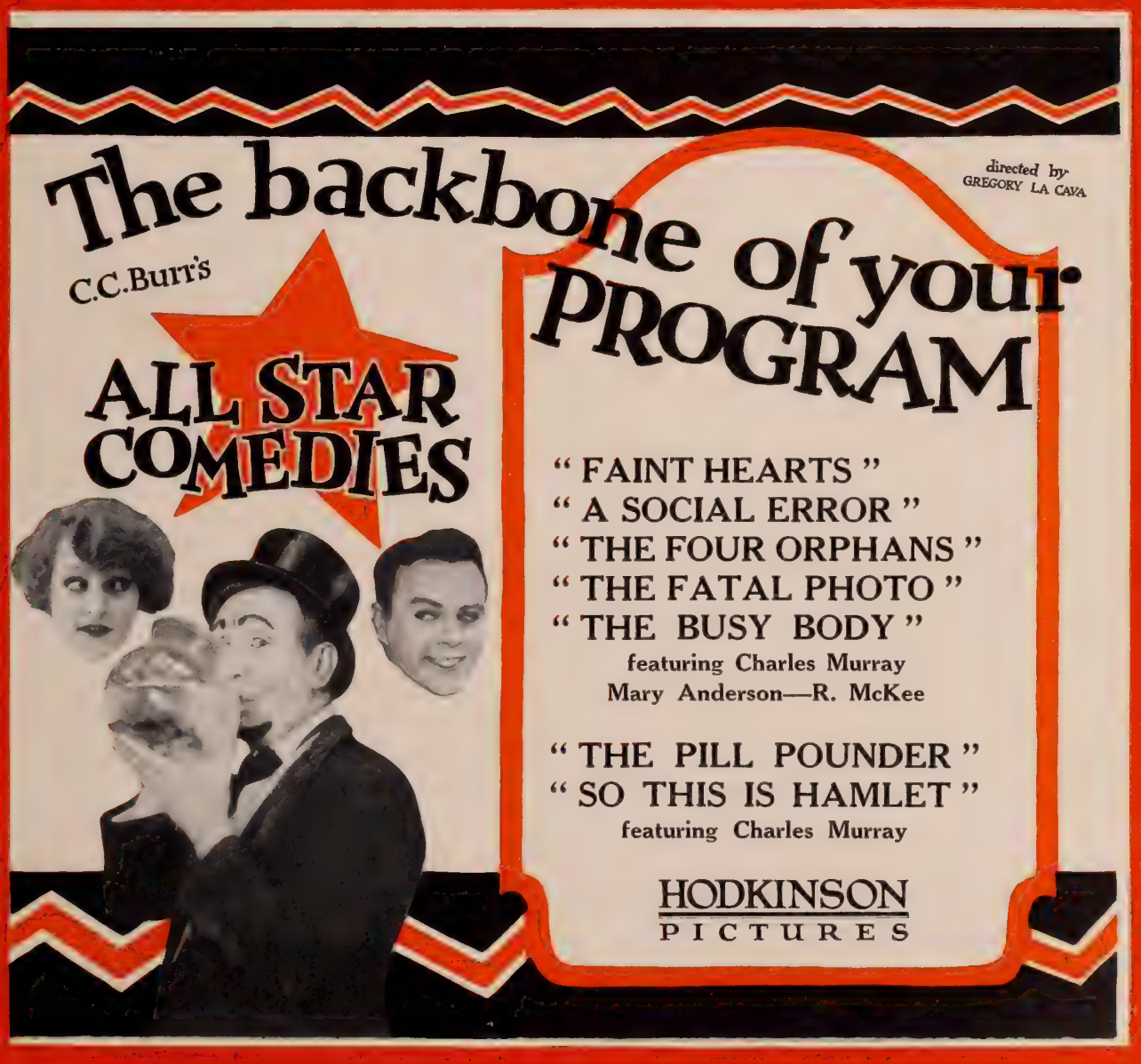

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Camera to Screen

OUT of three hundred or more pretentious motion pictures that will be made for the season of 1923-1924, twenty-five or thirty will stand out conspicuously. The future alone will reveal the producers whose names will be registered upon this roll of screen honor, but it is a matter of considerable pride of the STANDARD FILM LABORATORIES to recall that many of the past years best pictures went through our plant from camera to screen.

WITH the continually increasing number of prominent producers depending upon us for complete laboratory service, we are looking forward to an even greater contribution to the screen successes of this year. These producers know that a picture to be among the best, must be well photographed.

THAT'S why they rely upon the STANDARD FILM LABORATORIES for daily service and release prints. Experience has taught them that our service gives them more for their money and that distributors and exhibitors are better satisfied with STANDARD PRINTS.

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"The COVERED WAGON"
A JAMES CRUZE PRODUCTION
NO period in all history is so romantic, so melodramatic, so thrilling, so full of motion picture possibilities as the days of '49.
Paramount has brought those days to life again in "The Covered Wagon."
It is the greatest subject a picture ever had, and it is the greatest production ever attempted.
Look on the other side for further FACTS which will give you some idea of the bigness of this picture as a theatrical attraction.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
THIS IS No. 5 of a Series
HIBBIKER

"The COVERED WAGON"

The Buffalo Hunt

One of the many thrills in "The Covered Wagon"

FIVE hundred bison, the only large herd in existence, were used in the hunt scenes.

Several hundred mounted men actually risked their lives in these scenes, which are absolutely genuine from start to finish.

Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

This is one of the things which make "The Covered Wagon" the greatest theatrical attraction in all screen history.

Jesse L. Lasky presents

An Allan Dwan Production

"The Glimpses of the Moon"

by Edith Wharton

Scenario by Edfrid Bingham and E. Lloyd Sheldon.

with Bebe Daniels and Nita Naldi

HERE are glimpses of the full moon of a glorious romance, one of those moons of gorgeous glamour—and yet how close it came to bitter poison!

Being Allan Dwan's first production since "Robin Hood" and being based upon Edith Wharton's tremendous-selling novel of the same title,

—which appeared serially in Pictorial Review last year,

—your best expectations will fall short of the reality, with its minute-by-minute growth of excitement created in all audiences by this Paramount Picture.

Think of a girl,

—played by the beautiful Bebe Daniels

—who loves so passionately that she will marry the man of her heart,

—even though he cannot put a roof over her head save through friends' charity,

—and yet so ambitious and cynical of love's endurance that she adds a clause to the marriage contract calling for—

—for what? That's the plot, that's the bitter drop of poison, the drama that rises to the heights of Paramount's best!

See "The Glimpses of the Moon" at your own theatre. Show this advertisement and find out when.

ONE of 8

of one month's releases of Paramount's Super 39

To make a great motion picture out of the best among best-selling novels is a feat that Paramount has many times performed. Here it is once again!

Think of the great pictures you have seen recently, "Manslaughter", "To Have and To Hold", "Kick In", "Adam's Rib", "Java Head", "Back Home and Broke"—all of them Paramount pictures—and then you'll realize more than ever that—

If it's a Paramount Picture it's the best show in town

Paramount Pictures

Famous Players-Lasky Corp.

It's a Paramount Picture

Paramount national advertising is box-office insurance for you.

The above advertisement of "The Glimpses of the Moon" ran in the Saturday Evening Post and Pictorial Review. Total circulation, 5,000,000. Read by 25,000,000 people.

Your public already knows that "The Glimpses of the Moon" is the season's most gorgeous society love-drama.

They're looking for it at your theatre.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. and
NEW YORK CITY

MACK SENNETT

presents

BEN TURPIN and KATHRYN McGUIRE

in

"THE SHRIEK OF ARABY"

One Continuous Shriek

Ran five weeks at the Symphony theatre, Los Angeles, to good box-office figures, with turn-away business for the first three weeks. Played to capacity at Barbee's Loop theatre, Chicago. Praised by both public and critics. Has that wonderful pulling combination—Mack Sennett and Ben Turpin. Good for a lot of laughs with any audience. Listed as "Worth Watching For," by the National Board of Review. Give your patrons this fun feature!

Five Reels of Roars!

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

Direction by
F. Richard Jones

What the Exhibitor Says:

"Large attendance warranted extension of Charles Ray's 'The Girl I Loved' for another week's run."–Gifts Theatre, Cincinnati, Ohio.

"Good business all week without extra exploitation."–Allen Theatre, Cleveland, Ohio.

" 'The Girl I Loved' is one of Charles Ray's good ones and our audiences liked it. Business good."–Middle West Exhibitor in M. P. News.

What the Expert Says:

" 'The Girl I Loved' is a production that any audience should like," says Exhibitors' Herald. "Sympathetic, humorous action and genuine appeal portrayed in what is probably Charles Ray's best work for the screen. Don't fail to see this production. We believe it is one you will like, and as such one you will want to pass along to your patrons. Ray's acting is an outstanding and memorable feature. He has a part that calls for the highest form of suppressed emotion."

Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

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RUPERT HUGHES' "SOULS FOR SALE"

HELD OVER for 2nd WEEK at the CAPITOL

The Biggest Success New York has ever seen.—Every Picture Record Shattered!

DANNY WAS RIGHT: "If you let your competitor get this picture you'll be sorry." See Film Daily.

SHOWMEN! HERE'S YOUR CHANCE! REVEAL HOLLYWOOD TO YOUR PATRONS!

STARS! STARS! STARS! STARS!

Eleanor Boardman, Frank Mayo, Mae Busch, Barbara La Marr, Richard Dix, Lew Cody Marshall Neilan, Fred Niblo, King Vidor, June Mathis, Eric von Stroheim, Hugo Ballin Kathlyn Williams, Mabel Ballin, Florence Vidor, Jean Hersholt, Lillian Leighton, Dagmar Godowsky, William H. Crane, John Sainpolis, Bessie Love, Alice Lake, T. Roy Barnes Johnny Walker, Claude Gillingwater, Chester Conklin, Anna Q. Nilsson, Robert Edeson

SOULS FOR SALE

35 famous faces ★ the top-notchers of Screen-dom ★ all the big celebrities of the film ★ shown at close range for all fans to see!

GREAT NAMES! FAMOUS FACES!

Milton Sills, Blanche Sweet, Barbara Bedford, Elliott Dexter, Claire Windsor, Zasu Pitts Hobart Bosworth, Raymond Griffith, Jean Haskel, Patsy Ruth Miller and others

"The greatest audience picture I have ever seen—bar none." DON ALLEN, N. Y. Eve. World

GOLDWYN *is doing* BIG THINGS

READ WHAT HARRY GOLDBERG SAYS:

"Few pictures are big enough to run two weeks in Omaha. Have just booked 'Souls for Sale' for two weeks which itself signifies what we think is by far greatest box-office attraction Goldwyn has had this year. Should rank with anything that has been released by another concern."—(signed) Harry L. Goldberg, Omaha, Nebraska.

IS BIGGER THAN THE CIRCUS ! ! ! ! ! !

★ STARS! STARS! STARS! ★

Tremendous Business at the California Theatre, Los Angeles ═══ Record Receipts!

VARIETY says: "This is a picture Goldwyn could have taken and shown for a run in some legitimate theatre on Broadway and put over for three months at least!"

WE WILL NOT ROADSHOW IT !!!

PROFITS! PROFITS!

Bob Sherwood of the New York Herald couldn't get in to see the picture on the opening day. Thousands of people turned out to see the first photodrama of Hollywood revealed.

"'SOULS FOR SALE' THE FAN'S DELIGHT"—N. Y. Herald

SOULS FOR SALE

NOW for the first time motion picture fans can see the inside story of the Hollywood studios which they have heard and read so much about

Daily News says: "It's a ten ring circus. Any one will tell you it's a great audience picture!"

35 (COUNT THEM!) FAMOUS FACES

"A picture that will make countless fans rush to their favorite theatre." ═══ NEW YORK AMERICAN

Read this telegram! It comes from a showman who knows!

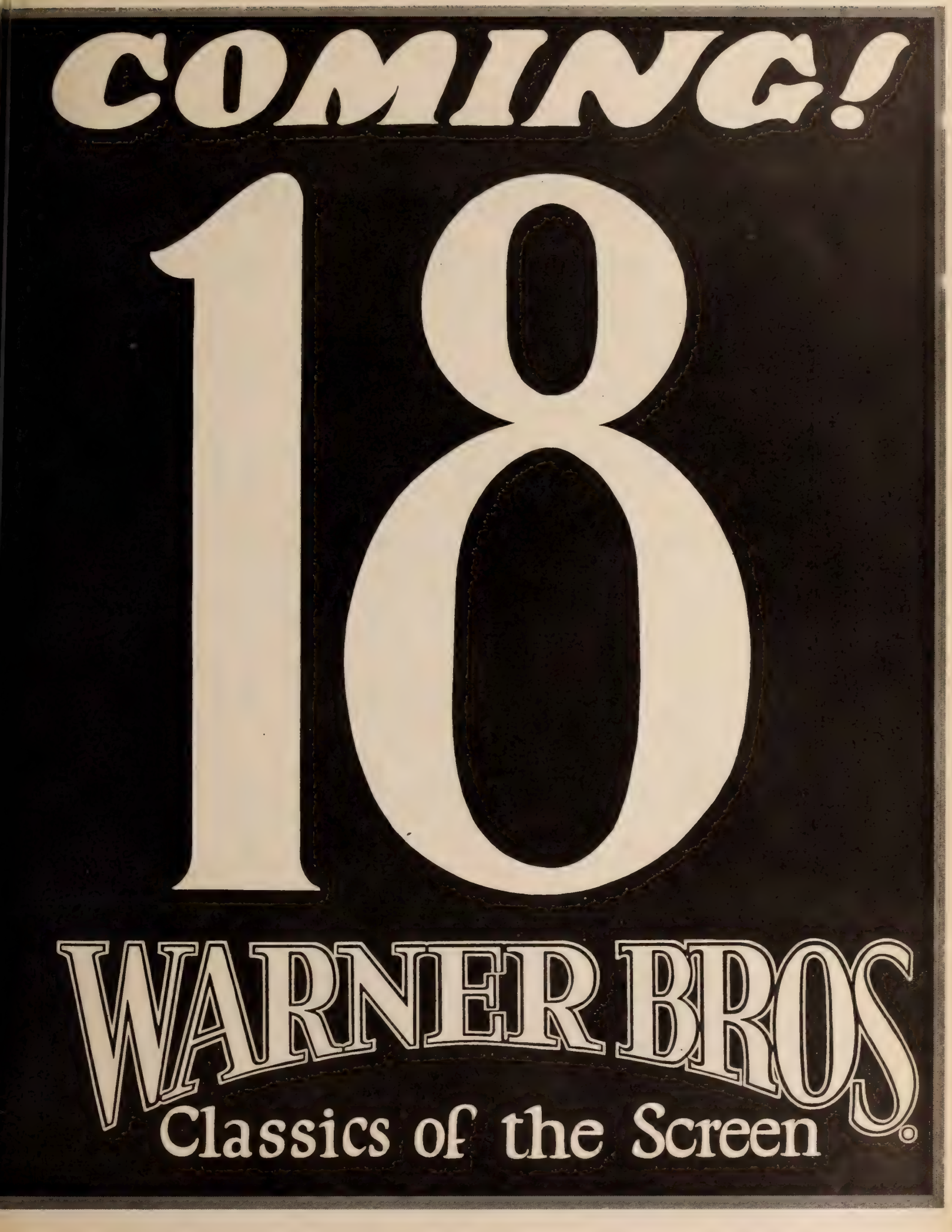
"I want to play 'Souls for Sale' at the Cleveland Hippodrome under any terms and conditions that you want to play it there. This is the greatest motion picture of the year. —(signed) Walter Reade.

GOLDWYN *is doing* BIG THINGS

A Wire Just Received: "Souls for Sale" opened to a jammed matinee and tonight we are turning away hundreds. Biggest opening we have ever had in Brockton. Mayor and officials also secretary and many members of Chamber Commerce attended. Everybody talking about how wonderful picture is. We paid more for "Souls for Sale" than we ever paid for any film but it's sure worth more. It's a wonder. Genuine knockout and we don't mean maybe. Congratulations on this wonderful attraction.

(signed) Keene and Rogers, Colonial Theatre, Brockton, Mass.

NOW!
BRASS
A Novel of Marriage
CHARLES G. NORRIS
THE BEAUTIFUL AND DAMNED
~F. Scott Fitzgerald
MAIN STREET
SINCLAIR LEWIS
RAGS TO RICHES
CHAS. D. TAYLOR
A Dangerous Adventure
FRANCES GUIHAN
A Pointer from Providence
Edward L. Reed, of the Strand Theatre, Providence, R. I., after a week's showing of "The Little Church Around the Corner," writes:—
"We have shown your picture in our theatre and desire to express our appreciation of this unusually fine production. Our audiences commented very favorably upon the picture. This, of course, is of vital importance to the exhibitor."
"From the box-office standpoint, also, it was a success and in the future we hope to have many more pictures of this exceptionally high quality."
The Little Church Around the Corner
From the play by Chas. E. Blaney and book by Marion Russell
Story and scenario by Olga Printzlau—Directed by Wm. A. Seiter
WARNER BROS.
Classics of the Screen
LITTLE CHURCH AROUND THE CORNER
MARION RUSSELL
HEROES of the STREET
LEM PARKER


COMING!
18
WARNER BROS.
Classics of the Screen

ANNOUNCING

FISHER PRODUCTIONS

VICTOR B. FISHER
Supervising Director

"The Superlative in Motion Pictures"

Executives of wide motion picture experience will direct the destinies of this concern.

Authors of repute, directors who are leaders in their line, stars whose names—and abilities—are recognized the world over, will contribute their best effort and talent to the pictures bearing the Fisher name and trade-mark.

Three (3) productions a year will be made.

So far as expenditure of time, money and human endeavor can make them, these photo-classics will be master-pieces of screen art.

They will be aimed to more than satisfy the great army of motion picture lovers.

Hence they will embody every element tending to create—and maintain—sure-fire box-office attraction.

FISHER PRODUCTIONS will be a synonym, not for Better pictures, but for the BEST pictures—always.

The industry, and the public, in each Fisher screen creation, will be assured of a promise fulfilled.

FISHER PRODUCTIONS, Inc.

(Signed) A. L. Jaffe

President.

(Watch for the forthcoming announcement of the first Fisher Production. A story from a best seller by a noted author, interpreted by a sterling cast, each member a recognized star)

Fisher Productions, Inc.

Hollywood Studios
Hollywood, Calif.

315 Montgomery St.
San Francisco, Cal.

This is the Picture

THAT SCORED A RECORD RUN OF THREE SENSATIONAL months at the Lyric Theatre, New York City, at $1.65 top and was hailed by critics and public as the most amazing African adventure picture of all time.

This is the Picture

THAT PROVED ITSELF AN OVERNIGHT SENSATION IN Philadelphia where it opened with a smash last week at the Forrest Theatre and is growing bigger and bigger at every performance.

This is the Picture

OF WHICH THE PHILADELPHIA NORTH AMERICAN SAID: " If anything more could be crowded into this picture, one wonders just what it could possibly be." And the Public Ledger wrote: " Remarkable; something more than splendid."

This is the Picture

WHICH HAS RECEIVED MORE FREE SPACE IN THE WAY of publicity in national magazines and newspapers than any other picture in the history of the industry.

This is the Picture

OF WHICH CHARLES DANA GIBSON, FAMOUS ARTIST, said: " The best motion picture I ever saw "; Roy Waldo Miner, Curator of the American Museum of Natural History, said: " Remarkably fine; certain features extraordinary "; Eltinge F. Warner, publisher of " Field & Stream ": " Greatest picture that has ever come out of Africa."

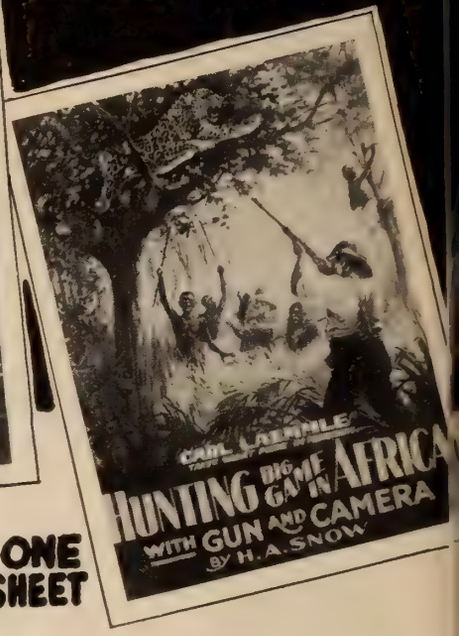
This is the Picture

This is the

H·A· SNOW'S HUNTI

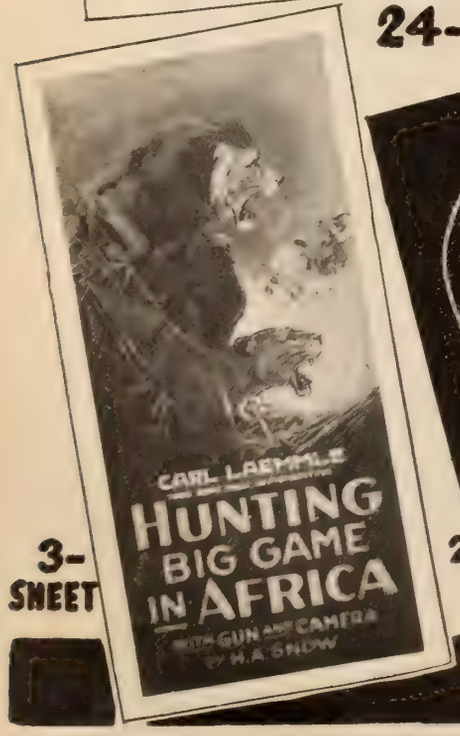
CARL LAEMMLE takes great pride in presenting
HUNTING BIG GAME IN AFRICA
WITH GUN AND CAMERA BY H·A·SNOW
THE GREAT ELEPHANT CHARGE

24-SHEET



ONE SHEET

BLOCK 20-SHEET



3-SHEET

"TEAR LOOSE

take a real smash at it— plaster your town with the

GREATEST LINE OF POSTERS ever conceived for any picture!

UNIVERSAL

Picture

NG BIG GAME
n AFRICA
with GUN and CAMERA

Bill it like a Circus! There's nothing like it on earth!

HERE is a line of paper that will pull like powerful magnets. Get out of the beaten path. Don't hide this amazing sensation. Open the throttle wide. Smash every established precedent just as the picture will smash all your box office precedents. Grab the best boards. Keep your town breathless with expectation—the picture will keep 'em gasping with its thrills. Spread yourself over the map. Make 'em see and read and hear nothing but the name of this picture and your theatre. It's the supreme opportunity of your showman's career. It's filled with gigantic possibilities and you can realize tremendous results if you get behind it right. Get it now—and BILL IT LIKE A CIRCUS!

This is the Picture that ran for 3 Solid Months at the Lyric Theatre, N.Y.C.

PICTURES Presented by Carl Laemmle

coming!

The 3rd Series

The Leather Pushers

DE LUXE EDITION
Presented by
Carl Laemmle

Written by
H.C. WITWER
Directed by
HARRY POLLARD

Nationally advertised in
THE SATURDAY EVENING POST

Starring

REGINALD DENNY

with Hayden Stevenson and a brilliant Cast

THE FIRST SERIES made money for every exhibitor who played it. The SECOND SERIES made more money—and exhibitors and audiences clamored for MORE LEATHER PUSHERS. And SOON—in answer to this demand—Carl Laemmle will present the THIRD SERIES—bigger and better than ever before.

UNIVERSAL JEWEL

The pleasure is all yours

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

World's greatest box-office star

HAROLD LLOYD

Nationally advertised in

THE SATURDAY EVENING POST

May 5, 1923

To Speed Up Spring Business Start At The Time This Page Appears And Show The Entire Series:

Grandma's Boy

A Sailor-Made Man

Never Weaken

Among Those Present

I Do

Now Or Never

(Book them in any order)

Presented by

HAL ROACH

A page advertisement on these attractions will also appear in

PHOTOPLAY and CLASSIC
(June issues, out May 1st)

PICTURE-PLAY
(July issue, out June 1st)

MOTION PICTURE
(August issue, out July 1st)

THE SATURDAY EVENING POST

OF course Harold and his wife scented trouble when brother-in-law's youngsters were parked with them over the week-end. But they had only the merest inkling of what they were in for.

How was Harold to know that he would have to put a nipple on the baby's bottle? Why is it anyway that nipples are always three sizes too small, and babies' bottles rounded at the bottom? And who could tell that a pet menagerie would break loose?

Trouble? Yes, but just look at that darling baby. Isn't he worth all the trouble he costs?

You'll be sure of it when you see Harold Lloyd in "I Do."

SOMEHOW Lloyd feels that the bathing pool of the Sultan's Harem is no longer safe. Where will he go? How can he rescue his sweetheart from the Sultan's clutches? These are only two of the perplexities which beset Harold Lloyd in "A Sailor-Made Man." When you see his uproarious adventures you'll wonder how he could cram so much hilarity into one short hour.

If you've lost your funny-bone—

IF you think no motion picture in the world can make you laugh a good old-fashioned laugh again—take this prescription. It's tested and unfailing, specially compounded for just such a critical case as yours.

℞ Six Encore Pictures of Harold Lloyd.

Sig: Take one after meal time. Alone or accompanied by friend, member of family or stray child. Get into comfortable seat at motion picture theatre and—shake well!

S. Q. Lapius, M. D.

After the first treatment you will feel so much better you'll think you are cured. But don't stop with one picture. Keep the treatment up. Take all six—and you'll want to cure others!

Ask your theatre manager for this tested group of gloom-destroyers. He will be glad to give you the genuine—bearing the signature of that distinguished producer, Hal Roach.

Distributed by Associated Exhibitors, Inc. Arthur S. Kane, President, 35 West 45th Street, New York. Physical Distributors, Pathe, Inc.

Encore Pictures

ENCORE PICTURES are chosen from hundreds of new motion pictures offered us each year—chosen because they actually *entertain* the private audiences who see them in advance.

This line of high-grade pictures includes:

Harold Lloyd in "Grandma's Boy," "I Do," "Now or Never," "Never Weaken," "Among Those Present," and "A Sailor-Made Man."

Constance Binney in "A Bill of Divorcement"—an absorbing drama revealing the depths of human feeling.

"Head Hunters of the South Seas"—a truthful record of a thrilling adventure.

Florence Vidor in "Alice Adams"—a wonderfully faithful and artistic picturization of Booth Tarkington's prize-winning novel—and other superlatively fine productions.

* * * *

To be sure of having all the better photoplays shown in your neighborhood you should form a Better Pictures Council to work with the managers of your local picture theatres.

More than 480 communities have organized such Councils. Every month the members receive impartial reports of *all* worthwhile photoplays, not Encore Pictures alone. The Council recommends the best pictures to the theatre manager and endorses them to the public.

Thus everybody benefits—theatre goers can make known in advance what pictures they want to see, and the theatre owner is assured of good audiences.

Why don't you take the initiative in getting better pictures for your community? Write me personally for the booklet, "Getting Better Pictures—the Plan that Works." Arthur S. Kane, 35 West 45th Street, New York City

IF you think a comedian is only certainly change your mind when you see this poor timid, lovable boy learn the secret of Courage. And shrewd, loving Grandma—she knew what he needed! No wonder "Grandma's Boy" was voted among the best ten motion pictures of the year.

HAROLD and Mildred find in "Never Weaken" that true love runs a dangerous course, often high in the air. Lovelorn Lloyd perched on a girder, doing his level best to get back to solid ground—and to his sweetheart—may not sound funny, but it is an uproarious spectacle.

WHEN a fellow who has never been outside his home town gets into society, and is asked to tell of his African hunting experiences—just what would the book of etiquette advise? Use his imagination, is our guess.

And in "Among Those Present" Lloyd does use his imagination—recklessly and wondrously as you can judge from the expression of his hostess.

IT doesn't seem quite fair to ask a painfully respectable, undomesticated bachelor to play chaperon to a full-of-the-mischief, four-year-old girl in a crowded Pullman. But in "Now or Never," Lloyd does find a way out of his troubles—after his own fashion.

FROM COAST TO COAST*

The Voice of the Box-Office Boosts

"THE HERO"

BOSTON Boston Theatre	*"The Hero"—Good Houses All Week*
ALBANY, N. Y. Clinton Sq. Theatre	*"The Hero" Drew Well*
PHILADELPHIA Regent Theatre	*"The Hero" Did Splendid Business*
MILWAUKEE Merrill Theatre	*"The Hero"—Business Excellent*
DALLAS Queens Theatre	*"The Hero"—Business Better than for Many Weeks*
LOS ANGELES Miller's Theatre	*"The Hero" in the Second Week and will Hold Over Another Week*

Produced by
PREFERRED PICTURES-Inc.
B.P. Schulberg - Pres. J.C. Bachmann - Treas.

*REPORTS FROM
EXHIBITORS' TRADE REVIEW

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

What is Wrong with this Picture?

ETIQUETTE is a very important thing, take it from the people who write the etiquette books.

It is, they tell us, very bad form to eat your soup with the oyster fork.

Canned peas should not be served from the can.

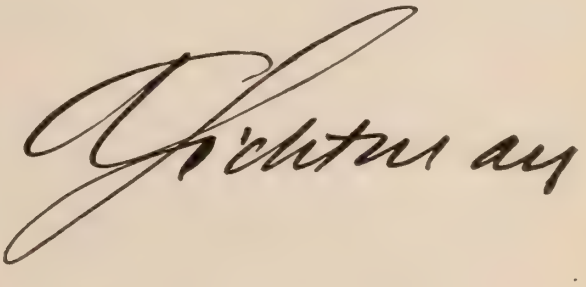
Never beat your wife with a masnie. A niblick should be used for this purpose.

Napkins must be placed on the lap and are not to take the place of the collar.

When walking with a lady, walk on the ***outside.*** This gives you a better chance for a quick getaway.

With these little hints, you may be able to guess what is wrong with the above picture.

Correct! ***It is not a*** PREFERRED PICTURE.



B. P. SCHULBERG
presents

RICH MEN'S WIVES
SHADOWS
THORNS AND ORANGE BLOSSOMS
THE HERO
POOR MEN'S WIVES
ARE YOU A FAILURE?
(Prints at your exchange now)
THE GIRL WHO CAME BACK
DAUGHTERS OF THE RICH

"We'll pay for our mistakes if you'll pay for our successes"

Produced by
PREFERRED PICTURES-Inc.
B.P. Schulberg-Pres. J.G. Bachmann-Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Topping them all—

Since January first 1923, Motion Picture News has carried

194

More pages of paid advertising than Moving Picture World

309

More pages of paid advertising than Exhibitors Herald

595

More pages of paid advertising than Exhibitors Trade Review

This dominance of the field can only be attained by reader interest endorsed by subscriptions and our A. B. C. audit will show you the greatest exhibitor circulation in the industry.

The country over, it's... tuning up box-offices to concert pitch.

ROBERT Z. LEONARD'S

presentation of

MAE MURRAY

in

JAZZMANIA

Metro Screen Classic

Whether in New York

ROBERT Z. LEONARD'S
presentation of

MAE MU

in JAZ

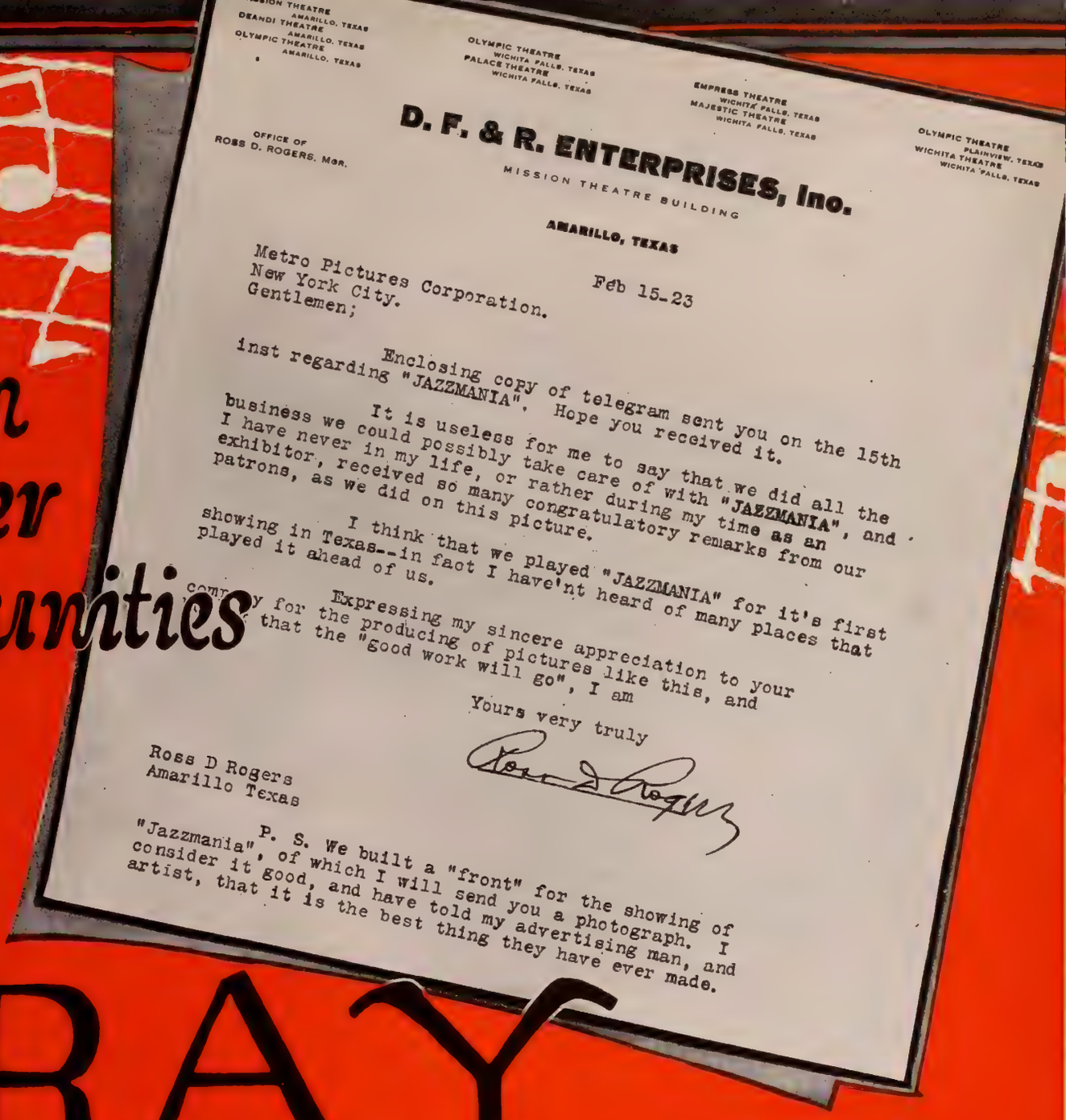
has the crowds
window in fo

A TIFFANY
Production
M. H. HOFFMAN
General Manager
ROBERT Z. LEONARD
Director General

Written by
EDMUND GOULDING
Settings Executed by
CEDRIC GIBBONS
Photography by
OLIVER T. MARSH

Distributed by MET

-or in
Smaller
Communities



MISSION THEATRE
AMARILLO, TEXAS
DEANDI THEATRE
AMARILLO, TEXAS
OLYMPIC THEATRE
AMARILLO, TEXAS

OLYMPIC THEATRE
WICHITA FALLS, TEXAS
PALACE THEATRE
WICHITA FALLS, TEXAS

EMPRESS THEATRE
WICHITA FALLS, TEXAS
MAJESTIC THEATRE
WICHITA FALLS, TEXAS

OLYMPIC THEATRE
PLAINVIEW, TEXAS
WICHITA THEATRE
WICHITA FALLS, TEXAS

OFFICE OF
ROSS D. ROGERS, MGR.

D. F. & R. ENTERPRISES, Inc.

MISSION THEATRE BUILDING

AMARILLO, TEXAS

Feb 15-23

Metro Pictures Corporation.
New York City.
Gentlemen;

Enclosing copy of telegram sent you on the 15th inst regarding "JAZZMANIA". Hope you received it.

It is useless for me to say that we did all the business we could possibly take care of with "JAZZMANIA", and I have never in my life, or rather during my time as an exhibitor, received so many congratulatory remarks from our patrons, as we did on this picture.

I think that we played "JAZZMANIA" for it's first showing in Texas--in fact I have'nt heard of many places that played it ahead of us.

Expressing my sincere appreciation to your company for the producing of pictures like this, and that the "good work will go", I am

Yours very truly

Ross D Rogers
Amarillo Texas

P. S. We built a "front" for the showing of "Jazzmania", of which I will send you a photograph. I consider it good, and have told my advertising man, and artist, that it is the best thing they have ever made.

RRAY
ZMANIA

stepping up to the ticket
k-trot time . . . . . .

A Metro Screen Classic
REG U.S. PAT OFF

RO PICTURES CORPORATION

Jury Impierial Pictures Ltd Exclusive Distributors thruout Great... Britain. Sir Wm. Jury, Mng Dir...

Exploitable!

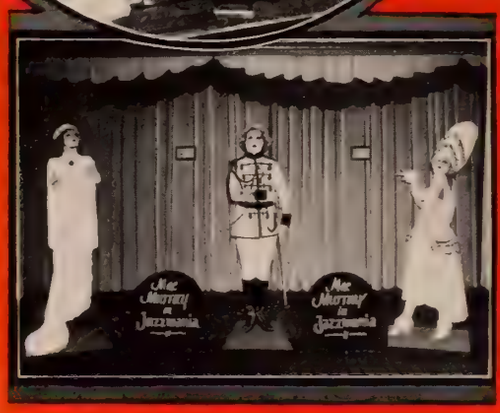
The whole world has jazzmania—and likes it.

The title alone makes of this Mae Murray picture unbeatable material for exploitation.

The illustrations on this page show how easy a few early-run exhibitors found it to extend their advertising field beyond newspaper and billboard space —without cost.

This is proof unquestionable that when a showman books Jazzmania he books the good-will of every progressive merchant in his town.

The main street becomes one long lobby display.



Be sure your theatre is the one to benefit by it. Book JAZZMANIA now.

ROBERT Z. LEONARD'S
presentation of

MAE MURRAY
JAZZMANIA

in

Metro Screen Classic

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors Around Great Britain. Sir William Jury Managing Director

The Lion of all Pictures of Hunting in the Jungle

AS INDISPUTABLY as the lion is king of the African wilds, so is Mr. and Mrs. Martin Johnson's TRAILING AFRICAN WILD ANIMALS supreme above any other picture of like subject ever attempted or achieved.

Not only does it bring to the screen such breath-taking scenes as *rhinoceri charging* with death in their wicked little pig eyes, of a herd of *elephants crashing through the forest in a stampede* upon the camera man, of *lions brought down within a few feet* of the hunters.

But also—you see Mr. Johnson and Mrs. Johnson themselves facing the beasts.

For the first time the hunter is seen risking his life with the wild beasts of prey.

Those who made the picture were *closer to the big game* of Africa *than the camera was.* The camera man used a telescopic lens which makes the *animals* on the screen appear to be *within arm's length* of the observer.

As for thrills—

Carl E. Akeley, of the American Museum of Natural History, America's foremost authority on big game, especially African big game, wrote, after seeing Mr. and Mrs. Martin Johnson's TRAILING AFRICAN WILD ANIMALS:

"THE picture is by far the *finest thing in wild-life pictures that has come out of Africa,* or any other place for that matter.

"It is accurate and truthful, chuck full of beauty and thrills.

"It is the *most thrilling picture I have ever seen.*"

Governor Gifford Pinchot, of Pennsylvania, at whose request Mr. and Mrs. Johnson brought their TRAILING AFRICAN WILD ANIMALS to the Executive Mansion at Harrisburg for a private showing, wrote:

"The picture is by far the *finest big game picture I have ever seen.* From the point of view of beauty and interest it stands all by itself.

"If anything more striking was ever filmed outdoors than the *pursuit of those gigantic African elephants by little Mrs. Johnson,* I never saw or heard of it."

Two years' time and two hundred and fifty thousand dollars were spent in making this amazing picture which has been cut down to give your patrons a lifetime of thrills in an hour.

A Metro Screen Classic

REG U.S. PAT OFF

Mr. and Mrs. Mart
TRAILING AF
WILD ANI

There's the Lion —and Mrs. Johnson

This lion is one of a herd of more than a dozen which the camera caught as they broke cover. Few men have even so much as *seen* so many lions at once, much less photographed them.

In the picture you see first the lion in the open, you see Mrs. Johnson fire upon him, then close in as he turns upon her — and finish him.

A Woman in the Wilderness

Mrs. Johnson, weighing only 110 pounds, was with Mr. Johnson throughout every step of the expedition.

They took turns in risking life; the one holding an animal at bay with the rifle while the other handled the camera.

A woman in the wilderness of the African jungle, taking chances few men would even consider taking!

Metro
REG. U.S. PAT. OFF.
Screen Classic

Distributed by

METRO

in Johnson's RICAN MALS

If you *see* it,
you'll *show* it

In one intense hour your patrons can get two years' thrills~

Lions charging into the very lens of the camera—man-eaters in the act of trying to slay. Your patrons can see them from your theatre's seats.

It took two long, dangerous years for Mr. and Mrs. Johnson, to hack and fight their way through a thousand miles of African jungle.

They risked life every second of that time. They shot 100,000 feet of film.

This has been cut to 6,000 feet of thrills that make you gasp.

The Wart-hog—

Not so fierce as he looks.

No more to be feared than any competition against this sensational picture.

PICTURES CORPORATION

Jury Imperial Pictures Ltd.
Exclusive Distributors thru out Great Britain. Sir William Jury Managing Dir.

A Metro Screen Classic

REG U.S. PAT OFF

15-foot Ears

That's what the ears of the African elephant measure, from tip to tip, across the forehead.

These are not peanut-chewing circus elephants which come, nicely trained, from India.

The African elephant will not submit to captivity. He can be slain, but rarely tamed. Only two have ever been brought to this country.

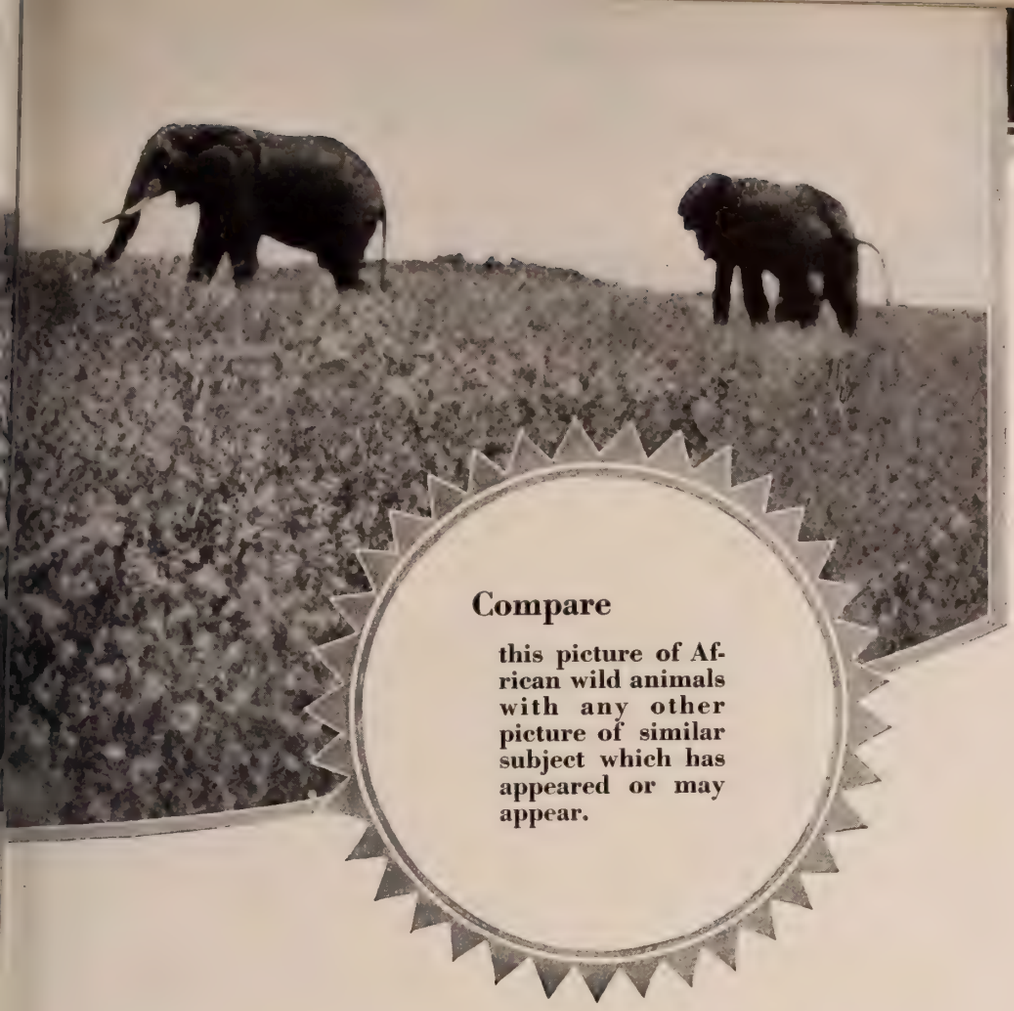
When the big herd charged, Mr. Johnson ceased sighting the camera and stopped one elephant within a few steps of the tripod.

You see Mrs. Johnson within Thirty Yards of these Wild African Elephants!

Six Reels of the Realest Thril

Mr. and Mrs. Ma
TRAILING
WILD A

A Metro Screen Classic
REG U.S. PAT OFF



Compare

this picture of African wild animals with any other picture of similar subject which has appeared or may appear.

If it Thrilled Akeley, It'll Thrill Anybody!

After seeing the stampede of elephants in this picture, Carl E. Akeley, of the American Museum of Natural History, a veteran of many an African big game expedition, wrote:

"The elephant picture recalls vividly the most thrilling experiences of my life. I shall not blame you in the least if, when the final stampede of elephants comes on the screen, you feel inclined to run."

The elephants were photographed in the hitherto mysterious region of Africa near the lost Lake Paradise, a part of the continent no white man ever before had laid eyes upon.

ls ever caught by the Camera

rtin Johnson's AFRICAN NIMALS

A Metro Screen Classic

REG U.S PAT OFF

6000 FEET

And for every foot of film Mr. and Mrs. Johnson chanced their lives.

The scenes were for the most part taken from blinds—with the telescopic camera hidden in brush or tall grass.

Mr. and Mr
TRAILIN
WILD A

The hyena—

Is content with what the lion leaves.

Book this picture first and get the lion's share of the profits.

Bullet-proof rhinoceri, with Mr. Johnson seen within fifteen yards of them, were caught by the camera as they charged.

And the most savage of beasts: lionesses with their cubs, and lions hunting food for them, were espied by the lens.

METRO
PICTURES CORPORATION

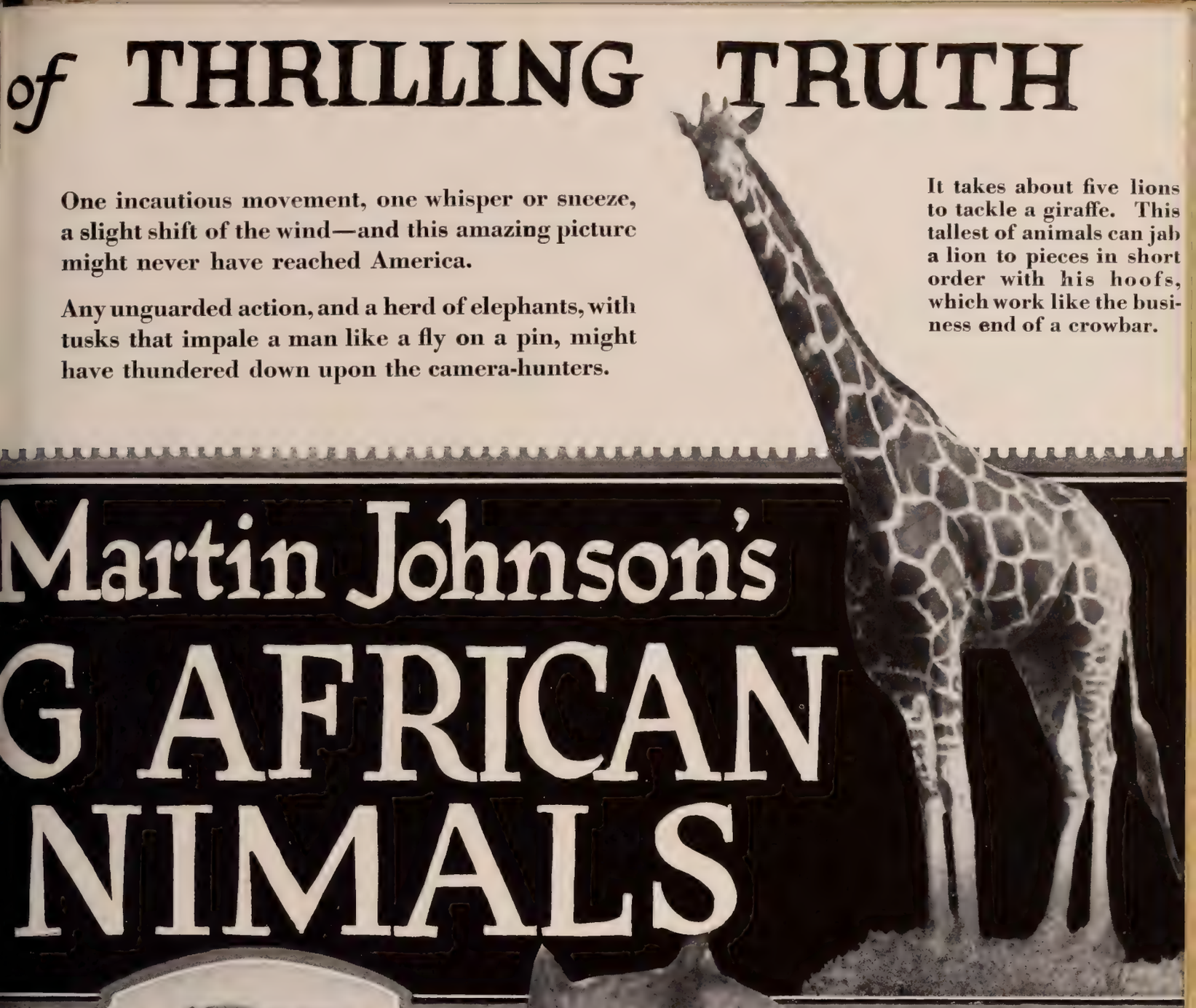
Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. Wm. Jury Managing Director.

# of THRILLING TRUTH

One incautious movement, one whisper or sneeze, a slight shift of the wind—and this amazing picture might never have reached America.

Any unguarded action, and a herd of elephants, with tusks that impale a man like a fly on a pin, might have thundered down upon the camera-hunters.

It takes about five lions to tackle a giraffe. This tallest of animals can jab a lion to pieces in short order with his hoofs, which work like the business end of a crowbar.



Martin Johnson's
G AFRICAN NIMALS

A Metro Screen Classic
REG U.S. PAT OFF.

Mr. and Mrs. Martin Johnson's Trailing African Wild Animals

Not for Another Five Years

Mr. and Mrs. Johnson soon are going back into the African jungle for more pictures.

They will spend five years there.

They do not count on returning alive—though they hope to—for they will penetrate even beyond Lake Paradise, which no member of the white race except themselves has ever reached.

With the best of luck it will be 1928 before there will be available again such pictures of big game as these.

Show TRAILING AFRICAN WILD ANIMALS now. Your audiences will remember it for five years—and clamor for the next one.

Distributed by

Metro Pictures Corporation

Jury Imperial Pictures Ltd. Exclusive Distributors
throuout Great Britain. Sir Wm. Jury M'ng Dir.

PLUM CENTER COMEDIES

—The Spring Tonic to Pep Up Your Box-Office

Current Release:

"Pop Tuttle's Lost Nerve"

PLUM CENTER COMEDIES are the sure cure for sluggish action of the ticket roll. Used regularly, they will build up your business to a degree of health that will show in ever-mounting waves of increasing profits. Book one TODAY. Let your folks know you are showing it. Watch receipts climb steadily, and you will know why hundreds and hundreds of exhibitors rely on Plum Center Comedies regularly. They know that Plum Centers are a constant supply of the sort of comedy material that drags folks in and sends them out talking about the show. Start building business TODAY!

Starring

Dan Mason

Produced by

Paul Gerson Pictures Corp.

Directed by

Robert Eddy

Distributed by

Film Booking Offices

Of America, Inc.

723 Seventh Avenue, NEW YORK CITY

EXCHANGES EVERYWHERE

Sales Office United Kingdom
R. C. Pictures Corporation
26-27 D'Arblay Street, Wardour St.
London, W. 1, England

Soon—IF WINTER COMES

A
SUPER FEATURE
IN ONE REEL
WILLIAM FOX
presents
The Land of
Tut-ankh-Amen
Another example of super showmanship
Right from the front pages of the papers
Actual scenes of the treasure seekers
in the Valley of the Kings
You know what a money maker it will
be for you. Clean up quick--and please
your patrons with your enterprise
Special advertising material available at every Fox exchange
WRITE, WIRE or PHONE your nearest Fox exchange
NOW while everyone is talking TUT-ANKH-AMEN
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

Soon—IF WINTER COMES

NAKED TRUTH DINNER

HOTEL BILTMORE

SATURDAY

APRIL 28, 1923

7 o'CLOCK SHARP

Harry Reichenbach
Master of Ceremonies

S. L. Rothafel
Presentations

TICKETS

from any member or
S. Charles Einfeld
First National, 6 West 48th St.
Tel. Bryant 4730
or
Tom Wiley
Care National Photographers
Tel. Bryant 1571

"MAN vs. BEAST"

Educational Pictures SPECIAL

"Walking up to within ten feet of the infuriated beast, Shuman glanced along his rifle. Should he miss——"

LOVE of adventure has made big game hunting the favorite subject of the day.

Leading the way for the numerous feature pictures of this type now being offered was Educational's Special "Man vs. Beast."

No more realistic or thrilling picture has been made than this film story of the expedition of Louis Shuman into the heart of the Dark Continent.

Originally a five-reel picture but cut to two reels because of Educational's policy of releasing only Short Subjects and of giving exhibitors only the best of action in its pictures without waste footage, "Man vs. Beast" is crammed with thrills in every foot.

Stirring scenes of perilous combat between men and the most ferocious wild beasts, actually coming to death-grips before the camera, and rare shots of the most wary denizens of the jungle, make this a subject of exceptional interest and unusual box-office value.

"Here is the most remarkable jungle picture we have ever seen," said the management of the Capitol Theatre, St. Paul.

And

JAMES W. DEAN

reviewing it for hundreds of newspapers, wrote

"'Man vs. Beast' is one of the most dramatic pictures I have ever seen."

KINOGRAMS
The Visual News of All the World

Educational Pictures
"THE SPICE OF THE PROGRAM"

NATIONALLY ADVERTISED to YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

Another money mak
Box-Office author-

FILM DAILY:—A rather attractive entertainment that should please the majority. Henry McRae has certainly secured fine atmosphere for the picture and the scenes of the river with its burden of logs and the numerous views of the lumberjacks at work, also at play, furnish a realistic idea of life in a lumber camp. Folks are going to marvel at the agility of the men on the logs, their daring in riding a single log in the rapids and other equally intrepid stunts that supply some of the action and thrills of the production. *"The Man from Glengarry" offers a pleasing variation in dramatic entertainment and as such should please the majority of picture goers.*

MORNING TELEGRAPH:—This story is an adaptation of the well-known novel by Ralph Connor, and the familiar title ought to help to make a large portion of the public curious to see the picture. The treatment of the original story has been well handled and an interesting picture results. Warner Richmond plays the part of the boy. E. L. Fernandez, as Louis Lenoir, succeeds in getting the real Latin personality into the role; Pauline Garon is charming as the flapper, and Marion Swayne plays well as the minister's daughter and is quite brave in her scene in the river. *This is a good picture of its type and all who love stories of the great outdoors will like every scene of it.*

MOVING PICTURE WORLD:—*Among outdoor specials "The Man from Glengarry" should occupy an interesting place.* Ernest Shipman has exploited some of the thrilling phases of the logging industry in Canada in connection with a melodramatic story by Ralph Connor. A fight on the logs, mid-river, stands out as one of the effective moments. The novelty of this scene which ends in the rescue of the girl who nearly drowns in attempting to stop the fight will appeal to those who like to see fights staged in an original style.

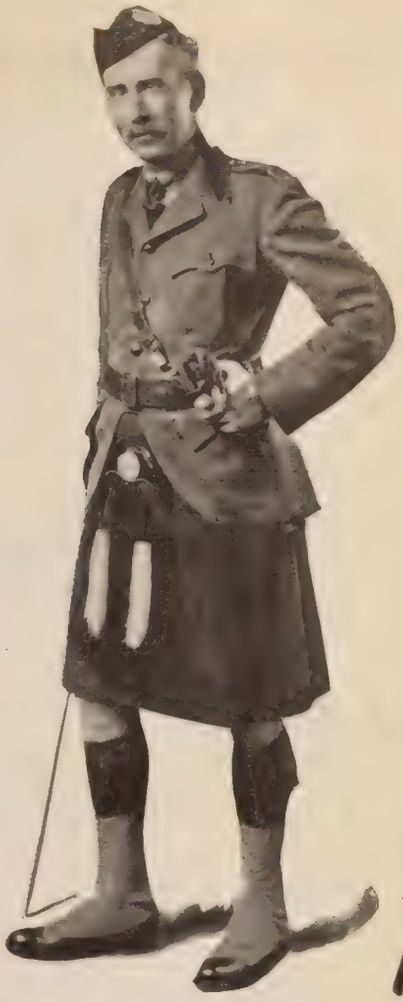
MOTION PICTURE NEWS:—A graphic account of life among the lumberjacks in the reaches of the upper Ottawa River. *The picture is certain to be accepted as something worth while.* It releases some first-rate incident—much of which is positively startling when it shows the lumberjacks piloting the logs down the river and hopping about from log to log with the agility of jack-rabbits. The picture travels at a good pace, is well constructed up to its final reel, exudes volumes of atmosphere and is staged amid awe-inspiring backgrounds.

Ernest Shipman presents

"The MAN from

with Warner Richmond ~ Pauline Garon ~ Harlan Knight ~
Marion Swayne ~ Anders Randolph ~ William Colvin

er from a great Ralph Connor



EXHIBITORS TRADE REVIEW:—"*The Man from Glengarry" holds good interest and should generally satisfy those who see it.* There is plenty of action throughout the story and the outdoor scenery used through the picture is well worth seeing.

SCREEN OPINIONS:—Class A. "The Man from Glengarry," one of Ralph Connor's best stories, lends itself well to the screen, and in the present picturization the spectacular and sensational features have been given special attention.

AMUSEMENTS, Minn.: — *This picture should go over big with lovers of fast-action outdoor pictures.* It moves fast, has sufficient fights and thrills, and some real unusual photographic effects.

VARIETY:—Smashing melodramatic action picture of the northern logging camps with magnificent scenic features.

GLENGARRY"

Its a HODKINSON PICTURE

***Produced by* OTTAWA FILM PRODUCTIONS Inc.**

A State Right "*Knockout*"

LUIS ANGEL FIRPO

(Dempsey's next opponent?)

Featured in

"A Champion in the Making"

SEE

From the time He was a Drug Clerk—to His arrival in New York to battle Bill Brennan.

This South American Giant in Action.

How He mauled His Sparring Partners.

The Strenuous Training He went through in order to beat Brennan.

Jimmy De-Forest (Dempsey's former trainer) put Him through this hard grind.

SEE

EXCLUSIVE OFFICIAL PICTURES TAKEN AT RINGSIDE.

BRENNAN BEING COUNTED OUT IN THE 12TH ROUND.

Joe Humphries announcing the winner.

NOTE: NO OTHER PICTURES OFFERED ON THE MARKET CONTAIN THE ABOVE SCENES.

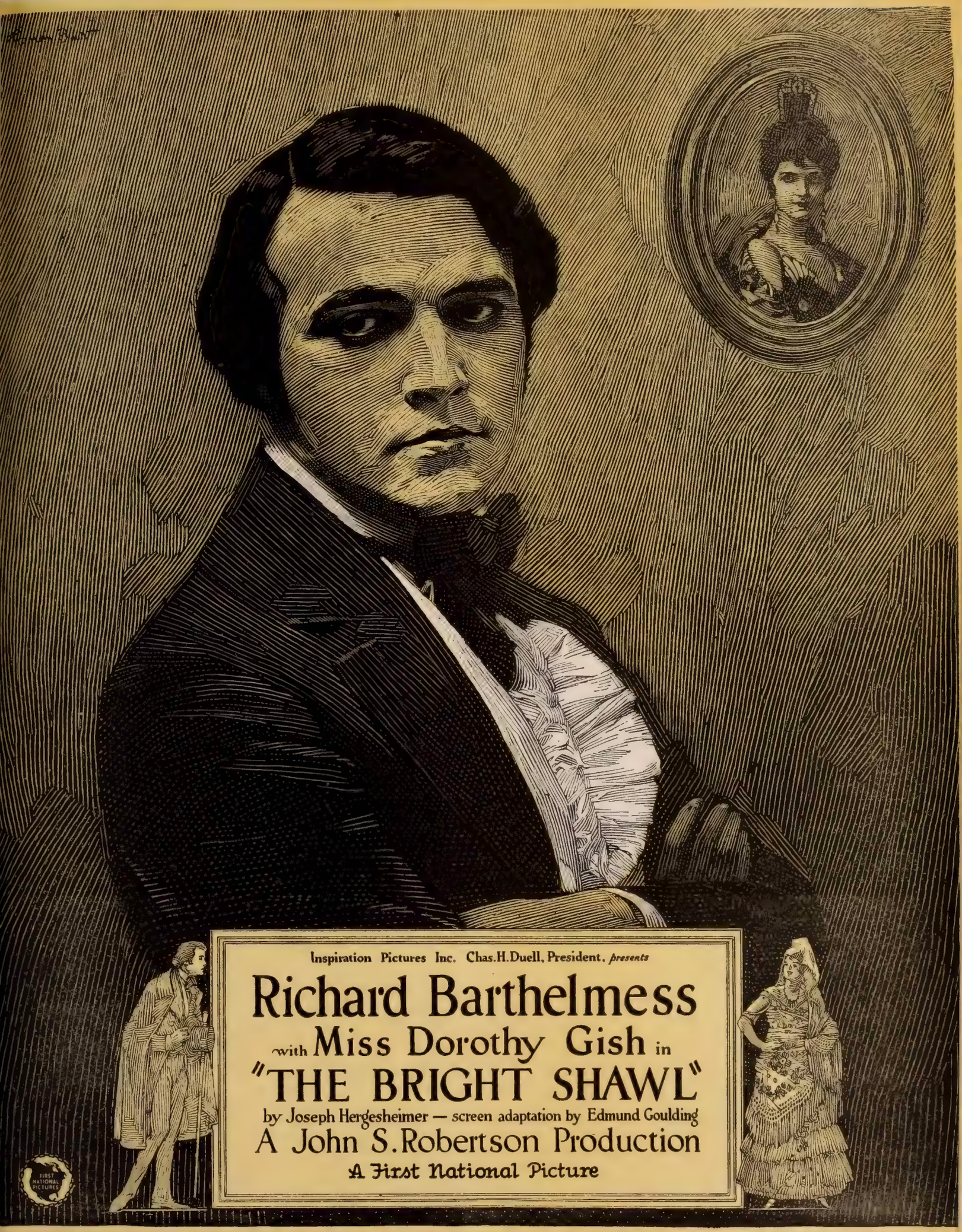
FIRPO OR ? DEMPSEY

Act Quick—Territories Going Fast!!

Produced and Directed by
LEON D. BRITTON, Inc.

Phone, Bryant 0499

Distributed by
CHARLES PENSER
729-7th Ave., New York


Inspiration Pictures Inc. Chas.H.Duell, President, presents
Richard Barthelmess
with Miss Dorothy Gish in
"THE BRIGHT SHAWL"
by Joseph Hergesheimer — screen adaptation by Edmund Goulding
A John S.Robertson Production
A First National Picture
FIRST NATIONAL PICTURES

This is a reproduction of a full-page advertisement in The Saturday Evening Post, appearing in the issue of April 21

We Believe This Will Prove "Dick's" Biggest Box Office Picture

An American Boy
and
A Spanish Dancer

in a colorful romance of Old Cuba when the Cavalier descendants of the Castilians were fighting for liberty — a drama of hearts, flowers, swords — and a great soul.

To get the correct atmosphere for the picture the entire company spent several months in Cuba to take the exterior scenes.

Of the many characters created by Richard Barthelmess we believe his pantomimic artistry is most appealing in this story of a young American's loves and adventures.

Miss Dorothy Gish has never surpassed in heart interest her part as the Spanish Dancer, a world-famous coquette, who gives her life for love of the American boy—and Cuban liberty.

We believe that the artistry of these players; the splendid character studies of all the members of the supporting cast; the fine quality of production achieved by Inspiration Pictures, Inc., and its president, Charles H. Duell; the unusual sympathy and understanding in direction by John S. Robertson; the excellent adaptation by Edmund Goulding of Joseph Hergesheimer's colorful story; the wonderful photographic work by George Folsey; the exceptional skill in art direction by Everett Shinn — all these elements have resulted in a picture which will be heralded not only for its artistic merit, but for its entertainment value and its BOX OFFICE PULLING POWER.

"You

"Kiss me! Kiss me!"

"We'll settle it now."

"You'll answer with the sword"

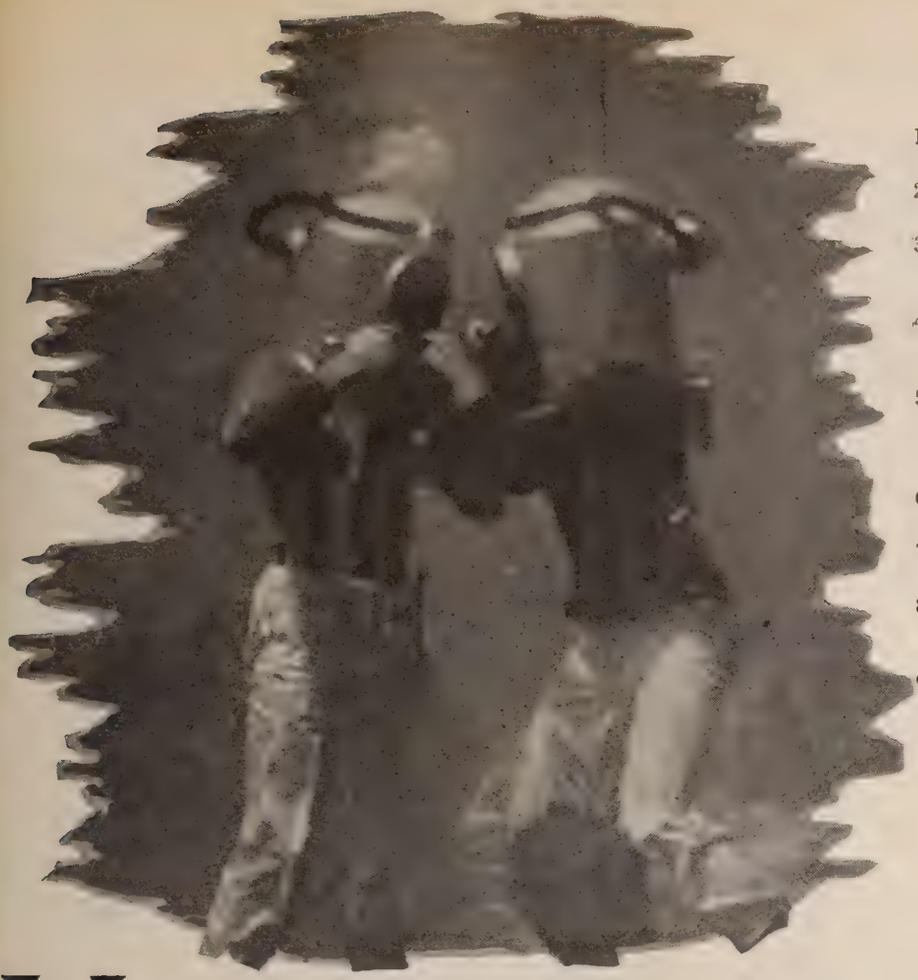
"He has killed me"

"You love my daughter?"

Distributed by
ASSOCIATED
FIRST NATIONAL
PICTURES, Inc.

"The BRIGHT SHAWL"

FIRST NATIONAL PICTURES



Exploitation

That's the Word For This One!

1. A naked diver's battle with a man-eating shark 100 feet under water.
2. A revengeful native tieing a knot in a diver's air-line under water to suffocate his enemy.
3. A diver at the bottom of the sea caught in the clutch of a giant clam and held fast and deserted to die, while his fellow diver goes back to the surface to claim the girl.
4. Divers exploring the jungles at the bottom of the ocean, and their discovery of a treasure chest laden with gold, gems and pearls.
5. The use of a new helmet like the gas masks the soldiers used in France. This headpiece generates its own air doing away with cumbersome diving suits and air-pipe lines. Never before photographed in a motion picture.
6. A greedy skipper's theft of the pearl treasures of a native chieftain.
7. The uprising of the natives and their attack on the pearl fishermen.
8. The weird native rites before going to the attack; the sound of the war drums; the war dance; the night attack on the village.
9. The pearl fisherman's schooner running down a native boat while the naked diver is at the bottom of the bay stealing pearls.

A. B. BARRINGER'S

Sensational Under-Sea Production

VENGEANCE OF THE DEEP

with

Ralph Lewis - Virginia Brown Faire - Van Mattimore - Maida Vale - Harmon McGregor

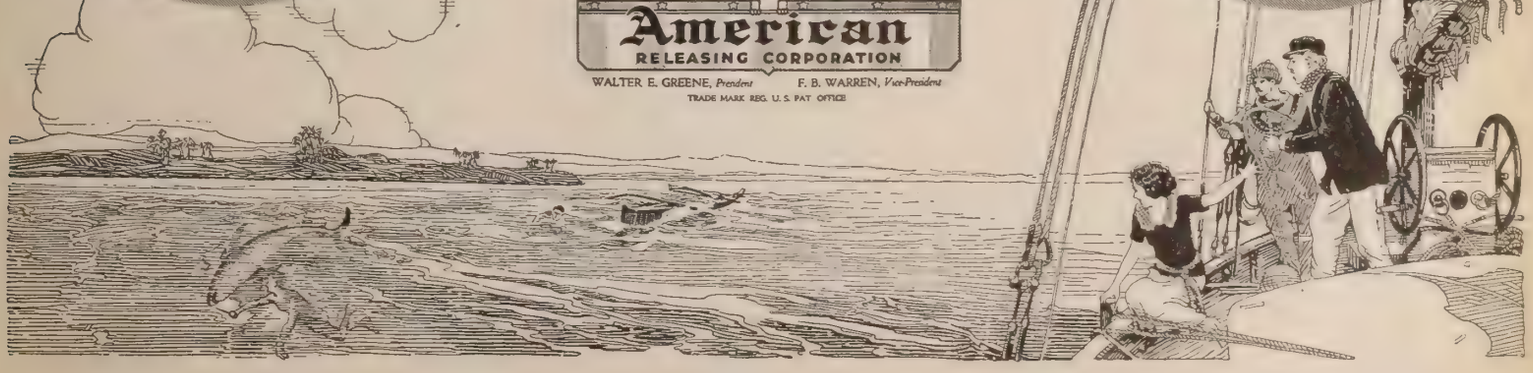
Directed by A.B. Barringer

More startling, more thrilling than any under-sea picture ever made. Taken at the bottom of the sea in Honolulu and not in some California studio tank. Just five reels long—the right length to get in a lot of "shows" when the crowds are piling in. With the greatest "line" of lithographs you ever looked at. Book it quick.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

TRADE MARK REG. U.S. PAT. OFFICE

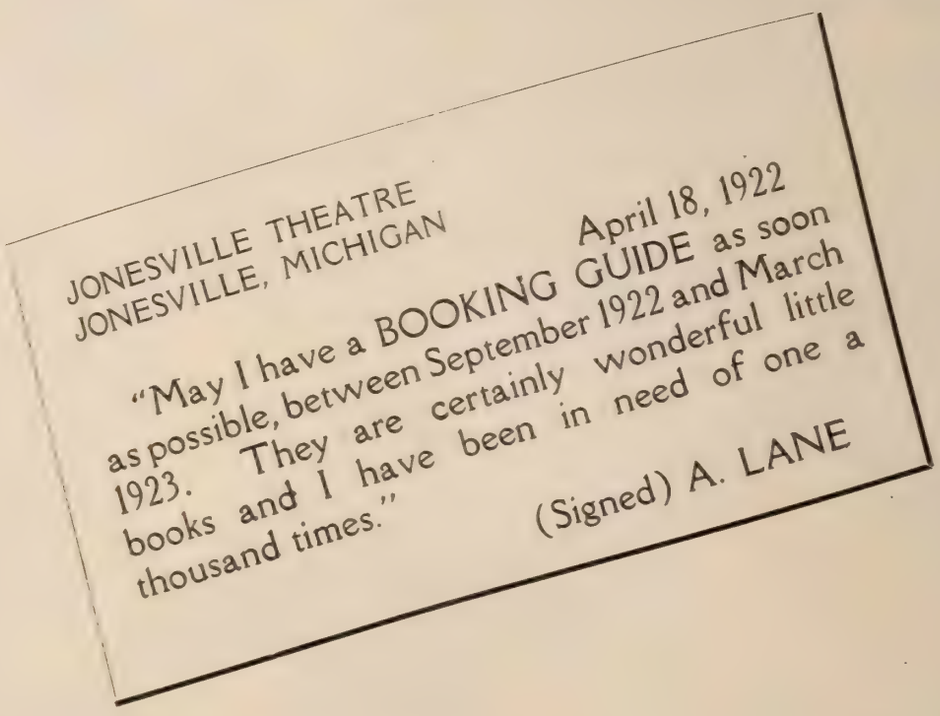


Yes Sir! Mr. Lane—

You Will Be Sent a Copy Very Soon

THE BOOKING GUIDE Is On The Press

We print your letter to advise the hundreds of other theatre owners who have written similar communications, that they too, can expect their copies within a short time.



JONESVILLE THEATRE
JONESVILLE, MICHIGAN

April 18, 1922

"May I have a BOOKING GUIDE as soon as possible, between September 1922 and March 1923. They are certainly wonderful little books and I have been in need of one a thousand times."

(Signed) A. LANE

The April Edition Will Be Better Than Ever

The Year's Most Stupendous Drama!

"You tell where you hid him," said Rance, the sheriff. "I saw him come in."

"No, no, he's not here," answered the girl, struggling to keep her eyes from lifting to the loft where her wounded lover lay.

Convinced, the sheriff was about to depart.

"Well, we'll get him and string him up before the night is over," he said.

She breathed a moment in relief. Then to her horror, something soft and wet dropped on the sheriff's outstretched hand. Then—another drop.

They stood silent a moment.

"Blood," he said, stepping back and pointing his gun toward the loft. "So he's up there."

"No, Jack. It's not him," she breathed, in blind, mechanical denial.

Rance flung the girl violently aside, made a grab for the ladder and lowered it into position. Then deaf to the girl's pleadings, shouted:

"Ramerrez, you bandit, you thief. Come down."

One of the many stirring situations in a big, thrilling heart drama that will grip every audience.

FIRST NATIONAL PICTURES

An Edwin Carewe production of David Belasco's Tremendous Stage Success

A First National Picture

"The GIRL of the GOLDEN WEST"

BIG FIRST PICTURES

Here's real news! First National is giving you just as big productions for the summer as at any other time of the year. It is not holding up the big ones for Fall. It doesn't have to. First National has plenty of big ones for all time.

"THE GIRL OF THE GOLDEN WEST"

Edwin Carewe's stupendous production of David Belasco's Great Masterpiece

An epic of the days when men struggled, laughed, cursed, gambled, killed, loved, and worked out their strange destinies—a big heart drama.

"CHILDREN OF DUST"

A Frank Borzage Production

A human interest drama that is a page of life—a picturization of Tristram Trupper's "Terwilliger" which was one of the big serials in the Metropolitan magazine. A tale of the old Gramercy Park section of old New York.

JACKIE COOGAN

In

"Toby Tyler"

The story of a small boy who runs away from home to join a circus, beguiled by the glitter of the greatest show on earth. This is probably Jackie's strongest picture. Taken from a famous novel; presented by Sol Lesser; produced under the personal supervision of Jack Coogan, Sr.

"A MAN OF ACTION"

A Thomas H. Ince Production

Starring

Douglas MacLean

One of the greatest mystery comedy dramas ever offered. It keeps everybody guesssing from start to finish. An unusual supporting cast including Marguerite De La Motte, and Raymond Hatton. By Bradley King; directed by James Horne.

"PENROD AND SAM"

A Booth Tarkington Story

The author of "Penrod"

One of his famous stories of American boy life which was one of the year's best sellers. You know what kind of a box office attraction "Penrod" was. This goes it one better. Directed by William Beaudine.

CONSTANCE TALMADGE

In

"Dulcy"

This is the next of Miss Talmadge's bigger pictures. If you played "East is West" you know what kind of work she is now doing. Her consistent advertising in the Saturday Evening Post makes her a bigger attraction than ever. An uproarious comedy by George Kaufman and Marx Connelly. Directed by Sidney Franklin; presented by Joseph M. Schenck; continuity by John Emerson and Anita Loos.

You Can Depend on First

NATIONAL for SUMMER

Right when the hot weather hits you, you need big pictures—pictures with unusual entertainment value to combat the summer amusements of the outdoor season. Here they are. Just look over the list for June, July and August.

"THE BRASS BOTTLE"

A Maurice Tourneur Production

A fascinating comedy-drama taken from the novel and play. This production which is personally directed by Maurice Tourneur, is interpreted by an all star cast.

"TRILBY"

A Richard Walton Tully Production

This wonderful photoplay is Mr. Tully's interpretation of George du Maurier's great classic, famous the world over. A tale of the London and Paris Latin quarters, where dwell all the artists of note. Directed by James Young.

RICHARD BARTHELMESS

In

"The Fighting Blade"

A thrilling period drama from the pen of Beulah Dix. Such a story as Barthelmess' countless followers will delight to see him in. A thrilling tale of the efforts to overthrow Cromwell and re-establish the Royalist line. One of "Our Dick's" very best. Presented by Inspiration Pictures, Inc., Charles H. Duell, president.

"THE WANTERS"

A John M. Stahl Production

A sparkling comedy-drama with New York society life as the background. You have seen what Mr. Stahl could do in "The Dangerous Age" and other pictures. We think this will be better. Presented by Louis B. Mayer. Written by Lelia Burton Wells. An all star cast including Marie Prevost and Robert Ellis.

"HER REPUTATION"

A Thomas H. Ince Production

Another drama with the Ince Punch. An all star cast including May McAvoy, Lloyd Hughes, Casson Ferguson and Winter Hall. Directed by John Griffith Wray under the personal supervision of Thomas H. Ince. Adapted from the novel "The Devil's Own" by Talbut Mundy and Bradley King.

KATHERINE MacDONALD

In

"The Scarlet Lily"

One of the American Beauty's best pictures. Miss MacDonald has given one of her most promising roles in this story of a girl who seeks to earn a livelihood for herself and a helpless dependent as an artist designer. Adapted by Lois Zellner from the story by Fred Sittenham. Directed by Victor Shertzinger.

FIRST NATIONAL PICTURES

National All the Year

"Pausing to Cast an Eye Over the Month's Best Films"

Mae Tinee, critical critic of the Chicago Tribune lists Thos. H. Ince's "Bell Boy 13" right next to the top of her list of the best pictures shown in Chicago during March. She says:

"'BELLBOY 13' with Douglas MacLean, was one of the funniest of the year's comedy-dramas. It had good acting, pep, clever subtitles, photography and direction. Everybody liked it."

AND BALABAN AND KATZ RAN IT IN ALL THEIR THEATRES

Thos. H. Ince's ~ Bell Boy 13

Directed by Wm. Seiter

Starring DOUGLAS MacLEAN
Star of "THE HOTTENTOT"

FIRST NATIONAL PICTURES

Distributed by
Associated First
National Pictures, Inc.

It's a-hit Every Where.

Motion Picture News

Overdoing the Special

A FAVORITE exhibitor complaint—extra length features—has increased a hundredfold these last few months.

Nor do these protests come entirely from the little fellows. The managing directors of the big houses are voicing their objections also—not so vociferously perhaps—but in sufficient volume to convince us that we are over-doing the "special."

* * *

We have spoken to several producers and distributors about this unsatisfactory state of affairs.

Invariably, we get the same explanation.

First, we are told—usually a bit impatiently—that good pictures can not be made if the production staff is tied down to arbitrary five reel footages.

This is undoubtedly true but because a picture is nine thousand feet it doesn't necessarily follow that it isn't four reels too long; and certainly there should be a reasonable amount of product of the footage the average exhibitor will tell you he prefers—5,000 to 5,500 feet.

* * *

But there are plenty of five reelers, you say. Are there?

Inspect pages 1776-77 of the April 7th issue of Motion Picture News where in "The Check-up," our chart of exhibitors' box office reports, 250 features—the releases of the last seven months—are listed.

Some interesting facts are disclosed.

Of the 250 pictures, 170 *are more than five reels in length. One hundred and four are more than six reels long and* 96 *are seven reels or more.*

* * *

Any exhibitor will tell you that a feature of more than six reels is too long to fit into a well balanced bill—a bill that contains a news weekly, comedy and something of a scenic, educational or industrial nature.

We do not think that anyone has a complaint against the "Robin Hood's," the "Knighthood's" or the "Covered Wagon's." If a production of their calibre runs ten or twelve reels, all well and good. It is just the *average* feature, demanding strong supporting numbers to get it by, that receives and deserves the kicks.

* * *

For these seven, eight and nine reelers, there is no real defense. There are, however, excuses.

The producer claims that the exhibitor refuses to believe a five reel picture anything better than a program release and in consequence declines to pay more than a program picture price for it.

The story the exhibitor tells is quite different. He contends that productions are deliberately padded as an excuse for labeling them "specials" for which exorbitant rentals are exacted.

* * *

But claims and counterclaims—probably both admitting of argument based on fact—are not going to remedy something that is obviously wrong. And they don't take into consideration the wishes and well being of those most vitally concerned—the theatre-going public.

The public most assuredly wants variety in its motion picture fare. It insists on having the "short stuff" and only the unusual feature will hold attention over an hour.

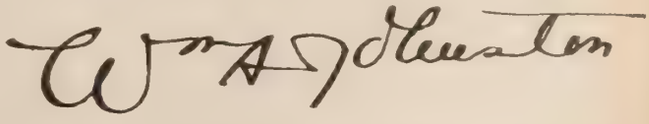
Ask any showman who knows his business if this isn't a fact.

* * *

Good pictures have, can and should be made in five reels.

Our job—meaning the industry as a whole—is giving the public what it wants.

That's just plain business sense.



PICTURES AND PEOPLE

SCIENTIFIC folk, literary folk, society folk—and some ordinary folk met at dinner at the Waldorf Tuesday evening to say Godspeed to Robert J. Flaherty, maker of "Nanook of the North," who left Thursday for Samoa to discover new Nanooks in the South Seas. "Nanook" was run off at the conclusion of the dinner to the delight of everyone present, many of whom had already seen the picture. We have a lot of faith in Mr. Flaherty's artistic and dramatic faculties and we look for another motion picture treasure when he brings back his film.

* * *

TAKE heed of this optimistic note: Business conditions have suddenly taken a very favorable turn for the motion picture interests in New England. The exhibitors and exchange men are registering joy due to the wage increase of 12½ to 15% in the textile industries. Our Boston spy informs us that this is only 2% lower than the highest wages paid during the war.

* * *

WHILE Sol Lesser and Michael Gore are in Gotham they will make a careful survey of the holdings of West Coast Theatres in Educational and First National franchises for the State of New York.

* * *

STRAIGHT from the Coast comes a busy wire telling us that Tom Mix is busy planning the formation of a polo team with A. Frank and other executives of the Ambassador Hotel. Tom has fifteen or more perfectly sound polo ponies which are ra'rin' to go. Other items announce the fact that Amy Leslie, for thirty-eight years dramatic critic of the Chicago Daily News, was one of the judges of the Cocoanut Grove dancing contest at the Ambassador the other night. The motion picture stars who attended found that they were part of a merry-go-round and circus which had been specially built for them.

* * *

IT will occasion some surprise among Jack Lloyd's friends to know that he has been married for three years. The young benedict, a member of the Mermaid Comedy Company at Hollywood, gave away the secret last week and introduced his wife, Irene Vernon, formerly a New York comedy actress, to film circles in Los Angeles. The couple met when they were both members of "The Flirting Princess" in New York four years ago. They eloped to Jersey City a few months afterward and found a parson eager and willing to tie the nuptial knot. Later Mr. Lloyd succumbed to the lure of motion pictures. The love nest is in Hollywood.

* * *

ADOLPH ZUKOR and S. R. Kent, who went to Europe several weeks ago to look over film conditions, have returned to New York.

* * *

VISITORS from the Coast include Jack White and E. H. Allen, producer-director and general manager respectively of Mermaid Comedies, who are in New York for the purpose of conferring with E. W. Hammons, the Educational chieftain, over production and distribution activities for the fiscal year. Messrs. White and Allen will remain in the metropolis long enough to take in a few of the shows and several of the ball games before returning to California.

* * *

STRAIGHT from Paris comes the report that E. Costil, general manager of the Cinema Departments of the Societe des Etablissements Gaumont, has embarked on the S. S. Paris and will arrive in New York by the 21st of this month. Mr. Costil, according to the cable, will remain here for some time in the interests of his company, which is considered the largest motion picture company of Europe.

* * *

AMONG the 100,000 visitors in our midst are George A. Blair of Eastman Kodak and George Kleine of Chicago.

* * *

MYSTERIOUS are the goings-on that keep the A. M. P. A. boys busy these days. 'Tis rumored about that their Naked Truth Dinner, which will be given a week from Saturday night in the ballroom of the Biltmore, is the last word in three-ring circuses. A ten spot takes the boys (shush—for men only) into the big show. Come prepared to have the laugh of the season—come prepared to hide your head under the table as you feel the import of the pointed shafts of satire and good-natured ridicule. Silver-haired Harry Reichenbach is charge d'affairs.

* * *

ADELE WHITELY FLETCHER, editor of Motion Picture Magazine and managing editor of the Brewster Publications, has been tendered a new contract by Eugene V. Brewster, the owner and publisher as a reward for her valuable services in making the magazine' circulation builders. Miss Fletcher's ability rests in her knack for gauging the pulse of the public and giving the fans what they want in Pictures and People.

* * *

FIRST National has discovered in Matt Taylor a right smart young man and adaptable to their way of doing things. Consequently he has signed on the dotted line to take a chair of publicity. Success and all that sort of thing. Matt has a way of getting his "copy" over. He believes in the pithy paragraph and the slashing of superlatives.

* * *

THE Palace theatre at Indianapolis has hit upon one of the best good will builders in its history. Each week a one reel film of activities at one of the public schools is shown. The theatre produces the reels through a local film company and school authorities are willingly co-operating to the extent that the fact that the film will be shown at the Palace is announced in every class room.

* * *

THEODORE C. Deitrich, accompanied by Mrs. Deitrich, will sail next Monday for Europe on the steamship "Bremen." They will visit Germany, Austria, Italy, Norway, Sweden, France and England, in all of which countries Mr. Deitrich will investigate existing conditions in the motion picture industry. Three months will slip by the calendar before they return to New York.

* * *

REX BEACH is back in New York putting his personal touches in the matter of titles and cuttings to the film version of his story, "The Ne'er-Do-Well," which is being made at the Paramount Long Island studio.

* * *

ONE of the busiest stars in pictures, Colleen Moore, is planning a vacation which will be spent in Europe. It is rumored about that she will make the trip as the bride of John McCormick (west coast representative of F. N., not the tenor) to whom her engagement was announced some time ago.

* * *

C. L. YEARSLEY, director of publicity and advertising for First National, is convalescing in a New York hospital from an operation performed upon him last week. The many friends of Bill hope for a speedy recovery.

WORD comes from the Coast that "The Covered Wagon," which opened the other night in Grauman's Egyptian theatre, Hollywood, went over with a bang. If it carries a sign like the one adorning the New York Criterion, it will have the folks uttering "Ohs and Ahs!"

* * *

HERE'S one for the book. Norma Talmadge has bought a half interest in Buster Keaton, the horse, not the doleful brother-in-law. The colt has been winning some purses at Tia Juana. If the steed is anything like his namesake he'll draw away from the field.

* * *

MR. H. H. HURN, Central Division Sales Manager for the W. W. Hodkinson Corporation returned from a flying trip to Exchanges in the Central West and left last week for Chicago in the interests of the Elmer Clifton special "Down to the Sea in Ships."

During Mr. Hurn's trip through the Central Division Territory he visited the Exchanges in Detroit, Omaha, Cleveland, Cincinnati, Chicago and Minneapolis.

According to a general summing up of personal conversations with exhibitors Mr. Hurn states that in his opinion business has greatly improved throughout the middle west and that in a few months conditions will be back to normal.

* * *

EXHIBITORS, wouldst be humorous with Swedish gentlemen? Take heed and profit by the sorrow of Lawrence E. Goldman, counsel for the M. P. T. O. Western Missouri. Last week on the morning of the Western Missouri convention in Kansas City, President Charles Sears requested Mr. Goldman to have a sign made, notifying exhibitors where to register. To a Swedish friend went Goldman.

"Olaf, a big sign, so big," instructed Goldman, giving approximate measurements with his hands. "A nice Swedish sign, Olaf, reading, 'Exhibitors Register Here,'"

The latter was received with a laugh and self assurance that Olaf understood correctly what was desired. But, not so. When the sign was delivered and placed in front of the convention room in the Hotel Baltimore, it read:

"Uppmsare Registrera Har."

Not an exhibitor registered for the convention—and Goldman paid for the sign out of his own funds.

* * *

MRS. and Mr. (that's just the way Jack wrote it) Jack Alicoate postcard from Paris that they are having the time of their lives forgetting the worries of the "fillum" business. Jack, as you probably know, is one of the "props" of the W. K. Film Daily and recently bounded into fame as the author of the stage play, "Extra." It didn't stay long on Broadway, but at least genial Jack can say to the skeptics "I put something over, and I'll do it again." Wedding bells rang out their glad tidings for him recently when he took Gertrude Bambrick for his bride.

* * *

FIRST NATIONAL did itself proud last Wednesday night when it tendered a farewell dinner to Horace Judge at the Astor Hotel. The exploitation chief of F. N. sailed Saturday for London where he will spread the gospel of his company up and down Piccadilly, the Strand, Rotten Row, Trafalgar Square, Fleet Street and other highways and by-ways of the British capital. Horace was noticed registering deep feeling over the many eulogies paid in his honor. He gave mute testimony of his deep appreciation. His voice was choked with emotion but his eyes were eloquent.

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TWO animal pictures and a drama were selected by the National Board of Review as worthy of the asterisk—namely, Metro's "Trailing African Wild Animals," Universal's "Hunting Big Game in Africa," and First National's "The Bright Shawl."

* * *

ALLOW us to give the retort courteous to First National and Inspiration for their exceptionally fine production, "The Bright Shawl," which might be an enlarged miniature so suggestive is it of a quaint old romance of yesterday. Adapted from Joseph Hergesheimer's vivid story of the same name which records the adventures of a patriotic Cuban family and their courageous American friend who enlisted his services for the cause, it comes to the screen like a breath of fresh air in Indian summer. The silversheet has never revealed a more beautiful production, nor one directed with such appreciation for its romantic glamour. It fairly exudes a fragrant charm which saturates the picture so that it glows like a May flower kissed by the sun and the dew.

The honors for making this such a memorable achievement rest with John Robertson, who can be trusted to create a moving story,—who has a firm grasp upon the technique of the photoplay,—who, when given a script, knows just what to accomplish in making it compelling to the eye and intriguing to mind.

The spectator sits back transported over the marvelous background and atmosphere. The spark of romance, the tingle of adventure embrace him so that Time and Worry are forgotten. He is thrust into the picturesque city of Havana for an hour. Years have slipped off his shoulders and he is revelling in this rich glorification of romance of the fifties. There is Richard Barthelmess faultlessly attired in the costume of the period and piloted through episodes of love and danger—who faces a tyrant and a temptress as a gentleman should. He charms you with his careless abandon when the net of intrigue is woven around him and wins your admiration for his courtesy with the ladies. And Dorothy Gish is a dashing, vivacious, capricious little hoyden who dances her way into his affection.

The scenes are richly colorful and thoroughly saturated with a glowing atmosphere. Everett Shinn, the art director, is responsible for these backgrounds, having reproduced them down to the most minute detail. Such a story, written by an expert story-teller, has been given to men thoroughly grounded in their art. The result is the production perfect.

* * *

ROBERT G. VIGNOLA will arrive in New York from his five months' world tour on April 27th, according to cable advices received this week by his personal representative.

Accompanied by his father, his sister, and Phil Carle, his assistant, all three of whom sailed from New York several weeks ago to meet him in Naples, Mr. Vignola will sail on the Aquitania from Southampton on April 21st which will bring him to New York on the 27th.

The director of "When Knighthood Was In Flower" has reduced his weight by fifteen pounds, according to the cable, and is full of pep and energy and ready to plung back into his work. Until his apartment is set in order he will make his temporary home at the New York Athletic Club of which he is a member.

Report Tabulates Fires in Film Shipments

Interesting Details Given Regarding Causes for Destruction in Transit

THE BUREAU OF EXPLOSIVES of the railroads of the United States has issued an interesting report regarding film fires while in transit in railroads and some of the causes which brought about the fires. The report covers a period from March, 1909, to June, 1921.

According to "Fire Prevention" of March, 1923, "The greatest single property damage reached $41,000 in a fire at Wilmer, Texas, and the most severe loss of life was in the Chicago car disaster of November 24, 1914." Here is the way these 29 fires occurred:

Damaged fiber board box. Possibly took fire from spark.

Fiber board box fell from an express truck under car wheel and was set on fire by friction or sparks.

Small fire in car reached films and this caused great damage.

Films in fiber board box took fire. Cause unknown. Box was not destroyed.

One leatheroid box and one wooden box loaded, near stove and radiators.

No interior containers used, merely packed in fiber board box. Sparks from dropping box ignited films.

Old fiber cases used, and were stored four feet from heated stove.

Four reels in paper wrapped package was placed on floor of combination baggage car and smoking coach by passenger. Evidently ignited by lighted match, cigar or cigarette.

Films inside metal box took fire, possibly from spark, cigar or cigarette.

Two wooden boxes loaded too near steam heated coils.

Fire either spontaneous origin or due to spark from match, cigar or cigarette.

In tin cans packed in trunks with other articles as show outfits, excess bagage took fire and exploded from fire originating in sodium peroxide in same shipment.

Fire of unknown origin spread to six boxes of films which had not been placed to permit ready removal in case of fire.

Films in metal box on express truck near heated stove caused fire.

Metal box of films falls from a rack in express car to door sill, about four inches, and took fire.

Forty metal boxes of film on auto truck took fire.

Ten wooden boxes of films involved in fire of unknown origin.

Box of films on express wagon noted smoking, and when opened films found destroyed.

Metal box of films noted smoking with hissing noise shortly after loading on wagon. Soft fiber lining of case became worn and probably allowed friction between metal spools and box.

A sealed baggage car of parcel post matter, including box of motion picture films destroyed by fire. Supposed spontaneous combustion. Steam in one end of car.

Box of films for export, fell from platform to wooden floor, distance of six inches when yellow smoke issued from box, films taking fire.

Fire of unknown origin involved parcel post shipment of motion picture films. The films were in end of car.

Defective packing (blamed by reports on fire). Two boxes of film not packed according to regulation, took fire, while being loaded. Probably due to worn defective fiber lining; leaving exposed metal, resulting in friction spark.

One metal box developed fire after being thrown into a wagon, either due to friction or instability of the films. Use of brass or aluminum spools and fittings would minimize fires if used in place of present steel fittings.

Parcel post shipment of film in mail storage car, loaded next to steam pipe caused fire. No evidence of outside box.

Inside of mail storage and 100 sacks of mail damaged by fire attributed to motion picture films in boxes.

Two boxes of motion picture films forwarded in mail storage car, contrary to post-office department rules. Fire badly damaging car and contents attributed to films.

Metallined box of film noticed smoking when placed on wagon. Fire destroyed shipment. A match may have been dropped in box during packing.

The majority of these cases, it is noted by fire protection, occurred in flagrant violation of good shipping sense, disregard of I. C. C. and post office department rules, and in careless handling of shipments.

Late Wire Briefs from the West Coast

SAM RORK has purchased the Cynthia Stockley story, "Ponjola" and has engaged Anna Q. Nilsson for the leading role. Charles Logue is now preparing the continuity. Production will start in three weeks.

Universal has contracted through Arthur H. Sawyer for the appearance of Barbara La Marr in one super-special with an all-star cast.

Richard Walton Tully has transferred his long term contract with Virginia Brown Faire to Associated First National.

Royal Palm Orchestra to Vie with Soup Strains at Naked Truth Dinner

EVERYTHING was all set for the A.M.P.A. to obtain the services of a well-known Broadway impresario and his company to furnish the music for the A.M.P.A's Naked Truth dinner at the Biltmore Hotel, April 28. The details were all arranged for the noted one to appear when the plans hit the long incline.

The details were vague and uncertain. The impresario had an invitation to play at the White House; he was considering a million dollar offer to conduct the music at a new motion picture palace now under construction and he was about to be tendered a dinner in his honor. Under such a nerve strain even so important an event as a Naked Truth dinner had to be sidetracked.

Into the breech jumped Herb Crooker, the A.M.P.A.'s genial fixer. As a result of his intervention, coupled with a lucky break of open dates, the advertising men have secured the services of the Royal Palm Orchestra, under the direction of James Parke, for their dinner. The boys of this orchestra are collegians who have obtained an enviable reputation in playing for dances and social functions around the city and are ranked among the highest musicians in semi-professional circles. Tom Wiley, financial fixer for the A.M.P.A. is sponsor for the statement that they are the highest.

The final meeting of the dinner committee will be held next Tuesday evening. It will be purely perfunctory, as all the plans have gone into execution a long time ago. Nine acts are at present being rehearsed in every available space, ranging from a fire escape to a hotel ballroom. Seven of the acts will be presented by A.M.P.A. members, while two are to be given by professional talent.

According to present indications every one of importance in the industry will attend, including Will Hays, the executive heads of all big producing and distributing companies, well-known exhibitors in the vicinity of New York, and representatives of all the trade papers.

Expert Praises Work of Arbitration Board

"It is both interesting and encouraging to learn that one of the newest of America's industries and at the same time one of the most important of our industries is settling its business difficulties by means of arbitration boards, rather than by recourse to the courts," said Dr. Samuel McCune Lindsay, acting president of the Arbitration Society of America, speaking at the dinner of the Theatre Owners' Chamber of Commerce.

"I have had the opportunity of observing the actual workings of the New York Arbitration Board, operating under the arbitration clause of the new mutual contract between distributors and exhibitors," Dr. Lindsay continued, "and it seemed to me to be conducted in excellent fashion. I listened to perhaps twenty cases. The testimony was brought out clearly, the arbiters (three distributors and three exhibitors) discussed it fairly, and the verdicts they rendered seemed to me to be real justice. And they must have been, for all the litigants were satisfied."

Dr. Lindsay said he had been escorted to the New York Arbitration Board by Will H. Hays, who was largely instrumental in working out the details of the new mutual contract, which contains, as one of its most important features, the arbitration clause.

N. Y. Printers Ask Aid to Repeal Censor Law

The Allied Printing Trades Council through its president, Peter J. Brady, has issued an appeal to motion picture theatre owners of New York State to bring pressure to bear upon political leaders and the assemblymen in their districts for the repeal of the censorship law for the abolishment of the Motion Picture Censorship Commission. The law has already passed the state Senate and is now awaiting action in the Assembly.

Elaborate Plans for the Monroe Centennial

Film Industry to Take Prominent Part; Screen Stars Touring Country for Exposition

PLANS for the holding of the Motion Picture Exposition and Monroe Centennial Celebration in Los Angeles from July 2nd to August 4th are rapidly taking definite form. From present indications it will prove the greatest celebration of its kind ever held, rivalling New York's celebration of the Hudson-Fulton Centennial in 1909. Located as it will be at the production center of the film industry in the United States, motion-picture interests are preparing to take a prominent part in the exposition's activities.

Ruth Roland

The Misses Ruth Roland and Madge Bellamy, the industry's representatives of the Centennial, have been busy during the past week carrying the message of the coming event to governmental executives in different parts of the country. Miss Roland, accompanied by Garrett Graham of the exposition's publicity department, first went to New Orleans from Los Angeles via the Southern Pacific Railroad and made stops at all the big centers en route to extend invitations to the Los Angeles jubilee this summer. From New Orleans Miss Roland came by water route aboard the Southern Pacific's steamship Momus to New York, where she personally presented Mayor Hylan with an invitation from Mayor Cryer, of Los Angeles.

Miss Bellamy, meanwhile, has been pursuing a busy itinerary in the East. The highlight of her week's activities has been an interview with President Harding and Mrs. Harding at the White House in Washington during the course of which she extended an invitation to the Centennial and received the chief executive's acceptance. At the same time the President posed for a motion picture, taken by Miss Bellamy with a gold inlaid camera which she is carrying with her on her tour in behalf of the exposition.

Last week Miss Bellamy attended a series of functions in New York City, the most important of which was a luncheon on Friday, April 13th, at the Hotel Astor, where she met representatives of the daily and trade press. In a leat little speech she informed the gathering of the coming celebration in Los Angeles and expressed her pleasure at meeting the members of the Metropolitan press. During her stay in New York, Miss Bellamy appeared at the International Travel Show and the annual dinner of the Theatre Owners' Chamber of Commerce. Leaving New York, Saturday, April 14, she went to Philadelphia, attending the fifth memorial service for the late Stanley V. Mastbaum. She then proceeded to Washington, thence to Baltimore, Harrisburg and Pittsburgh.

Meet Mrs. Raymond McKee and Ray himself. Mrs. McKee was Miss Marguerite Courtot until April 4th. Photo taken outside of the Little Church Around the Corner just after the ceremony. Both players were co-starred in Hodkinson's "Down to the Sea in Ships."

The exposition proper will occupy about twenty acres in the Exposition Park at Los Angeles. The great show to be given will be held in the Coliseum, which has just been completed there, and which has the largest auditorium in the world, seating 80,000 people. This monster stadium will be dedicated by the American Historical Revue and Motion Picture Exposition and the local budget calls for an expenditure of $300,000.

The events covering this dedication will require thirty days to stage all the various episodes in connection with the historical items with which the company has been identified in the past, such as the Discovery of America, the First English Settlement, the First Continental Congress, the Founding of the Army and Navy, the Birth of the American Flag, and the Declaration of Independence.

Arrangements are being made for daily peformances during the period of this month, and the Revue will be presented in tableaux, melodramatic, and pageant forms on the biggest stage ever built.

There will also be a water course, replete with water falls, electric fountains, and deep pools for fancy diving exhibitions. There will be hundreds of features representing appropriate novelties, and all the remarkable achievements which the mechanical genius and the moving picture experts will devise.

The celebrities of the film industry are to take part, and for this purpose a special day will be set aside in behalf of the Actors' Fund of America in which all the professional people of the West are interested, which will be especially under the direction and authority of Daniel Frohman, the President of the Fund, who has been promised the co-operation of all the moving picture organizations in California and the personal co-operation of the chiefs of the profession.

The event has already received the personal and official endorsement of the Government of California, the Mayor of Los Angeles, the City Council of Los Angeles, its Board of Supervisors and Chamber of Commerce, and the other business organizations of the Western city.

It has also been decided to award prizes to the participants in the Revue and Exposition, for their display of floats and items of parade. The opening parade is expected to be at least five miles long.

New York Bill Provides For Admitting Children

BILLS amending the penal law of the state to the extent that unaccompanied children under sixteen years of age, in New York City, may be admitted to the motion picture theatres of that city, under certain conditions, have now been introduced in both houses of the New York State Legislature, the companion bill having been introduced in the Assembly last Monday night by Assemblyman Steinberg, of New York City. It is generally conceded that the bill stands a fair chance of passage.

Amended Lien Bill Due For Early Passage

The bill which was introduced in the New York State Legislature some time ago, seeking to amend the lien law in relation to liens on motion picture films, will probably be passed this week, at least so far as the Senate is concerned.

The bill provides that persons and corporations operating motion picture laboratories shall have a lien on positive or negative prints in their possession, including the distribution and exhibition rights therein, and shall retain such film until the payment of any sum due from the owner is made.

The possession of motion picture films by any person delivering the same to a laboratory is to be presumptive evidence of the consent of the owner to the work which may have been done. No lien granted shall be waived or impaired by the taking of any note for money so due for the work and labor performed.

Pioneer Demonstrator of Kinetoscope Dead

The death has occurred at Ottawa, Ontario, of Andrew Holland, a pioneer resident of the Canadian capital and for years an official of the House of Commons staff. One of the prized possessions of the late Mr. Holland was a personal letter from Thomas A. Edison complimenting him on the success of the first demonstration of the Kinetoscope in New York City almost 30 years ago, the projection machine devised by Mr. Edison having been used by the Holland Bros. during the early days of moving pictures.

The deceased had also demonstrated Edison's projector in Canada and Australia. Mr. Holland introduced the use of the typewriter in several Canadian cities.

North Carolina Exhibitors Meet in June

THE annual convention of the M. P. T. O. of North Carolina will be held at the Oceanic Hotel, Wrightsville Beach, on June 28th, 29th and 30th, it was announced this week by Secretary Henry B. Varner. Hon. Will H. Hays will be invited to attend the convention and address the exhibitors of the state, and invitations will also be extended to the organizations of South Carolina and Virginia to send representatives.

Drastic Illinois Measure Proposed

Would Make Anything Illegal on Sunday But Sacred Concerts and Religion

ONE of the most drastic Blue Sunday measures ever submitted to a legislative body, was introduced unexpectedly in the Illinois State Senate, at Springfield, on April 12th, by Senator MacMurray, Chicago, and referred to Senate Committee on licenses and miscellany.

The terms of the bill are sweping and stringent and except for "sacred concerts and services of a moral or religious nature conducted in good faith by a religious organization" the bill would prohibit any form of paid Sunday entertainment.

All theatres, including moving picture houses, would be closed. Baseball, where admission is charged, would be forbidden. Pool and billiard halls and bowling alleys would be closed. Golf would be permitted, except on paid courses, but it would be an offense to hire a row boat in a public park, and picnics, where tickets are sold " or a free will offering accepted," would be prohibited.

This measure is said to have the backing of the Lord's Day Alliance and according to the Rev. Harry L. Bowlby, executive head of this organization, Illinois is one of ten states in which the Lord's Day Alliance is planning to clamp the lid on Sunday amusements this year. The other states are Tennessee, Arkansas, Alabama, Indiana, Wisconsin, New York, New Jersey, California and Oregon.

Reports from Springfield, the state capital, indicate that a bitter fight is in prospect over the measure, which is said to have been introduced only after careful preparation by the reform organizations, and on the other hand, already has aroused a storm of protest and indignation from people of all classes throughout Illinois.

The Illinois Motion Picture Theatre Owners already are making plans to take an active part in the fight on this unreasonable legislation and will co-operate with other bodies and individuals throughout the state.

F. Scott McBride, superintendent of the Illinois Anti-Saloon League, made the following statement in reference to the proposed situation: "Our organization wants it strictly understood that this proposed legislation is not part of our program and we have nothing to do with it."

Miss Jessie Binford, superintendent of the Juvenile Protective Association, said she did not "believe in such a law—it's too drastic."

"You cannot legislate righteousness into people's hearts," was the comment of Rev. R. Keene Ryan, pastor of the Garfield Park Presbyterian Church. "I am opposed to any Puritanical blue laws. Let the people rule!"

Chief of Detectives Hughes, of Chicago, points out that "taking liberties from people makes them dissatisfied and, therefore, lawless."

The great daily papers of Chicago have united in scathing editorial comment adverse to the proposed legislation and a wave of anti-restrictive law sentiment appears to be sweeping the state, but to combat the well organized efforts of the reform element, organization is necessary and leaders in motion picture circles and others are taking prompt measures to effect co-operative effort and unite against the measure.

Ohio Launches Lord's Day Alliance Fight

THE proposed open fight against the Lord's Day Alliance has already been inaugurated by the Motion Picture Theatre Owners of Ohio. Four open warfare letters have already been sent each member of the House, Senate and Governor Vic Donahey.

The letters in each instance stated specific facts pertaining to the measures mentioned and in each case the methods of this organized faction of religious fanatics were exposed and attention was called to the fact that exhibitors were cooperating with all church bodies but were fighting a clique who presumed, without authority, to speak and act for all church members and were thus acting as political dictators with very little visible following as to actual numbers.

Non-Theatrical Chamber of Commerce Launched

The Motion Picture Chamber of Commerce of America (non-theatrical) was formally launched on Monday evening, April 9, at the club-rooms, in New York City, when a dinner-conference adopted a constitution proposed by a committee of five, consisting of William R. Kelley, Arthur James, Edward P. Earl, George Zehrung, and F. S. Wythe.

Sidney Morse, director of the bureau of social and educational service of the Masonic Grand Lodge, presided, and defined the new organization as "an organization of all non-theatrical interests in the motion picture industry, whether producers, distributors, or users of non-theatrical films, and whether for educational, scientific, industrial, commercial, or entertainment purposes; also makers of projectors, films or accessories."

One of the first tasks of the newly organized chamber will be to institute a nation-wide campaign for the repeal of restrictive and burdensome legislation, such as that which the Steingut Bill aims to eliminate in New York.

Forty-five organizations took part in the organization meeting.

New Companies Incorporate for N. Y. Business

During the past week, the following motion picture companies were incorporated in New York State, the amount of capitalization as well as the directors chosen for the first year being given: Standard Attractions, Inc., $1,000, Hyman Emerson, Abraham J. Eder, B. H. Berman, New York City; Cosmopolitan Playhouse, Inc., $10,000, L. I. Fink, M. L. Elkin, Etta London, New York; Border Amusement Company, Buffalo, $150,000. Charles Long, Tonawanda; R. J. Krotz, and J. T. Gilbert, Buffalo; Simrud Amusement Corporation, $5,000, Louis Kahn, D. S. Simons, Max Rudnick, New York; Louis F. Werba Corporation, $45,000, Louis F. Werba, Edward S. Golding, Harry Bryant, New York; Blyler Enterprises, Inc., $5,000, James and Jane Blyler, Belle Greene, New York; Arthur West Theatrical Enterprises, $60,000, William G. Lovatt, Sylvia Schwartzman, Arthur West, New York; John E. Coutts Tabloid Circuit, $10,000, J. E. Coutts, J. Girsdansky, New York.

Hot Fight Is Due on Six Per Cent Tax Bill

WITH the understanding that leaders of both parties are rather in sympathy with a bill introduced by Charles R. Miller, providing for a six per cent tax on gross receipts of all forms of amusements, those following motion picture legislation in New York state pricked up their ears the past week and will fight tooth and nail the bill which would exact hundreds of thousands of dollars from the theatres of the state if it became a law. The bill is said to assure receipts of at least five million dollars to the state each year. That nothing in the line of amusement is to escape is evident in one section of the bill, which states:

"and every other exhibition and contest and sports held in the state, shall be taxed."

There is a provision, however, to the end that amusements and sports for the benefit of educational and religious organizations are exempt.

Nothing occurred during the past week in connection with the censorship situation. The bill is still in the Assembly ways and means committee, and apparently no effort is being made to have it reported out.

Cohen Office Replies to Steffes' Statement

Statements attributed to W. A. Steffes, whose candidacy for the presidency of the M. P. T. O. A. at the Chicago convention is being boomed by Northwestern exhibitors, have brought forth a statement from the Sydney Cohen office in reply.

Steffes, at the Minneapolis convention last week, made an attack on what was termed Cohen's unauthorized severing of relations with Will H. Hays and also criticized the manner in which the national organization was run.

The statement from the Cohen office reads in part:

"We are in thorough accord with Mr. Steffes in working for the interests of exhibitors. Mr. Steffes himself voted with the other members of the Board of Directors of the Motion Picture Theatre Owners of America to reject the Hays contract and asked us to register him accordingly. If that is the break with Mr. Hays that Mr. Steffes has referred to then he was a party to the break. As to Mr. Steffes' criticism of the current issue of Exhibitors' Bulletin as an example of camouflaged mudslinging we have only this to say. The Bulletin is an honest discussion of exhibitor problems in the light of present-day events in New York City and other large centers based on information received from state and regional gatherings and from exhibitors in all parts of the United States.

"No accusation whatever has ever been made against the Minnesota unit of our national organization which we regard as one of the live active elements of exhibitor organization. The attitude assumed by Mr. Steffes in regard to the Hays contract may or may not reflect the opinion of his fellow exhibitors in Minnesota and after all matters of that kind must stand or fall on the question of fact. There never was a time when Mr. Steffes or any other official of the national organization or a state organization or any exhibitor in the United States was not entirely welcome at national headquarters, particularly so when constructive thought helpful to the independent theatre owners of the country might result from same."

First National Officers Named for Year at Atlantic City

ELECTION of officers constituted the chief business of the second day's session of the annual meeting of Associated First National Pictures, Inc., at the Ritz Carlton, Atlantic City Wednesday.

Sol Lesser of Los Angeles was elected first vice-president, succeeding J. B. Clark of Pittsburgh, who was added to the board of voting trustees, vice Fred Dahnken of San Francisco. All other officers and trustees were re-elected. The list follows:

President, Robert Lieber; secretary-treasurer, H. O. Schwalbe; first vice-president, Sol Lesser; second vice-president, John H. Kunsky of Detroit; third vice-president, Jacob Fabian of Paterson, N. J.; voting trustees, J. G. Von Herberg, Seattle; M. L. Finkelstein, Minneapolis; Robert Lieber, Indianapolis; J. B. Clark, Pittsburgh, and Nathan Gordon, Boston. The vacancy in the board of voting trustees was created by the purchase by Sol Lesser and his associates of the Turner and Dahnken interests in Northern California.

Addresses at the morning session were made by Joseph M. Schenck and Dr. A. H. Giannini of the Bank of Italy, N. Y. Will H. Hays spoke at the banquet in the evening.

Chinese Protest Picture Exaggerations

The Chinese Students' Club, of Ohio State University, Columbus, O., has made a protest to the Ohio department of film censorship of Ohio against alleged exaggerations of native Chinese life, to be found in many modern motion picture productions.

In the protest, which came in the form of a formal communication with the censorship offices, the club stated that these exaggerations prejudice the American mind unfavorably toward Chinese people and civilization.

Kansas Convention Subscribes Funds

Exhibitors Raise $5,000 in Opening Session for Support of Organization

THE Motion Picture Theatre Owners of Kansas literally assumed a new lease on life at the semi-annual convention in Wichita, Kansas, Monday and Tuesday. A fund of $5,000 to support the organization was raised in such a short period of time that it surprised even those in charge. An additional fund of $700 also was subscribed to fight the music tax.

The consolidation of the M. P. T. O. of Kansas and Western Missouri was left to a committee appointed to confer with the Missouri committee at the national convention at Chicago. The Kansas committee consists of: R. R. Biechele, Kansas City, Kansas; M. D. Shanberg, Hutchinson, Kansas; E. E. Frazier, Pittsburg, Kansas; A. F. Baker, Kansas City, Kansas; and Stanley Chambers, Kansas City, Kansas.

Only one resolution introduced failed to pass, that being a resolution endorsing the exhibitors' distributing corporation. It was tabled as it was felt exhibitors were not sufficiently familiar with the proposition and it was desired to await future developments.

R. G. Liggett unanimously was re-elected to his second term as president. Other officers elected: First Vice-President R. R. Biechele, Kansas City; Second Vice-President Harry McClure, Emporia; Third Vice-President I. E. Runyon, Hutchinson; Fourth Vice-President A. Davidson, Neodesha; Secretary C. N. Smith, Kansas City; Treasurer Fred Mein, Kansas City.

The board of directors was changed to seven men instead of five, the following being elected: M. B. Shanberg, Hutchinson; Stanley Chambers, Wichita; A. F. Baker, Kansas City; Harry McClure, Emporia; R. R. Biechele, Kansas City; J. B. Tackett, Coffeeyville, and G. L. Hooper, Topeka.

A talk which will serve as a precedent, and which was cheered to the roof of the Broadview Hotel was made by Captain C. L. MacLean, superintendent of the Kansas State Industrial School for Boys and state commander of the American Legion.

"There is not a boy in my school, or one in one thousand that is there as a result of motion picture shows," Captain MacLean said. "Juvenile delinquency never comes as a result of attending motion picture shows. As superintendent of an institution which handles 'bad boys' I never have found a case where a boy's delinquency could be traced directly or indirectly to attending picture shows. I regard the films which are used as part of the educational program in my school just as I have as many instructors."

A tie-up with the Kansas State Parent-Teacher Association also is of significant importance. In a talk before the convention, Mrs. Z. Wetmore, national committeewoman of the parent-teacher association and state chairwoman of the state organization, urged that inserts in exhibitors' advertising stating that the production had been endorsed by the parent-teacher association be used.

The Kansas body in the future will be a closed organization serving only exhibitors who are paid-up members. Well-equipped headquarters will be established in Kansas City and the organization operated upon a strictly business plan.

A. A. Kiplan and H. H. Kipald of the Minnesota exhibitors' organizations attended the convention, but were not speakers.

The banquet Monday night was attended by 150 and was the most elaborate setting ever staged, it being sponsored by the exchange men of Kansas City.

These delegates to the National convention were named: E. E. Frazier, Pittsburg; R. R. Biechele, Kansas City; S. A. Davidson, Neodesha; Stanley Chambers, Wichita; G. A. Kubaugh, Abilene; L. A. Wagner, Eureka; C. M. Patee, Lawrence; M. B. Shanberg, Hutchinson. Alternates: H. L. Gees, Mulberry; William Meyn, Kansas City; Fred Mein, Kansas City; Lee Gunnison, Atchison; G. L. Hooper, Topeka; Willard Frazier, Paola; H. P. Warham, Manhattan; I. E. Runyon, Hutchison.

Illinois M. P. T. O. Hold Annual Convention and Name Board of Directors

MEMBERS of the Illinois Motion Picture Theatre Owners met at the Sherman Hotel, Chicago, April 18th and 19th for the annual convention of the association. President Rubens, who refused to consider a re-election, was in the chair and important amendment to by-laws and election of directors occupied the first day's session.

An amendment proposed by W. D. Burford was adopted which provided for the election of twenty-seven directors, sixteen to be from territory outside Cook County and eleven from Cook County, the board to meet within forty-eight hours and elect the president and other officers of the state organization. A second amendment was adopted giving members one vote for each theatre when more than one is owned by members and dues for theatre paid up.

The debate was heated but feeling prevailed that voting power would be an inducement to chain theatre men to join the organization and would not give them undue influence.

The directors elected were Ben Berve, W. D. Burford, Adam Dernbach, J. F. Dittman, Kenneth Fitzpatrick, Felix Greenberg, Joe Hopp, Chas. Lamb, J. C. Miller, Wm. Olson, Wm. Pearl, Charles Pyle, Glenn Reynolds, Dee Robinson, J. H. Rubins, and W. W. Watts from outside Chicago, and Sam Abrams, C. E. Beck, Leo Brunheld, Geo. D. Hopkinson, Andrew Karzas, V. Lynch, H. C. Newell, Ludwig Siegel, Mike Seigel, John Silha, and Sidney Selig from Chicago.

Wednesday night a large get-together dinner was the big feature. Three hundred exhibitors and exchange men gathered round the tables in the Tiger Room and enjoyed the speeches and entertainment. J. J. Rubns was toastmaster and kept the crowd laughing by his clever boosting for the forthcoming Palace of Motion Picture Progress.

In the second day of the convention a notable array of out-of-town speakers, including Messrs. Sydney Cohen, Al Steffes, W. J. O'Toole, Theodore Hayes, Woodhull and others were scheduled to appear and lively sessions were anticipated as the uniform contract, music tax and the National Association's record were also to be taken up on the floor of the convention.

Memorial Service Held for Royale Rothermel

Memorial services for Royale Valray Rothermel, organizer and former president of the Filmcraft Association and prominently identified with the motion picture world from its inception, who died last February at the family's Western home in Tucson, Ariz., were held Thursday evening at St. Stephen's Episcopal Church in West 69th Street, Rev. Nathan Seagle, rector, officiating.

The church was filled with friends, including the fraternity brethren of the deceased from Pi Kappa Alpha chapter of Alpha-Upsilon of New York University.

Mr. Rothermel, who during the past year made his home in Greenwich Village, was an influential and rising figure in the motion picture world when he gave up his brilliant prospects to fight in the great World War. At Brest his health became impaired and he steadily declined until the end came at Tucson.

Steffes Heads Minnesota M.P.T.O.

Large Gathering Attends Annual Session and Many Resolutions Are Enacted

PRESIDENT AL STEFFES and vice-president Theodore Hayes, of the Motion Picture Theatre Owners of Minnesota were re-elected by acclamation at the closing session of that state's annual convention on April 12th.

Clyde Hitchcock was elected secretary and Fred Holzapfel treasurer, the vote in every case being unanimous.

A large crowd attended the closing banquet, which was held at the Hotel West, and was marked by cheers for Al Steffes for national president, but the fighting president of the Minnesota organization refused to make a formal statement of his candidacy.

The Minnesota division passed many resolutions at their session, among the principal of which was the one regarding the music situation. Steps are to be taken to effect a compromise of matters in dispute between its members and the American Society of Authors, Composers and Publishers.

It was resolved that members be urged to make no individual settlement of the controversy, but that all such matters be handled by the association. It was proposed to take immediate steps to secure the co-operation of legitimate theatres, hotels, cafes, bands and orchestras in the matter. Terms of the compromise are to be left up to the association.

In order to explain to non-members of the association the many constructive movements and accomplishments of the body it was resolved that every member be pledged to call upon non-members and ask their aid in subscribing to the fund now being raised to finance the organization.

Based upon financial conditions resulting from depressed prices in farm products a resolution was passed urging producers and distributors to revise quotas now imposed upon pictures distributed in the territory.

Among other resolutions passed were those advocating clean films, community co-operation, limiting features to five and not over seven reels, showing one or more short subjects on each program, and engaging the services of a competent person to act as secretary and organizer of the association.

Hays Introduces Films Into Schools

THE Will H. Hays office recently introduced films into school class rooms for educational purposes, which should be a welcome piece of news to motion picture exhibitors. These films will not compete in any way with those shown in theatres.

One exhibitor aptly spoke as follows: "We will not have competition from the class-room films, but actual assistance, I believe. In this manner, the school children, becoming used to motion pictures with their lessons, will seek motion pictures for entertainment outside of school hours. The fact that school children have to read lesson books in the class-rooms does not decrease, but rather increases their desire for reading —only when they seek reading after school the type they choose is that which entertains them. So it will be with the films, I believe; and I really think the introduction of motion pictures into the schools will make for us millions of new fans."

At the meeting in the Hays office, which was between a committee of educators and a committee of producers, the latter group offered to the teachers $5,000 with which to begin experimental work. The gift was accepted and the work will begin at once.

Sydney S. Cohen Serves Notice on Music License

In a letter addressed to the American Society of Authors, Composers, and Publishers under the date of April 12th, Sydney Cohen, president of the M. P. T. O. of A., serves notice of the termination of any agreements that he may have had with that organization. After calling attention of the publishing concern to the expiration "a long time ago" of his music license arrangement, he writes:

"As a result of my study of the situation and from my interviews with hundreds of people throughout the United States, including not alone exhibitors but legislators and the Government's legal experts and other persons holding both private and public office. I have concluded that the monopolistic control of which you now boast as the justification for the extension of your society, not only has earned the condemnation of all fair thinking people but will soon reap its just reward in suitable legislation which will prevent in the future any repetition of your methods of oppression, supplemented by your system of espionage."

Alleged Fake Operator Is Taken in Canada

F. J. Halsey, who was arrested in Toronto, recently, on a warrant issued by the Kitchener police, and who is also wanted in Guelph, Canada, in connection with the operation of what is alleged to have been a fake motion picture advertising scheme in which the name of William A. Johnston, publisher of MOTION PICTURE NEWS, was fraudulently used, was taken to Guelph, from Kitchener, by Provincial Constable Mennie last week and charged with obtaining money to the amount of $30 from George Wallace, a local clothier.

As Crown Attorney Kearns was not ready to proceed with the case, Halsey was held without bail. It is said the accused is also wanted in Kingston, Woodstock and Oshawa on similar charges.

Finest of China Cinema Houses Completed

Just at the time of the announcement by the Commerce Department of the increasing utilization of industrial motion pictures to exploit American products, the department received news of the completion of a new cinema theatre, reputed not only the largest in Shanghai, but perhaps the finest in China.

Many American firms now appreciate the beneficial influence of the screen in promoting new and mutually helpful international trade relations. The China organizations of the Bureau of Foreign and Domestic Commerce offers film laboratories, makers of industrial film and users of industry and trade promotion films its services and advice in securing efficient distribution in China. American films predominate to the extent of eighty per cent.

Industry Golfers Display Form in Coast Event

Seventy golfers of the film industry at Los Angeles heeded the call of President Nat Deverich, and Secretary J. C. Jessen, and attended the second handicap tournament of the Motion Picture Golf Association, held at the California Country Club at Culver City, on Sunday, April the 8th. The following are the gross, handicaps and net scores of players under the eighty mark:

Baby Hardy	89—26—63
William Farnum	92—24—68
Colin Kinney	95—24—71
Al Crowley	87—16—71
Wid Gunning	93—22—71
David Butler	96—24—72
Jene Hornbostel	92—20—72
Jack Warner	103—30—73
Larry Semon	95—22—74
Ben Wilson	104—30—74
A. D. Ripley	99—24—75
Lex Neal	99—24—75
Bob Reed	96—20—76
William Conklin	93—18—75
Mike Farley	87—11—76
T. Roy Barnes	92—16—76
Howard Hawks	88—10—78
George Ovey	90—12—78
L. H. Beuhl	90—12—78
Slim Summerville	103—24—79
Tom Kennedy	93—14—79
Walter Hall	89—10—79
Lou Seiler	109—30—79
Frank Borzage	103—24—79

The permanent low gross trophy, the Larry Semon cup, won in the first tournament by L. H. Beuhl, was awarded to Johnny Mescall, cameraman of the Goldwyn Company, whose low gross was eighty-four, he having taken the first half in forty-two, and repeated the performance on the second half in the same number of strokes. Second low gross has not been awarded, as three tied for this trophy, a cup given by MOTION PICTURE NEWS. Mike Farley, Assistant Director at Fox studios, Edward Hawks, of Hawks-Morosco productions, and Al Crowley, Exploitation Director for the Los Angeles Goldwyn exchange, all made gross scores of eighty-seven.

The winner of the lowest is Babe Hardy, scenario writer and comedian of the Vitagraph-Semon Company, who played far ahead of his usual game. The second low net was won by William Farnum, who receives the cup given by Sam and Jack Warner.

In the afternoon prizes were offered to the best ball of each foursome and these were won by Harry Beaumont, A. D. Ripley, Jene Hornbostel, Walter Hall, Wallace MacDonald, George Ovey, Richard Schayer, Brandon Hurst, Clyde Cook, Mike Farley, Slim Summerville and Sam Warner.

Builder of Knickerbocker Files Suit Demurrer

Frank L. Wagner, builder of the Knickerbocker theatre, Washington D. C., filed on Thursday last, a demurrer in District Supreme Court, to the suits brought by legal representatives of Jacob Urdong, local merchant, and his wife, Rose Urdong, victims of the tragedy.

Wagner avers that the declarations seeking to hold him and others connected with the building's construction as responsible for collapse of the building, due to the fall of the roof, not only fail to show the cause of action but show no specific negligence on his part.

Samuel Goldwyn Signs With First National

Deal Closed For Series Of Fitzmaurice Productions, Also, "Potash and Perlmutter"

AFTER months of rumor and no little anticipation, First National has closed a contract with Samuel Goldwyn for a series of George Fitzmaurice productions and the motion picture version of "Potash and Perlmutter."

The production of "Potash and Perlmutter," will be the first release under the new agreement.

The negotiations which terminated in the signing of a contract have been under way for many weeks, during which Mr. Goldwyn was given every opportunity to study First National's distribution system. The deal was not closed until he had been thoroughly convinced of the facilities offered for the marketing of motion pictures.

During the past year, Mr. Goldwyn has been laying plans for active participation in the motion picture business on a scale that, it is said, will surpass even his earlier activities. He is credited with having interested more authors of importance in writing for the screen than any other producer.

Mr. Goldwyn was among the first to recognize the need for great stories in pictures, handled by directors of big capacity. His first step in his new enterprise was the engagement of George Fitzmaurice. His second was the acquisition of the screen rights to Montague Glass' play, "Potash and Perlmutter."

It is announced that Mr. Fitzmaurice's initial production will be one of Hall Caine's most popular stories, exteriors for which will be made in the vicinity of Rome, Italy. Barbara La Marr, Montague Love and other

George Fitzmaurice Samuel Goldwyn

prominent actors will be sent overseas to make exteriors for this picture, planned as a super-special.

Ouida Bergere, who has written the continuities for practically all of Mr. Fitzmaurice's greatest productions will prepare the script for the Hall Caine story and for those to follow.

Coincident with the distribution of the film, 700 newspapers throughout the English-speaking countries will carry topical articles by Montague Glass introducing Potash and Perlmutter. Also Mr. Goldwyn's serial story, "Behind the Scenes," now running in The Pictorial Review will appear in approximately 1,300 daily newspapers syndicated by the United Press.

In speaking of the contract just closed, Richard Rowland, general manager of Associated First National, said, "We are highly gratified at securing the Samuel Goldwyn-George Fitzmaurice productions in which we have every confidence. It would be difficult to find a better producer-director combination than Mr. Goldwyn and Mr. Fitzmaurice.

"In the George Fitzmaurice photoplays, we are assured of pictures of extraordinary merit. Mr. Fitzmaurice will be given every facility for the making of great productions."

Goldwyn Will Distribute "The Last Moment"

The new J. Parker Read, Jr., production, "The Last Moment," an original screen story by Jack Boyle, has been acquired by Goldwyn Distributing Corporation for early release.

Mr. Read, unable to find just the right motion picture stars at liberty for the three leading roles, had recourse to the Broadway stage and picked three young stars—Henry Hull, Doris Kenyon, and Louis Wolheim.

Other members of the cast are Louis Calhearn, William Nally, Mickey Bennett, Harry Allen, Donaly Hall, Danny Hayes, Jerry Peterson and Robert Hazelton.

Chas. Furthmann Joins Universal Scenario Staff

Charles Furthmann has been assigned to the post of associate editor in Universal City's scenario department, in which capacity he will serve as an assistant to Editor-in-Chief Raymond L. Schrock.

The above scenes will give an idea of some of the settings and situations to be found in Edwin Carewe's elaborately staged film version of "The Girl of the Golden West." Distribution will be by First National.

Jail Looms for Breach of Ohio Censor Laws

The bill of Representative J. H. T. Gordon, which would have removed the jail sentence penalty for the violation of Ohio's motion picture censorship laws, and, which would have increased the fines imposed for such infractions, has been vetoed by Governor Vic Donahey of Ohio.

Those who supported the bill when passed in the legislature declared it necessary because under the present law convictions were few, due to the jail sentence clause, while objection was raised on the ground that the bill will permit imposition of fines without jury trial.

The Governor of Ohio declared that while increased fines were provided, ranging from $25 to $300 for the first offenses, and from $300 to $500 for subsequent offenses, he regarded the new proposal as making the restrictions less stringent than under the former statute.

Waldemar Young Is Elected Writers' Guild Head

Waldemar Young was elected president of the Screen Writers' Guild of the Authors' League of America at the annual election at the Writers' Club recently. Elmer Harris was named vice-president; Richard Willis, treasurer; and Arthur F. Statter, secretary. The foregoing with the following constitute the board of directors:

Milton Schwartz, Jack Cunningham, June Mathis, Percy Heath, Grant Carpenter, Charles Kenyon and Frank E. Woods.

Members of the council board elected for three years include Mary O'Conner, Frances Marion, Elmer Rice, Eugene W. Prisby, Harry Carr, Ralph Block, Rupert Hughes, Lionel Belmore, and Montague Glass.

Universal Buys W. Somerset Maugham's "Magician"

Universal announces the purchase of screen rights for W. Somerset Maugham's popular novel "The Magician,"

The plot concerns a young doctor who saves the life of a brilliant and beautiful woman through a miraculous operation. They fall in love but their romance is interrupted by the sinister machinations of a hypnotist.

Universal plans to make an all-star Jewel production from this story. Maugham will be called into consultation in its adaptation to the screen.

Goodman Secures Stars for Feature

Daniel Carson Goodman announces he has signed three stars for his next production for Equity Pictures Corporation. They are Mary Carr. Mildred Harris and Charles Emmet Mack. He contemplates engaging six other luminaries as the production progresses.

The services of Charles Emmet Mack were secured through the consent of D. W. Griffith.

F. B. O. Will Distribute Anti-Dope Picture

THE Ince anti-dope picture starring Dorothy Davenport Reid and supported by James Kirkwood, titled "Human Wreckage," will be distributed by F. B. O., according to plans just consummated by P. A. Powers and Mr. Ince.

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William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
J. S. Dickerson, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Seastrom Names Mae Busch for Leading Role

Mae Busch has been selected by Victor Seastrom, to play Mollie, one of the three leading roles in Mr. Seastrom's picturization of Sir Hall Caine's novel, "The Master of Man." This will be Mr. Seastrom's first American production under his contract with Goldwyn Pictures Corporation.

The Swedish director has been at the Goldwyn studios for the past four or five weeks, reading manuscripts, novels and plays and seeing various screen players.

Mr. Seastrom, Vice-President Abraham Lehr and Casting Director Robert B. McIntyre are now interviewing players for the other leading roles in the Hall Caine story.

Paul Bern, formerly Goldwyn's editor-in-chief, is making rapid progress in the preparation of the continuity.

Rob't Mantell in Richelieu Role for Cosmopolitan

Robert Mantell has been engaged by the Cosmopolitan Corporation to play the role of Cardinal Richelieu in "Under the Red Robe," in place of Tyrone Powers, who was originally announced for the part. "Under the Red Robe," a picturization of Stanley Weyman's famous story of the same name, is now in production at the Tilford studio on West Forty-fourth street. John Charles Thomas and Alma Rubens are featured. Alan Crosland is directing from the scenario of Bayard Veiller.

Stahl Engages Marie Prevost and Robt. Ellis

Marie Prevost and Robert Ellis have been engaged by John M. Stahl for leading roles in his newest Louis B. Mayer production for First National release. This news, just received from the Coast, is accompanied by the announcement that the actual filming of the picture will be started this week.

Cincinnati Lyric Sold to Group Interests

The theatrical pool combining the Keith interests and those of John Harris, of Pittsburgh, and I. Libson, of Cincinnati, has completed a deal for the purchase of the Lyric theatre building in Cincinnati. Ben L. Heidingsfeld, Cincinnati attorney, on his return from New York after holding conferences with E. F. Albee, president of the B. F. Keith circuit, announced that the property has been taken over in his name.

The future policy of both the theatre and the office building has not yet been decided upon, Mr. Heidingsfeld said.

The theatre, which has been in litigation for some time, is being operated temporarily by I. Libson as a moving picture house. Although the purchase price could not be learned, it is said to be in the neighborhood of $1,000,000.

"The Bright Shawl" Will Open at N. Y. Strand

"The Bright Shawl," a John S. Robertson production starring Richard Barthelmess and presented by Inspiration Pictures, will have its Metropolitan premiere at the Strand theatre on Broadway on Sunday, April 22, according to an announcement from First National, which is distributing the picture.

Joseph Hergesheimer, author of "Tol'able David," is responsible for "The Bright Shawl." Edmund Goulding adapted the story to the screen, and John S. Robertson, director of "Sentimental Tommy" and "Tess of the Storm Country," was behind the megaphone. In the leading feminine role is seen Dorothy Gish.

Sword and Archery Instruction for Screen Players

A fencing gallery as well as an archery field has been added to the equipment of the Thomas H. Ince studios to accommodate the Associated Authors company which is filming "Richard, the Lion Hearted," a screen adaptation of Sir Walter Scott's classic, "The Talisman," for release through Allied Producers and Distributors Corporation. An expert has been engaged to train members of the company in swordsmanship, while a small army of extras are learning to handle cross-bows for the spectacular scenes of the fight staged at Joppa, Palestine, by the Crusaders and the Saracen infidels.

"Master of Woman" New Releasing Title

"The Master of Woman" has been selected by Louis B. Mayer as the releasing title for Reginald Barker's new picture for Metro, now being produced under the book name of "The Law Bringers." Written by G. B. Lancaster, the novel was prepared in scenario form by Monte M. Katterjorn.

Vera James in Supporting Cast of Wm. Desmond

Vera James has been cast in a role supporting William Desmond in "McGuire of the Big Snows," which Richard Stanton is directing. It is a secondary feminine role; Louise Lorraine plays the lead opposite Desmond.

Indiana Governor Against Censors

Declares "Specified Regulation" Creates Desire to See Taboo Pictures

GOVERNOR WARREN T. McCRAY of Indiana is definitely on record against "specified regulation" of the photoplay industry.

In a brief speech at a luncheon of the Indiana Indorsers of Photoplays during the annual meeting in Indianapolis last Friday week he declared that he did not favor "specified regulation" of motion pictures because he felt that to forbid folk from seeing things was to create a desire to see them.

The Governor never has had an opportunity to act officially on censorship, but his statement is taken here to indicate what he would do with a censorship bill should one come before him. In the last two sessions of the Indiana legislature censorship advocates have met with decisive defeat, chiefly because of efforts of women comprising the Indiana Indorsers of Photoplays. Their creed is that the best way to get clean movies for their families is to indorse the good in monthly bulletins and ignore the bad.

Jason N. Joy of New York, executive secretary of the committee on public relations of the Motion Picture Producers and Distributors of America, praised the work of the indorsers at the Friday session.

Miss Julia Landers, head of the visual education department of the Indianapolis public schools, praised the indorsers' idea and strongly censured censorship.

"Boosting good things instead of advertising bad things is the right idea," declared Miss Landers.

Thomas Meighan was the guest of the convention Thursday afternoon and evening. He declared he had "never earned a dollar by appearing in an immoral or off-color play," and scored censorship because of the ruin it does to really great pictures. C. C. Pettijohn, counsel for the Hays' organization, also spoke.

Mrs. Fred L. Pettijohn of Indianapolis was unanimously re-elected president. Other officers chosen were: Mrs. David Ross, Indianapolis, first vice-president; Dr. Edna Hatfield, Edmondson, Bloomington, second vice-president; Miss Arthur Twining, Ft. Wayne, third vice-president; Mrs. Wolf Sussman, Indianapolis, fourth vice-president; Mrs. Bloomfield Moore, Indianapolis, corresponding secretary; Mrs. O. C. Lukenbill, Indianapolis, treasurer; and Mrs. Francis Ake, Indianapolis, recording secretary.

Helpful to Exhibitors Who Would Help Themselves

HERE is a lot of truth back of the statement contained in a letter from James H. Patterson, Lo-Net theatre, Wellington, Ohio. He writes: "The Booking Guide is exceedingly helpful to any exhibitor who is willing to help himself BY USING IT."

It will not be news to the thousands of exhibitors who have profited by adopting the valuable suggestions published in each issue, but it should prove food for thought for the theatre-owners who have given it passing attention.

A physician would be of little use to a sick man, if the patient merely looked at the medicine prescribed. It might do a lot of good, but it has to be taken to find out just how much.

It took science some time to find out the various effects of chemicals on certain ailments. Motion Picture News has had years of experience in publishing a paper for exhibitors. This experience has been used in compiling the BOOKING GUIDE. Suggestions from exhibitors have also played a great part in its make-up.

The leading showmen of the country have devised ways of exploiting pictures. THE BOOKING GUIDE tells when they appeared in THE NEWS.

Profit by their ideas—USE THE GUIDE.

Elaborate Presentation for "Covered Wagon" on Coast

The presentation was a feature of the premiere of "The Covered Wagon" at Grauman's Hollywood Egyptian theatre on Tuesday, April 10th. Sid Grauman was in personal charge of the staging of the Paramount special. An elaborate prologue was greeted with special approval and excited widespread comment.

The overture consisted of our grand-parents' favorite airs. Colonel J. T. McCoy introduced some twenty-five Arapahoe Indian chiefs, squaws and warriors, who were brought to Los Angeles from the reservation in Montana especially for their appearance in the prologue. Previous to the presentation of the prologue an Indian maiden sang Cadman's "From the Land of the Sky-Blue Water." "Pioneer Days" was the name given the prologue, which opened with Indians in the foreground in camp getting their first glimpse of the gigantic train of prairie schooners coming over the mountains in the distance. After the covered wagons approached the Indians departed. Scarcely had they left when the advance guard arrived and made camp. Four big prairie schooners with four horses each moved across the stage prior to the establishment of camp. The fifty odd participated in a Virginia reel and in singing and extending thanks for their safety thus far.

Fisher Productions Organize on the Coast

Announcement was made this week of the formation of Fisher Productions, which plans to enter the independent ranks of producers. The new concern has engaged studio space at the Hollywood studios and commenced the assembly of a technical force and a cast for their first production. Three productions a year are announced.

The officers are: Aaron L. Jaffe, prominent San Francisco manufacturer, president; S. L. Blake, formerly affiliated with the Anglo-California Trust Company of San Francisco, secretary; and Victor B. Fisher, treasurer.

Among the players already signed by the Fisher Productions is Virginia Lee Corbin, who will head an all-star cast in the company's initial production.

Karachi, India, Contracts for U. S. Pictures

A recent report from Consul Aura M. Warren in Karachi states that a contract has been concluded between Madans, Ltd., motion picture distributors in India, and a well-known American motion picture corporation, for the exhibition of American motion pictures in Karachi.

Goldwyn Signs Lew Cody to Long Contract

LEW CODY'S acting in Goldwyn's Rupert Hughes picture of Hollywood life, "Souls for Sale" has won him a long-term contract with Goldwyn Pictures Corporation. He will begin work for that concern again as soon as he completes a contract with another firm. Cody was an actor on the speaking stage before entering pictures, having acted in stock and repertoire companies.

Goldwyn also announces that it has executed a contract with Edmund Lowe by the terms of which it acquires the services of that young actor. He will be cast in important roles in some of the corporation's big forthcoming productions.

No announcement has yet been made as to which picture Mr. Lowe will first be cast in.

Charles O'Reilly Lauded at Installation Dinner

Charles L. O'Reilly heard a lot of nice things said about him at the installation dinner of the T. O. C. C. held at the Ritz last Thursday. Both as an individual and as newly elected president of the organization he was lauded.

Harry Reichenbach, as usual, waxed eloquent as well as humorously. Will H. Hays paid high tribute to the new head of the New York exhibitors, as did Charles Pettijohn.

Dancing followed the dinner and added gaiety to the party, as did the appearance of several vaudeville stars.

S. Carolina Puts Through Ten Per Cent. Tax Bill

After the regular session of the South Carolina General Assembly had adjourned, word went out that the motion-picture industry had escaped the proposed 10 per cent admission tax, and it was with genuine consternation that leaders of exhibitor circles learned a few days later that the measure was rushed through its three readings under a suspension of rule during the last day and is now a law and is going to be enforced unless it can be repealed through a special session of the Legislature.

It was believed that the bill had been tabled and would not come up again, but the dire need of the state for additional funds led to its revival during the last moments and it was railroaded through without giving those interested an opportunity for a hearing, it is said.

There is only one slim chance of escaping it and that is appeal to a board which is to be named by the Governor to hear complaints on the different provisions of the sales tax bill. Efforts are already being made to present a strong batch of arguments regarding its unjustness immediately upon the naming of this board by the Governor.

Loew-Metro Club Names New Officers

In the election of officers of the Loew-Metro Club, held Tuesday afternoon in the executive offices of Loew's, Inc., Colonel J. E Brady was chosen as president; David Loew, vice-president; Rose Quimby, recording secretary; David Blum, financial secretary and Charles Quick, treasurer.

A board of governors elected includes Paul Berger, Charles Sonin, J. T. Mills, Charles K. Stern, Len Cohen, David Loew and Max Wolff. More than 250 members were present.

Goldwyn's Cosmopolitan Releases

"Enemies of Women" and "Little Old New York" Head Fifteen Productions

FIFTEEN pictures produced by Cosmopolitan Productions will be distributed for next season in conjunction with the Goldwyn Distributing Corporation. This release list follows the merger for distribution recently consummated by William Randolph Hearst and F. J. Godsol.

"Enemies of Women" now enjoying a run at the Central theatre and Marion Davies in "Little Old New York" will be the first two releases. The list of productions follows:

"Enemies of Women," by Vincente Blasco Ibanez wtih Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban.

Marion Davies in "Little Old New York," by Rida Johnson Young. Directed by Sidney Olcott. Scenario by Luther Reed. Settings by Joseph Urban.

"The Daughter of Mother McGinn," by Jack Boyle with Colleen Moore, Forrest Stanley, Margaret Seddon, and George Cooper. Directed by Frances Marion and George Hill. Scenario by Frances Marion.

"Unseen Eyes," by Arthur Stringer, with Lionel Barrymore and Seena Owen. Directed by E. H. Griffith. Scenario by Bayard Veiller.

"Under the Red Robe," by Stanley Weyman, with Robert B. Mantell, John Charles Thomas and Alma Rubens. Directed by Alan Crosland. Scenario by Bayard Veiller. Settings by Joseph Urban.

Marion Davies in "Yolanda," by Charles Major. Scenario by Luther Reed. Settings by Joseph Urban.

"The Flaming Forest," by James Oliver Curwood.

"Alais the Lone Wolf," by Louis Joseph Vance, with Bert Lytell.

"The Temptress," by Vicente Blasco Ibanez.

"The Country Beyond," by James Oliver Curwood.

"Vendetta," by Marie Corelli.

"A Gentleman of France," by Stanley Weyman, with Bert Lytell.

Marion Davies in "Alice of Old Vincennes," by Maurice Thompson.

"The Helmet of Navarre," by Bertha Runkle, with Bert Lytell.

"The Garden of Peril," by Cynthia Stockley.

New Stories Purchased for Talmadge Sisters

Joseph M. Schenck this week announces the purchase of two stories for production in the near future with Norma and Constance Talmadge as the respective stars.

"Secrets," a Broadway stage success now running at the Fulton Theatre with Margaret Lawrence in the featured role, will serve as a vehicle for Norma, and Constance will appear in "Barbara Winslow, Rebel," from the novel by Elizabeth Ellis, an English authoress.

Holbrook Blinn to Appear in "The Bad Man"

Holbrook Blinn, who starred in "The Bad Man" during its run on Broadway two seasons ago and on the road since, will appear in the same part in Edwin Carewe's screen production of the play, which will be distributed through First National. The announcement that Blinn has been secured to interpret the stellar role was made by Carewe before leaving Los Angeles for Atlantic City, where he will attend the First National convention.

Some moments taken from the First National release titled "Within the Law," in which Joseph M. Schenck presents Norma Talmadge in the starring role

Bobby Vernon in scenes from "Take Your Choice," an Educational-Christie comedy.

Goulding Completes Script of "Broadway after Dark"

Edmund Goulding, who was engaged by the Warner Brothers to adapt several plays, has completed the script of "Broadway After Dark," which will be produced under the supervision of Harry Rapf, for the Warner organization. This production will, in all probability, be used as a starring vehicle for Marie Prevost. No director, however, has been assigned to direct the picture.

Mr. Goulding was personally selected by David Belasco to adapt the Belasco stage success, "Tiger Rose," which will feature Lenore Ulric. He has already started work on the adaptation. Sidney Franklin will direct the production, the actual shooting of which will begin on or about the first of June.

Donald Crisp Back in U. S. as Paramount Director

After two years in England, Director Donald Crisp is back in the United States and on his way to California where he will remain until about the middle of May. He has signed a new contract with the Famous Players-Lasky Corporation and will be back in New York in June to direct Elsie Ferguson in "Declassee," the recent stage success which will be made into a Paramount picture at the Long Island studio.

At the London studio of the Famous Players-Lasky Corporation, which has now been closed, he directed "The Bonnie Brier Bush," "Appearances" and "The Princess of New York."

William Russell Feature Fox Current Release

THE Fox Film Corporation program for the week of April 23d contains a William Russell feature, an Al St. John special two-reeler, and a Sunshine Comedy.

"Boston Blackie," the title of the Russell vehicle, is scheduled for the 29th. The picture, which has been adapted for the screen by Paul Schofield is from "The Water Cross," by Jack Boyle, Scott Dunlap directed.

Al St. John, will be seen in "The Author," a two reel special comedy.

The Sunshine Comedy is "Where There's A Will."

First National Signs Two More Screen Stars

Announcement was made this week of two more screen players who have been placed under a long-term contract to appear in future First National attractions. They are Colleen Moore and Maurice Canon, a French favorite.

Miss Moore, just out of her teens, has had a varied experience on the screen. She played her first important role with Hayakawa in "The Devil's Claim," and later was signed by Neilan, for whom she made "Dinty" and "The Lotus Eaters." Rupert Hughes gave her leading roles in "The Wall Flower," "The Bitterness of Sweets" and "Come on Over." In "Slippy McGee," an Oliver Morosco production, she played the leading feminine role.

Maurice Canon is a newcomer to the American screen, but for years has been an idol of the French public, playing featured and stellar roles in a number of successful plays. His first American appearance will be as Zouzou in Tully's forthcoming production of "Trilby," which will be released through First National.

Theodore Roberts and Gloria Swanson seen in "The Prodigal Daughters." Famous Players-Lasky.

Scenes from "Broadway Gold," starring Elaine Hammerstein. The subject will be distributed by Tiffany-Truart via the independent market.

Picture-Sermons Used by Pastor

Popular Evening Lectures of Newark Minister Based on Photoplay Dramas

DR. HENRY ROSE, of the Church of the Redeemer, Newark, N. J., is delivering a series of immensely popular lecture-sermons on Sunday evenings in a manner which should be of interest to exhibitors, and to clergymen as well everywhere. These lecture-sermons are based, usually, on a current motion picture, and occasionally a Broadway stage play, and are illustrated by colored slides made from production stills.

On the evening of Sunday, April 15th, Dr. Rose based his sermon on "The Famous Mrs. Fair," and despite the fact that it was cold and rainy, approximately 1,000 persons were on hand.

Dr. Rose and his church are known and discussed by church-men and the general public from one end of the country to the other because of the novel policy which he has adopted to get his practical applications of the Christian religion over to the greatest possible number of people, to kep those to whom he ministers informed of what is going on in the world at large, and to take advantage of the many worthwhile things which are being brought home by agencies other than the church.

To illustrate the breadth of subject matter which he covers it may be said that subjects announced for the future include "The Dangerous Age," "Icebound" and "So This Is London," current Broadway stage successes, and Sir Conan Doyle's latest spirit photographs.

Following his usual custom, Dr. Rose first saw "The Famous Mrs. Fair" at a private showing, then prepared a lecture running between five and six thousand words, and chose for his illustrations such scene from the photoplay as would make his desired points clear. His lecture in the case "The Famous Mrs. Fair" was merely a running recital of the story of the photoplay, emphasizing as he went along the big moral, namely that the development by a woman of a career outside her home is fraught with terrible dangers.

His lecture-sermons are sent to more than twenty other ministers of the Gospel throughout the United States who are doing things along the same lines.

Monte Blue and Marie Prevost Loaned by Warners

While plans for the coming season are being formulated by the Warner Brothers, two of their players under contract have been loaned to other producers to appear in one picture only, according to Harry M. Warner.

Monte Blue, who recently completed the leading male role in "Main Street," has been loaned to Universal, and Marie Prevost, who is co-featured with Mr. Blue in "Brass," is to appear in Louis B. Mayer's production, "The Climbers."

Tom Mix in Story of the Days of the Gold Rush

A story of the early days of the gold rushes to the Hudson Bay territory has been selected as the theme of "The Journey of Death," the latest William Fox production starring Tom Mix, which has just been completed at the West Coast studios. The action takes place at one of the northern trading posts and is declared to embody some beautiful photography of the snow country.

This latest Mix picture was directed by John Ford from the story by Jules Furthman. The supporting cast includes: Kathleen Key, Eugene Pallette, Will Walling, Frank Campeau, Frank Leigh and Fred Kohler.

Distinctive Will Make "Green Goddess"

A DISTINCTIVE Pictures Corporation production for Goldwyn release next season is "The Green Goddess," by William Archer. The play served George Arliss for three years as one of the greatest stage successes he has had. When Distinctive acquired the film rights to the play, it stipulated that Mr. Arliss should act the title role in its screen adaptation.

And now Distinctive has engaged Alice Joyce to act the part of the wife of the British Major. Henry T. Morey will play the part of the British Major. Mr. Arliss, of course, will appear as the Rajah.

The picture will be directed by Sidney Olcott. Harry Fischbeck will be the cameraman. Work will begin on the film as soon as Mr. Arliss concludes his engagement in Winthrop Ames' stage production of "The Green Goddess."

Mayor John Hylan Presents Cameraman with Rifle

H. A. Snow, producer of "Hunting Big Game in Africa," received a latest model elephant gun from the hands of Mayor John F. Hylan, of New York City, early this week, when Snow made his official farewell visit to the New York City Hall, before starting on his second expedition to the Dark Continent.

The rifle tendered to the hunter by Mayor Hylan was a gift from the Winchester Repeating Arms Company. A distinguished group of film men, hunters and public officials were present at the presentation. Included in this group were E. H. Goldstein, treasurer of the Universal Pictures Corporation, the film organization which is releasing "Hunting Big Game in Africa"; and R. E. Hill and Peter P. Carney of the Winchester Company. A number of magazine editors and newspaper men also were there.

Title Selected for Assoc. Authors' Production

"Richard the Lion Hearted" is the title which has been chosen for the Associated Authors' screen version of "The Talisman," now in course of production at the Thomas H. Ince studios for release through Allied Producers and Distributors' Corporation.

"Steadfast Heart" is Put in Production

THE new story by Clarence Budington Kelland, now running serially in Collier's Weekly, "Steadfast Heart," will be the third Distinctive production distributed by Goldwyn. The producing company expects the picture to be one of the best it has made. The company is now on location in Fredericksburg, Va., under the direction of Sheridan Hall.

The company was delayed at the little Virginia town on account of the illness of Edith Roberts who has the leading role. This is the second picture Miss Roberts has done for Distinctive, the first having been Kelland's "Backbone," recently completed and which is scheduled for an early showing at the Capitol theatre, New York.

A scene from "The Prisoner," Universal production starring Herbert Rawlinson from the story by George Barr McCutcheon's titled "Castle Craneycrow."

B. P. Fineman Starts Work on First of Series

Work on "Don't Marry for Money," the first production B. P. Fineman has engaged on since his return from the East, has been begun at the Principal Pictures studios on the Coast, which Mr. Fineman has leased.

House Peters was signed for the leading part. Rubye de Remer will be seen in the principal feminine role. Christine Mayo, George Nichols, Hank Mann, Cyril Chadwick, Wedgewood Nowell, Aileen Pringle and Charles Wellsley have the principal supporting roles.

The story is by Hope Loring and Louis Duryea Lighton. Clarence Brown is directing and Frank D. Ormstron has the post of art director.

Two Named for Balzac's "Magic Skin" Cast

Two motion picture actresses have been selected by George D. Baker, in consultation with Goldwyn production officials, for leading roles in Achievement Films' picturization of Honore de Balzac's novel, "The Magic Skin." They are Bessie Love and Carmel Myers.

Miss Love, who has just completed one of the principal roles in Marshall Neilan's second Goldwyn picture, "The Eternal Three," will act the part of Pauline in "The Magic Skin" and Carmel Myers that of the Countess.

This production will mark Miss Myer's first appearance in a Goldwyn picture. Charles Whittaker is putting the finishing touches to the continuity and Mr. Baker expects to put it into production soon after the middle of April.

Harry Garson Starts Work on "Old Madrid"

Production of "Old Madrid," Harry Garson's new production for Metro, starring Clara Kimball Young, has been begun under the direction of Thomas Heffrom. The picture will be an adaptation from the novel, "La Rubia," by W. H. Roberts.

The action of "Old Madrid" is laid in Spain, and considerable attention has been given to the settings, the planning and designing of which occupied two months of the time of Joseph Wright.

Appearing opposite Miss Young is Lewis Dayton. Albert Roscoe, the sea captain in "Java Head," likewise has an important role. Wedgewood Nowell, Louise Bates, Arthur Hull, Lillian Adrian and others are also in the cast.

First National Closes Important Foreign Sales

The announcement of the sale of fifteen First National pictures for Austria, Hungary, Yugo-Slavia, Bulgaria, Poland, European Turkey and Greece, is made this week by First National Pictures. The Sascha Film Industrie, of Vienna has purchased for the above territory, "Daddy," "Toby Tyler," "The Dangerous Age," "Scrap Iron," "The Hottentot," "Fury," "Daughter of Two Worlds," "The Rosary," "Dangerous Business," "Brawn of the North," "Her Mad Bargain," "White Shoulders," "Money, Money, Money," "The Scoffer" and "The Devils' Garden."

"Daddy" and "Toby Tyler" will be distributed in Brazil by the Compannia Brazil Cinematographica. The Madan Theatres, Ltd., of Calcutta, India, have purchased "Penrod" for India, Burma and Ceylon.

Gladys Walton to Star in Circus Life Story Again

Gladys Walton is shortly to be seen in a role similar to the one that she enacted in "Pink Tights," a circus story, in which she made her first hit as a star. Her new vehicle is titled, "Sawdust," and is also a story of life under the "big top." Jack Conway has started production work on this subject at Universal City. It was adapted to the screen by Hugh Hoffman from a magazine story by Courtney Riley Cooper.

She will be supported in the cast by Niles Welch, Edith Yorke, William Robert Daly, Frank Brownlee and Mathew Betz.

McConville to Scenarioize "Cape Cod Folks"

Bernard McConville has been engaged by the Louis B. Mayer studios to scenarioize "Cape Cod Folks," the old New England classic. According to Irving G. Thalberg's announcement, "Cape Cod Folks" will be a Mayer special, filmed with an all-star cast. No director has been assigned for the production as yet.

Mr. McConville goes to the Mayer studio from the Mack Sennett lot where he just completed the scenarios of "The Extra Girl" for Phyllis Haver and "Mary Ann" for Mabel Normand.

Strong Cast to Be Seen in "Broadway Gold"

The principal roles on "Broadway Gold," the Tiffany-Truart production, will be taken by Elaine Hammerstein, Elliot Dexter, Kathlyn Williams, Harry Northrup, and Eloise Goodale. Edward Dillon directed the subject.

"Abysmal Brute" and "Bavu" Available Immediately

UNIVERSAL has advanced the release date of two big Jewel productions, "The Abysmal Brute," and "Bavu." This announcement has just been made at the Universal home office. As the result of a consultation between Carl Laemmle, president of Universal and Art Schmidt, its general sales manager, the Universal chief decided to make these two Jewel productions available at once.

"Rupert of Hentzau" to Go via Selznick Dist. Corp.

ANNOUNCEMENT was made on Wednesday of this week from the offices of W. C. J. Doolittle, president of the Selznick Distributing Corporation, that "Rupert of Hentzau," produced under the supervision of Myron Selznick and recently completed at the United Studios, Los Angeles, would be distributed by the Selznick organization.

Elaine Hammerstein appears as Queen Flavia, and Bert Lytell is seen in the dual role of Rudolph Rassendyll and King Rudolph of Ruritania. Lew Cody is cast as Rupert. Claire Windsor plays the part of Helga Von Tarlenheim. Marjorie Daw has been given the role of Rosa Holf. Colonel Sapt is enacted by Hobart Bosworth. Adolph Jean appears as Count Rischenheim. Bryant Washburn is cast as Fritz Von Tarlenheim. Irving Cummings is in the part of Berenstein. Mitchell Lewis plays Bauer, the treacherous valet. Elmo Lincoln has the role of Simon, the woodsman. Nigel de Brulier portrays the part of Herbert. Mother Holf is played by Josephine Crowell.

First-Runs Are Closed for "Enemies of Women"

Arrangements for the first-run showing of "Enemies of Women" in various key cities are now being made by the Cosmopolitan Corporation. The picturization of Vincente Blasco Ibanez's romantic novel began an indefinite run in Los Angeles this week, opening in that city on Tuesday night at Grauman's Rialto theatre. At the opening were a number of film stars, including Douglas Fairbanks, Mary Pickford, Pola Negri, Marshall Neilan, Cecil B. De Mille, Anita Stewart, Colleen Moore, Holbrook Blinn, Forrest Stanley, T. Roy Barnes, Robert Frazer and the Talmadges.

"Enemies" will have its first Chicago showing at the Roosevelt theatre, where it begins and indefinite run on April 30. Meantime, the film has been playing in the Central theatre, New York, where it had its world's premiere on Easter Sunday.

Stills from "The Forbidden Lover," with Barbara Bedford and Elliott Sparling. Distributed by American Releasing.

Reconstructing Fine Arts Studios

Modern Structure to Be Built on Old Site; Improvements to Cost $250,000

A WRECKING crew is busy at the Fine Arts studios in Hollywood, Cal., tearing down the wooden buildings that have been standing on the "lot" since 1913 and which were constructed and used by D. W. Griffith during the filming of his "Intolerance," "The Clansman" and other well-known plays for the screen.

In place of the wooden structures the studio is to erect stucco buildings of the latest design and with every modern improvement. Twenty-seven new dressing rooms and fourteen executive offices have already been constructed as part of the studios' expansion plan. Arrangements have been made to remodel the plant without interfering with production activity of the various companies working there.

The wooden buildings facing on Sunset boulevard and extending a distance of one city block, are to be dismantled to make room for the construction of a row of cement buildings of Spanish architecture, which the studio is to rent out as stores to private individuals. One of the city's largest banking institutions has already arranged to establish a branch bank in the building nearest to the corner of Sunset and Hollywood boulevards.

According to Nat Deverich, president, and John Rikkleman, secretary and treasurer of Fine Arts, an appropriation of $250,000 has been made for the proposed improvements to the property, which for the past three years they have been operating on a leasing basis to independent producers.

When the reconstruction work is completed the studio will be one of the most up-to-date film plants on the West coast, they state.

The atmosphere and settings of "The Soul of the Beast," an Ince production for Metro release are strikingly set forth in the above group of shots."

"Fortune of Christina McNab" Due in May

"The Fortune of Christina McNab" is announced by Playgoers Pictures for release May 27. Christina, a Scottish girl, accustomed to live on cold mutton and a dress allowance of next to nothing a year, suddenly finds herself left with an income of $150,000. How to spend it is a problem involved in the picture.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

GEORGE CAMPBELL has joined Manager Manske's sales force and is covering part of Iowa and Northern Illinois for American Releasing. He was formerly connected with United Artists.

The battling First National team, under the captaincy of G. L. Sears, is booked to play the up and coming Universal nine, led by Lipton Astrachan, on April 28th. An effort will be made to get the Cub's Ball Park for the game, and a large crowd of rooters is sure to be on hand for this first film row contest of the season.

Heavy bookings of super features are reported by exchange managers. Manager Fichenlaub, of United Artists, informs us that forty houses, outside of the big circuits, are booked to play "Douglas Fairbanks in Robin Hood," day and date, starting April 29th, and Sales Manager Bond of First National, comes right back with the information that fifty prints of "The Pilgrim" are working this week, the first general release date.

Robert R. Jersey, formerly connected with Kansas City exchanges, is now covering Illinois and Northern Indiana territory for Goldwyn.

H. L. Conway has become connected with United Artists and is selling their pictures in the Indiana territory, B. O. Tonte is another new member of United Artists' staff having come from the above exchange to be the booker.

The Northern Illinois rights for "Luck," Johnny Hines' latest picture, have been contracted for by Second National Pictures of Illinois, Inc.

Herbert Washburn has joined the Hodkinson sales force. Until recently he was connected with United Artists.

Joe Friedman, of Celebrated, is back on the job after two weeks' vacation at Atlantic City, New Jersey. Mr. Friedman was accompanied east by his wife.

John Delson, formerly with Paramount's Kansas City exchange, has taken Salesman Ford's place and is covering suburban territory for Universal. A. J. Gallas is now selling Universal's great animal picture, "H. A. Snow Hunting Big Game in Africa with Gun and Camera," in the Chicago territory.

One of the most comprehensive advertising and exploitation campaigns ever put on in the Chicago territory, has been undertaken by Assistant General Sales Manager Stern, Publicity Director Hill and Manager McCurdy, previous to the opening of "H. A. Snow's Hunting Big Game in Africa with Gun and Camera," at the Randolph theatre, April 22nd. One hundred and ninety twenty-four sheet billboards in the city and one hundred and sixty along railroads leading into Chicago, have been posted. Ten thousand, three sheets and boards on all elevated stations were used in addition for out-door advertising. Fifteen hundred miniature elephants, twelve inches high, have been placed on counters of stores and in windows throughout the city, and a large amount of newspaper publicity obtained. Twelve thousand school teachers will be guests of the Randolph theatre during the run of the Snow picture and fifty thousand matinee tickets already have been arranged for for the school children. The Hamilton Club, which Mr. Snow addressed last week, has arranged for a dinner showing of the picture on Friday night, at which time newspaper editors, writers and other well known persons will be present, as well as the club membership. Manager McCurdy has transformed the two big lobbies of the Randolph theatre into jungle scenes, using native grasses and full sized elephants in each lobby, with the ticket booth made into a replica of a native hut.

Paul St. Denis, formerly connected with the booking department at Universal exchange, is now assistant to Publicity Director Hill.

Manager Reingold, of Goldwyn Pictures, is a hard man to find in his office these days, as he has been dashing around the territory closing up exhibitors on "Souls for Sale," which he informs us has aroused unusual interest among the trade.

Messrs. Sears, Bond and Sobler, of First National, were guests at a farewell party given for Joe Wolf, of Paramount, at the Rainbow Gardens, Saturday night. Mr. Wolf, who has been connected with the local offices of Paramount for the past three years, has been transferred to New York. His friends, of whom he has a host, are glad to hear of his promotion, but sorry to see him leave Chicago.

Art ad used on "All the Brothers Were Valiant" prepared by Richard A. Addison of the Pickwick theatre, San Diego, Cal.

District Manager Hickey, of Goldwyn Pictures, made a flying trip to Minneapolis and other cities of the northwest.

Around the Trade

THE new city council of Chicago at its initial meeting on April 17th, registered its opinion of the drastic Sunday blue law introduced by Senator James E. MacMurray in the legislature, in no uncertain way. The aldermen voted forty-three to three to express their disapproval. The resolution declared, among other things, that there were enough blue laws already, and that the MacMurray bill was "against the freedom of the people," and that similar legislation was "sapping the life blood of the people." Earlier in the day two of the ministers' associations, Methodist and Baptist, went on record in favor of the bill. The resolutions were presented to the Methodist ministers by the Rev. W. S. Fleming and to the Baptist clergy by the Rev. M. P. Boynton. They were identical in character and the reverend gentlemen presenting them are both known as active "reformers."

Last Sunday was the silver anniversary of Mr. and Mrs. Adolph Linick and many prominent theatrical and society people gathered in the Tiger Room of the Hotel Sherman on that evening to celebrate the event. Among the guests who are well known in motion picture circles, were Mr. and Mrs. Aaron J. Jones, Mr. and Mrs. Peter J. Schaefer, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Marcus Loew, Mr. and Mrs. Nathan Ascher, Mr. and Mrs. John J. Jones, Mr. and Mrs. Henry L. Newhouse, Mr. and Mrs. Ralph T. Kettering, Mr. and Mrs. Norman E. Fields. There were one hundred and seventy guests there for dinner at 6:00 P. M., which was followed by dancing and a cotillion. It was one of the most elaborate parties given in Chicago in many months.

The National theatre has put a policy into effect which certainly assures its patrons of plenty of entertainment for their money. "The Pilgrim," with Charlie Chaplin, another feature and vaudeville are being offered to the public at the National this week for ten to thirty cents admission.

Mrs. Katherine McKee, of Liberty, Illinois, it is reported, will reopen the Liberty theatre, of that city, as soon as foreclosure proceedings, which she instituted against Ross Palmer, are settled. She formerly owned this house, having disposed of it to Mr. Palmer on February 1st.

Harry Miller is now booking the National theatre, as well as the Windsor, on North Clark street, recently having secured an interest in the former.

Aaron Saperstein, of the Palais Royal and Lincoln, is also running the Lexington theatre, on Crawford avenue, which he reopened last week.

Burglars forced their way into the box office of Ludwig Siegel's Prairie-Garden theatre in the early morning hours of April 16th and got away with forty dollars in change, which was in the safe. The marauders did considerable damage in breaking their way through three doors and practically wrecked the safe, which Mr. Siegel is going to replace with a stronger one.

Sam Katz, of Balaban & Katz, was in Atlantic City this week, attending the First National meeting.

The opening of "The Covered Wagon" at the Woods for an extended run was scheduled for Sunday, April 22nd, and Special Representative Flynn, of Paramount, has been in Chicago for some time, making elaborate preparations for the event, which is one of the important occasions of the year in motion picture circles.

Rupert Hughes, noted author, stopped off in Chicago, en route from Hollywood to New York, this week. Mr. Hughes is widely known to the trade as author of the novel, which is the basis for "Souls for Sale," as well as of several other stories adapted for the screen.

Gus Truelich, who has turned exhibitor and has been managing the Orchard theatre at North avenue and Orchard streets for the past month, tells us that business is looking up at his house and that he is glad to be back in the exhibitors' ranks.

The recent personal appearance of Madge Bellamy at the Bugg theatre, brought Manager Clarence Wagner into the limelight once more and he was highly praised for the efficient manner in which he handled her appearance and the crowds during the time she operated her "gold plated" motion picture camera.

Peter J. Schaefer, of Jones, Linick & Schaefer, is again at his desk in McVicker's theatre headquarters, after an extended European trip.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Bella Donna—

An elaborate piece of sheikery. Its beauty and opulence rarely equalled. Pola Negri's magic name packed them in. (Middle West.)

The attendance held up good all week with this one. (Middle West.)

Magnificent feature. Played to big business for second week. (Middle West.)

All that it is claimed; drew well on two weeks' run. (Middle West.)

Grumpy—

Excellent picture which did a good business despite very unfavorable weather. (Middle West.)

Did not make the hit expected. (East.)

Mr. Billings Spends His Dime—

Picture only fair. Business poor. (East.)

Not many laughs in this. Pleased his followers, however. Fair business. (Middle West.)

The Go-Getter—

Too frothy, and too episodic. We didn't do very well with this picture. (Middle West.)

Picture fair; business the same.

Racing Hearts—

Good feature, which the names of stars helped put over. Business excellent. (Middle West.)

The White Flower—

Good picture and good business.

The Nth Commandment—

Good picture, but did light business only.

Adam's Rib—

Business did fine on second week. (East.)

The Glimpses of the Moon—

Generally pleasing picture, without any special feature. Business good, helped by strong surrounding program. (East.)

FIRST NATIONAL

Daddy—

People liked this picture as well as any of Jackie Coogan's and most thought it better than "Oliver Twist." Business very good. (Middle West.)

What a Wife Learned—

You can't keep them away from this house. But more good comments were heard on this one than on any film feature in many weeks. (East.)

Brawn of the North—

A fair picture. Business just fair. (East.)

Heroes and Husbands—

Picture much below par. Business bad. (East.)

The Isle of Lost Ships—

Improbable but interesting and gripping sea story. Business good. (Middle West.)

The Pilgrim—

Great picture; big business on two weeks' run. (Middle West.)

METRO

All the Brothers Were Valiant—

One of the best films shown at this house in lo, these many moons, and as a result the S. R. O. sign was kept up most of the time. (East.)

A fair picture. Business very good. (East.)

Peg O' My Heart—

Failed to get over. Not type of drama bulk of patrons want. Miss Taylor's performance splendid. Stage play killed off some box office value. (Middle West.)

Picture previously reported. Business fair on second run. (East.)

Where the Pavement Ends—

Production out of ordinary, but business was just average. (Middle West.)

A Noise in Newboro—

A charming light picture that took the crowd. (East.)

Jazzmania—

Mae Murray's fans liked her. Critics were not enthusiastic about it, but it drew well. (Middle West.)

UNIVERSAL

The Abysmal Brute—

A red-blooded man's feature. Went over big. Star is popular. (Middle West.)

Hunting Wild Game in Africa—

Heavily advertised and very well liked. (East.)

The Flame of Life—

Poor picture. Business away off. (East.)

Driven—

A wonderful picture. Played to record business. Held over for second week. Has everything. (Middle West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

The best box office attraction in several weeks. Big crowds all week. (Middle West.)

Wonderful from every angle. Cleaned up. (Middle West.)

After breaking all house records, this one upheld this city's record as a one week town. Business was off from the start and remained so for the entire second week of the run. (East.)

ALLIED PROD. & DIST.

The Glorious Adventure—

Opening in new house did as well as expected. Lady Diana does some excellent work. The novelty of colors should prove attractive to picture goers. (Middle West.)

FOX

The Town That Forgot God—

Good picture and business was good.

Romance Land—

One of Mix's best. A sure winner. (East.)

Silver Wings—

Another "mother picture"; average drawing power. (Middle West.)

PATHE

Safety Last—

The best picture Harold Lloyd ever made. Held it over for third week and may run it the fourth. Broke all records the first week. We never expect to do such a business again. (Middle West.)

Filled the house during the first week. Second week to run. (East.)

VITAGRAPH

The Ninety and Nine—

Opened big but closed little. (East.)

A Front Page Story—

Picture fair and business proved the same.

GOLDWYN

Lost and Found—

Few recent films have combined beauty of scenery, strength of plot and thrills and interest of this one. Did good business during week's run. (Middle West.)

HODKINSON

Down to the Sea in Ships—

Wonderful. Can't say enough about this picture, as an artistic production, and as a money getting. Had crowds waiting in front of box office all the time. Turned 'em away for every performance. (Middle West.)

Second Fiddle—

The star, Mary Astor, comes from an adjoining state, which made the picture a good drawing card for a week's run. (Middle West.)

WARNER BROS.

The Beautiful and Damned—

As good as the book. Those who liked the one, liked the other. Splendid production, well staged, well acted. Above average. (Middle West.)

Considered a good picture by patrons and drew well. (Middle West.)

Good picture. Played to good business. Marie Prevost growing in drawing power. (Middle West.)

Brass—

A fine picture and a good box-office attraction. (Middle West.)

F. B. O.

The Third Alarm—

Good melodrama; satisfactory business on two weeks' run. (Middle West.)

ASSOC. EXHIBITORS

Till We Meet Again—

Fair picture, nothing new, but nothing tiresome. Just an average program picture. Will go all right in a neighborhood house. (Middle West.)

STATE RIGHTS

Fabiola—

A picture of great dignity and high purpose. Did good business at advanced prices. (Middle West.)

Women Men Marry—

A good drawing card. Business good all week. (Middle West.)

Only a Shop Girl—

Business fair, but the picture came in the same class. (East.)

The Hills of Hate—

Plenty of thrills, with love theme, danger, escapes and excitement equally proportioned. Our regular clientele of thrill-seekers likes this one and we had pretty fair business for Holy Week. (Middle West.)

I Am the Law—

A big picture that attracted big audiences all week. (Middle West.)

PROGRAMS FOR THE WEEK OF APRIL 15TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—
Overture—"Orpheus in the Lower World"; Riesenfeld's Classical Jazz.
Current Events—Rivoli Pictorial.
Added Attraction—The Phonofilm (talking pictures).
Vocal—"Barcarolle," Agnes Neudorff and Perry Askam.
Feature—Bella Donna, Pola Negri—Paramount.
Divertissement — "Dance of the Peacocks," Three Little Maids.
Comedy—A Funny Face Comedy.

Rialto Theatre—
Overture—Selection from "Madame Butterfly"; Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Vocal—"Voices of Spring," Helen Yorke.
Feature — Prodigal Daughters, Gloria Swanson—Paramount.
Music—Organ, "A Ghost Story," "Mississippi."
Comedy—The Deteckative.

Capitol Theatre—
Feature—Souls for Sale—Goldwyn. (Continued.)

Mark-Strand Theatre—
Overture — "Czardas," "Carolina in the Morning."
Novelty—Here and There.
Vocal — "Pale Moon," Estelle Carey.
Current Events—Mark-Strand Topical Review.
Divertissement — "Doll Dance," Mlle. Chabelka, Mlle Klementowicz, M. Bourmann.
Features—Daddy, Jackie Coogan—First National.
Comedy—High and Dry.

Good display of players in "Grumpy" ad used by the Madison theatre, Detroit.

ADAMS
GD. CIRCUS PARK
OPPOSITE
HOTEL STATLER
IT'S HERE AT LAST!
"I have seen every great comedy since motion pictures began. This is the best!" J. H. Kunsky
HAROLD LLOYD
IN
'Safety Last'
BETTER THAN ANY CHAPLIN EVER MADE!
IT SIMPLY CANNOT BE DESCRIBED
IT MUST BE SEEN TO BE APPRECIATED
SEVEN GREAT SMASHING REELS SO CRAM-FULL OF ACTION, SHIVERY THRILLS, DEATH-DEFYING STUNTS AND UPROARIOUS, SCREAMING MIRTH, THAT YOU'LL SWEAR THAT IT'S ONLY FOUR REELS INSTEAD OF SEVEN
We Can Honestly State That "Safety Last" is Positively the Greatest Super-Comedy Ever Conceived in Screen History
Doors Open Daily at 10:30 A. M.
Performances Continuous to 11 P. M.
NO RAISE IN PRICES

"Safety Last" ad run by Kunsky's Adams theatre, Detroit.

Recessional—Organ.

Cameo Theatre—
Feature—Down to the Sea in Ships—Hodkinson. (Continued.)

Criterion Theatre—
Feature—The Covered Wagon—Paramount. (Continued.)

Central Theatre—
Feature—Enemies of Women—Cosmopolitan. (Continued.)

BROOKLYN

Mark-Strand Theatre—
Overture — Excerpts from "Rigoletto" by Mark-Strand Symphony Orchestra and grand opera vocalists. Presenting "La Donna e Mobile" (Woman Is Fickle), sung by Frederick Jagel, tenor, and the quartette; "Bella Figlia dell' Amore" (Fairest Daughter of the Graces), sung by Jagel, tenor; Eldora Stanford, soprano; Florence Mulholland, contralto, and Wilfred Glenn, basso.
Current Events—Mark-Strand Topical Review.
Vocal—Eldora Stanford, soprano, "My Heart Is Yours."
Vocal—"Bedouin Love Song," by Wilfred Glenn, basso, with dance interpolation by Mlle. Francelli.
Music — Orchestra — Symphonized Jazz, introducing "Dearest," "Blue," "Suez," "Cat's Whiskers Blues," "You've Got to See Mama Every Night," "My Buddy" and "The World Is Waiting for the Sunrise."
Feature — Safety Last, Harold Lloyd—Pathe.
Vocal — "Sweet Thoughts of Home," Florence Mulholland, contralto.
Scenic—That's Nature for You.
Recessional—Organ, "The Swan."

LOS ANGELES

Grauman's Theatre—
Overture—"Barber of Seville."
Current Events—Pathe News.
Music—Organ and Slides, "Roses."
Added Attraction—Personal appearance of Roy Stewart in monologue.
Feature—Trimmed in Scarlet—Universal.

Kinema Theatre—
Overture—"The Operatic Mirror."
Current Events—International News.
Novelty—Topics of the Day.
Novelty—Prizma dance reel.
Cartoon—The Mirror; Bobbie Bumps.
Feature—Might Lak' a Rose—First National.

Hillstreet Theatre—
Cartoon—Aesop's Fable.
Current Events—International News.
Serial—Around the World in 18 Days.
Feature—The Young Diana, Marion Davies—Paramount.
Six acts of vaudeville.

Loew's State Theatre—
Current Events—International News.
Music—Organ—"Rose in the Bud."
Added Attraction—Film of baby show.
Vocal—Dorothy Jardon, in "Adoley" and "A Kiss in the Dark."
Divertissement—"Tulip Time in Holland," 12 people.
Novelty—Fun from the Press.
Music—Orchestra—"Merry Wives of Windsor," "The Time, the Place and the Girl" and "After Every Party."
Feature—Thorns and Orange Blossoms—Al Lichtman.

Grauman's Metropolitan Theatre—
Overture—"Dance of the Hours," with Creatore conducting.
Current Events—Pathe News.
Divertissement—"Jack Frost and Snow Flake."
Music—Organ with slides—"Mr. Gallagher and Mr. Shean."
Cartoon—Felix Wins Out.
Music—Yerkes' Flotilla Orchestra, four jazz numbers.
Feature—The Rustle of Silk—Paramount.

Symphony Theatre—
Feature—The Flame of Life—Universal. (Continued.)

Hollywood Egyptian Theatre—
Feature—The Covered Wagon—Paramount. (Continued.)

Mission Theatre—
Feature—The Girl I Loved—United Artists. (Continued.)

Pantages Theatre—
Feature—The Darling of the Rich—State Rights.
Six acts of vaudeville.

California Theatre—
Current Events—International and Fox News.
Music—Orchestra—Claire Forbes Crane, guest soloist, "The Village Festival" and "To a Wild Rose."
Feature—Vanity Fair—Goldwyn.

Rialto Theatre—
Feature—Bella Donna (Paramount) completed fifth week on Tuesday; Enemies of Women (Cosmopolitan) opened on Wednesday.

ALHAMBRA
Appropriate Easter Novelties
A New—A Different
POLA NEGRI
'BELLA DONNA'
Her first American Picture
A PARAMOUNT
The Dazzling Mistress of Emotions in a Gorgeous Adventure of Love Without Limit
CONWAY TEARLE
CONRAD NAGEL and
LOIS WILSON
Sweet Cleopatra! How This Woman Can Love!
A Beautiful, Warm Lipped Siren—
If You Miss 'BELLA DONNA' You Miss Life At Its Intensest!

"Bella Donna" ad of the Alhambra theatre, Milwaukee.

CHICAGO

Chicago Theatre—
Overture—"Martha."
Novelty—Topics of the Day.
Feature—The Bright Shawl—First National.
Comedy—Extra! Extra!
Music—Organ Solo—"You Know You Belong."
Specialty—"Wolverine Blues"—Tivoli Syncopators.
Specialty—Little Old New York.

Tivoli Theatre—
Overture—"In a Clock Store."
Feature—Robinhood—Douglas Fairbanks—United Artists.
Current Events.
Music—Organ Solo—Intermezzo from "Cavalleria Rusticana."
Specialty—Bertram and Saxton in Cotton Days.

Riviera Theatre—
Feature—Robin Hood—Douglas Fairbanks—United Artists.
Specialty—Thoughts of Spring.

Roosevelt Theatre—
Feature—One Exciting Night—United Artists.

Woodlawn Theatre—
Overture—"La Boheme."
Music—Piano Solo.
Feature—Adam's Rib—Paramount.
Cartoon—Aesop's Fable.
Novelty—Pathe Review.
Novelty—Topics of the Day.
Current Events—Woodlawn News and Views.

Barbee's Theatre—
Current Events—International News.
Comedy—Aint Love Awful.
Feature—Daddy—Jackie Coogan—First National.

McVicker's Theatre—
Overture—"The Fourth Symphony."
Current Events—McVicker's News and Views.
Novelty—Topics of the Day.
Feature—Prodigal Daughters—Gloria Swanson—Paramount.
Music—Organ Solo—"When Are You Coming Home?"
Specialty—Lights and Shadows.
Added Attraction—Frances White in person.

SEATTLE

Coliseum Theatre—
Overture—"Il Trovatore."
Current Events—Kinograms and and Pathe News.

Vigorous "Safety Last" ad used by the Rialto and Princess theatres in Denver.

Novelty—Fun from the Press.
Comedy—Two Stones with One Bird.
Feature—The White Flower—Betty Compson—Paramount.

Blue Mouse Theatre—
Overture—"The Red Mill."
Current Events—Fox News.
Comedy—The Artist.
Feature—The Town That Forgot God—Fox.
Music—Organ—"Just an Old Love Song."

Columbia Theatre—
Overture—"Prince of Pilsen."
Current Events—International News.
Comedy—The Counter Jumper.
Novelty—Topics of the Day.
Feature—A Front Page Story—Vitagraph.
Vocal—Special Seattle Rose Song.

Strand Theatre—
Overture—"Old Folks at Home."
Novelty—Pathe Review.
Comedy—Broke.
Current Events—Kinograms.
Feature—The 'Nth Commandment—Paramount.
Music—Violin Solo—"Humoresque."
Vocal—"Somewhere a Voice Is Calling."

Liberty Theatre—
Overture—"Voices of Spring."
Current Events—Liberty News.
Novelty—Pathe Review.
Comedy—Kick Out.
Feature—The Go-Getter—Paramount.

Winter Garden Theatre—
Overture—Orchestra.
Novelty—Screen Snapshots.
Novelty—The Old-Fashioned Flapper.
Current Events—International News.
Feature—Pawn Ticket 210—Fox.

SAN FRANCISCO

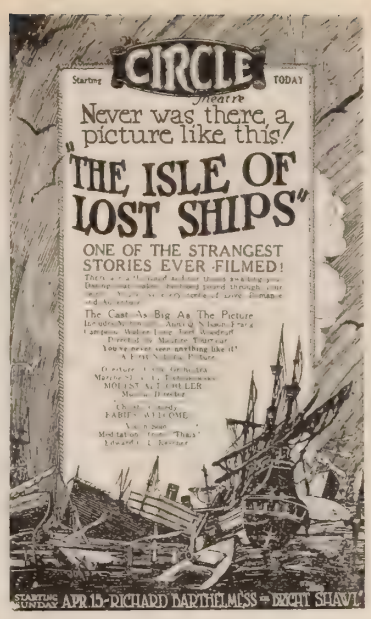
Loew's Warfield Theatre—
Overture—"Meditation," from "Thais"; "Memories of 1906."
Comedy—Rob 'Em Good—Metro.
Specialty—Miniature musical extravaganza, with 30 people, 3 scenes, "On the Beach at Waikiki."
Feature—Second Fiddle—Glenn Hunter—Hodkinson.

Granada Theatre—
Overture—Selected. San Francisco fire numbers.
Added Attraction—Fighting Blood.
Divertissement—Mlle. Bessee, danseuse.
Vocal—Roy Smoot, tenor.
Feature—The Glimpses of the Moon—Paramount.

California Theatre—
Overture—"Twenty Minutes at Saw Mill River Road."
Added Attraction—The Leather Pushers.
Vocal—Three numbers.
Feature—Are You a Failure?—Al Lichtman.
Novelty—San Francisco before and after the fire.

Tivoli Theatre—
Feature—The Isle of Lost Ships—First National. (Continued.)

Imperial Theatre—
Overture—Popular selections.
Novelty—The Mirror.
Feature—When Knighthood was in Flower—Paramount.


CIRCLE
Starting TODAY
Never was there a picture like this!
"THE ISLE OF LOST SHIPS"
ONE OF THE STRANGEST STORIES EVER FILMED!
STARTING SUNDAY APR. 15—RICHARD BARTHELMESS in BRIGHT SHAWL

Artistic pen-and-ink ad on "The Isle of Lost Ships," at the Circle, Indianapolis.

KANSAS CITY

Newman Theatre—
Overture—"Morning, Noon and Night in Vienna."
Music—Organ Selections.
Comedy—Kick Out.
Specialties—Mathews Trio, juvenile entertainers; Zimmerman and Grandville, yodlers.
Current Events—Newman News and Views.
Scenic.
Specialty—Coon-Sanders, novelty singing orchestra, presenting "The Nighthawks."
Feature—Prodigal Daughters—Gloria Swanson—Paramount.

Liberty Theatre—
Overture—"The Glow Worm."
Music—Organ selections.
Current Events—Pathe and Fox News.
Specialty—Farris and Worley, vocalists.
Scenic—Weeping Waters.
Feature—Safety Last—Harold Lloyd—Pathe.

Royal Theatre—
Overture.
Music—Organ selections.
Current Events—Royal Screen Magazine.
Feature—Robin Hood—Douglas Fairbanks—United Artists. (Second week.)

Twelfth Street Theatre—
Overture.
Music—Organ selections.
Current Events—Twelfth Street Screen Magazine.
Comedy—When Summer Comes. Aesop's Fables.
Feature—The Trail of the Lonesome Pine—Mary Miles Minter—Paramount.

PHILADELPHIA

Stanley Theatre—
Overture—"Oberon."
Current Events—Fox and Pathe News.
Novelty—Wonders of the Sea—F. B. O.
Musical—University of Pennsylvania Glee Club and Orchestra, "Bells of St. Mary's," "Shadow March," "The Bell Man," "Road to Mandalay," "Sweetheart Lane," "Moment Musicale," Puccini opera selections.
Feature—Grumpy, Theodore Roberts—Paramount.
Music—Organ, "Wonderful You."

Stanton Theatre—
Current Events—Fox News.
Feature—Adam's Rib—Paramount. Third week.)

Karlton Theatre—
Current Events—Pathe News.
Novelty—Kinograms.
Comedy—Take Your Choice.
Feature—Temptation—State Rights.

Aldine Theatre—
Current Events—International News.
Novelty—Pathe Review.
Novelty—Fun from the Press.
Feature—The Girl I Loved—United Artists.
Specialty—The Puzzle.

Palace Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Comedy—Disposing of Mother.
Feature—The Pilgrim, Charles Chaplin—First National.
Comedy—The Big Show.

Victoria Theatre—
Current Events—Pathe News.
Comedy—The Big Show.
Feature—The Pilgrim, Charles Chaplin—First National.
Comedy—Disposing of Mother.

Arcadia Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—Clothes and Oil.
Feature—A Bill of Divorcement—Associated Exhibitors.

Capitol Theatre—
Novelty—Kinograms.
Comedy—Take Your Choice.

Half-page ad on "Daddy," used by the Empire theatre, New Bedford, Mass.

Feature—The Woman of Bronze—Metro.

Regent Theatre—
Comedy—Nothing but Trouble.
Feature—Crinoline and Romance—Metro.

CLEVELAND

Stillman Theatre—
Overture—"Zampa."
Comedy—Take Your Choice.
Scenic—Torquay.
Feature—Trailing Wild Animals—Metro.
Added Attraction—Personal appearance of Mr. and Mrs. Martin Johnson.

Allen Theatre—
Overture—"Carnival."
Music—Violin Solo—"Rondo Capriccioso," Mme. B. Berth.
Current Events—International News.
Novelty—Fun from the Press.
Comedy—Kick Out.
Feature—The Bright Shawl—Richard Barthelmess—First National.

State Theatre—
Overture—"Popular Potpourri."
Comedy—Private—Keep Off.
Feature—Poor Men's Wives—Al Lichtman.
Specialties—Vaudeville.

Park Theatre—
Overture—"Home Sweet Home the World Over."
Vocal—Margaret Sullivan in "Repertoire."
Music—Jazz Orchestra—"Saw Mill River Road," "Who Cares?" "My Buddy."
Current Events—Kinograms.
Novelty—Fun from the Press.
Comedy—Bridle Groom.
Feature—Nobody's Money—Jack Holt—Paramount.

Reade's Hippodrome Theatre—
Overture—Modern Melodies.
Current Events—Plain Dealer Screen Magazine—International News Weekly.
Feature—Hunting Big Game in Africa—Universal.

Standard—
Current Events—International News.
Comedy—Peg O' the Movies.
Feature—Dead Game—Hoot Gibson—Universal.

DALLAS

Palace Theatre—
Current Events—News Tours.
Cartoon—Aesop's Fable.
Feature—Bella Donna, Pola Negri—Paramount.

"Mad Love" ad used by the Century theatre, Baltimore, of which Thomas D. Noriero is general manager.

Group ad in Los Angeles papers on "Bella Donna" at the Rialto, "Robin Hood" at the Egyptian, and "The Ghost Patrol" at the Million Dollar

Comedy—Second Childhood.
Music—Palace Symphony Orchestra, "At Sunrise."

Old Mill Program—
Current Events—Kinograms.
Novelty—Prizma color subject.
Feature—The Birth of a Nation—United Artists.

Melba Theatre—
Overture—Melba Grand Orchestra.
Cartoon—Felix Saves the Day.
Feature—The Christian—Goldwyn.

MILWAUKEE

Strand Theatre—
Current Events—Kinograms.
Feature—Minnie—First National.
Comedy—Kick Out.
Scenic—Jenkins and the Mutt.
Music—Nine Strand Synco-Symphonists, "A Devil of a Time with Ragtime."

Alhambra Theatre—
Prologue—Glimpses of the Moon—Sudworth Frasier and Susan Clough.
Feature—Glimpses of the Moon—Paramount.
Current Events—Pathe News.
Comedy—The Cold Homestead.
Novelty—Topics of the Day.

Merrill Theatre—
Current Events—International News.
Added Attraction—Leather Pushers.
Feature—Gimme—Goldwyn.
Music—Organ—Songologue.

Butterfly Theatre—
Overture—Hazel Green and her band.
Current Events—Kinograms.
Comedy—Family Troubles.
Cartoon—Treasure Island.
Feature—Are You a Failure?—Al Lichtman.
Vocal—Tenor Solo—Henry Taylor.

Rialto Theatre—
Feature—The Ninety and Nine—Vitagraph.
Comedy—The Mummy.
Music—Organ—Songologue.

Garden Theatre—
Current Events—Fox News.
Comedy—The Artist.
Feature—Hunting Big Game in Africa—Universal.
Novelty—Pathe Review.

NEWARK

Branford Theatre—
Overture—"Arabian Dances."
Current Events—Branford Review of Events.
Prologue—In the Land of Far Away.
Feature—Hunting Big Game in Africa—Universal.
Novelty—Topics of the Day.
Comedy—Kick Out.
Vocal—Soprano and tenor solos.

Newark Theatre—
Overture—"Ballet Egyptian."
Current Events—Newark Theatre Pictorial.
Novelty—Topics of the Day.
Music—Organ Solo—"Scherzo Suite."
Music—Syncopation de Luxe.
Feature—Grumpy—Paramount.
Novelty—Bali, the Unknown.

Terminal Theatre—
Overture—"Coal Black Mammy."
Features—Romance Land, Pawn Ticket 210—Fox.
Current Events—Fox News.
Scenic—School Days in Japan.
Added Attraction—Joan of Newark, Leather Pushers.

ROCHESTER

Eastman Theatre—
Overture—Selections from "La Boheme."
Current Events—Eastman Theatre Magazine.
Divertissement—Eastman Theatre ballet, "The Quest of Love."
Feature—Adam's Rib—Paramount.
Recessional—Organ.

CINCINNATI

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Comedy—Home-Made Movies.
Feature—Mighty Lak' a Rose—First National.

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Aesop's Fables.
Feature—Scars of Jealousy—First National.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Comedy—The Chased Bride.
Feature—Grumpy—Paramount.

Lyric Theatre—
Overture—Lyric Orchestra.
Current Events—Pathe News.
Comedy—A Quiet Street.
Feature—Who Are My Parents?—Fox.
Music—Organ—Songologue.

MEMPHIS

Loew's Palace Theatre—
Film numbers—Prodigal Daughters Gloria Swanson, (Paramount), The Mystery Box, (Hodkinson), Fun from the Press, (Hodkinson), International News, (Universal).
Musical numbers—"William Tell" (overture), "Souvenir," (violin solo), Radio features, Harry Bruton, tenor, Harry Blix, cornetist, Jack Swarzkopf, pianist.

Strand—
Film numbers—The Dangerous Age, (First National), The Skipper's Sermon (Educational).

Majestice—
Film numbers—Money, Money, Money, (First National), Straight from the Farm, (Fox).
Musical numbers—"Love Sends A Little Gift of Roses," (Organ Solo).

ATLANTA

Howard Theatre—
Overture—"Jazzland."
Current Events—Howard News and Views.
Prologue—"A Dream," featuring Miss Eloise Vining, soprano.
Comedy—The Agent.
Feature—Prodigal Daughters—Gloria Swanson—Paramount.

Metropolitan Theatre—
Overture—Selections from "La Boheme," "William Tell" and "Lucia Di Lammermoor" accompanied by the Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Novelty—Fun from the Press.
Feature—Brass—Warner Brothers.

Rialto Theatre—
Overture—Selections—Rialto Melody Artists.
Current Events—International News.

Hand drawn "Glimpses of the Moon" ad for the run at the Circle theatre, Indianapolis

Prologue—Kamaka Native Hawaiians.
Feature—The White Flower—Betty Compson—Paramount.

Atlanta Theatre—
Feature—One Exciting Night—United Artists.

DETROIT

Adams Theatre—
Feature — Safety Last, Harold Lloyd—Pathe. (Third week.)

Broadway Strand Theatre—
Overture.
Current Events—Broadway Strand Magazine.
Specialty—Soli's Marimba Band.
Feature—Are You a Failure?—Al Lichtman.
Comedy—No Luck.
Recessional—Organ.

Capitol Theatre—
Overture.
Current Events—Pathe News.
Specialty—Gladys Rice, contralto.
Added Attraction — Matinee — Dr. Katherine Blackford in personal character reading.
Feature—Brass—Warner Brothers.
Recessional—Organ.

Empire Theatre—
Feature—Down to the Sea in Ships—Hodkinson.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Aesop Fable.
Specialty—Soloist, Peggy Nealon.
Features — Romance Land — Tom Mix—Fox. A Friendly Husband, Lupino Lane—Fox.
Recessional—Organ.

Madison Theatre—
Overture.
Current Events—Pathe News.
Specialty—Ruth Chase and Gerald Macy in selection from the "Mikado."
Feature — The Go-Getter — Paramount.
Recessional—Organ.

ST. LOUIS

Grand Central, West End Lyric and Capitol Theatres—
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Novelty—Man vs. Beast.
Feature — The Pilgrim — Charlie Chaplin—First National.

Missouri Theatre—
Overture—"Rigoletto"—Missouri Symphony Orchestra.
Current Events—Missouri News and Views.
Novelty—Fun from the Press.
Vocal—Grace Lebeau and Chester Merton.
Music—Organ—"Crying for You"
Specialty—Gordon Brown, whistler, in popular selections.
Comedy—Newly Rich.
Feature—Grumpy—Paramount.

BROADWAY-STRAND
3RD AND LAST WEEK
He Came to Kill Her-
But Remained to Love
? WHY ?
WHO SHALL BE JUDGE?
The CHRISTIAN
SIR HALL CAINE'S Famous Story, Made Into the Most Passionate Drama the Screen Has Known

"The Christian" ad used in Detroit newspapers by the Broadway-Strand theatre

Delmonte Theatre—
Overture.
Current Events—News and Views.
Novelty—Fun from the Press.
Comedy.
Music—The Harmonious Trio.
Feature — The Forgotten Law — State Rights.

William Fox Liberty Theatre—
Current Events—Fox News and Views.
Comedy—The Three-Gun Man.
Added Feature—Les Miserables.
Feature—Your Best Frend—Vera Gordon—Warner Brothers.

Rivoli Theatre—
Overture.
Current Events—International News.
Novelty—Fun from the Press.
Added Feature — Hunting Big Game in Africa—Universal.
Feature—Driven—Universal.

Columbia Theatre—
Overture.
Currents Events—Fox News and Views.
Comedy—The Three-Gun Man.
Serial—13th Episode of Plunder—Pearl White.
Feature—One Stolen Night—Alice Calhoun—Vitagraph.

INDIANAPOLIS

Circle Theatre—
Overture—"Marche Slave"—Circle Symphony Orchestra.
Current Events—Pathe News and Kinograms.
Music—Violin Solo—"Meditation"—from "Thais"—Edward Resener.
Comedy—Babies Welcome.
Feature—The Isle of Lost Ships—First National.

Palace Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Aesop's Fables.
Novelty—Pathe Review.
Added Attraction—One-reel showing activities of children at public school building.
Feature—Beautiful and Damned—Warner Brothers.
Six acts Keith's vaudeville.

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fables.
Feature—Grumpy—Paramount.
Music—Melody Sextet and American Harmonists.

Apollo Theatre—
Current Events—Fox News.
Novelty—Fun from the Press.
Vocal Solo—"I Love Me"—Chas. B. Lines.
Music—Virgil Moore's Apollo Entertainers.
Feature — Safety Last — Harold Lloyd—Pathe.

DES MOINES

Des Moines Theatre—
Overture—"Aida."
Music—Organ solo.
Comedy—Kick Out.
Feature—Bella Donna—Paramount.

COLISEUM
IT'S HERE!
"Humanizing Mr. Winsby." The famous story by.
PETER B. KYNE
brought wonderfully to the screen by a group of artists under the title of
"MAKING A MAN"
With JACK HOLT and EVA NOVAK
Coliseum Concert Orchestra
M. JACQUES BEAUCAIRE, Director

Unusual layout in "Making a Man" ad used by the Coliseum theatre, Seattle.

Strand Theatre—
Current Events—Kinograms.
Comedy—The Reporter.
Feature — Prodigal Daughters — Paramount.

Garden Theatre—
Comedy—Peg of the Movies.
Feature—The Trail of the Lonesome Pine—Paramount.

BUFFALO

Shea's Hippodrome—
Overture — "Good Morning, Dearie."
Music—Organ recital.
Vocal — Selections by Leo Considine, concert tenor.
Current Events — Hippodrome Review.
Feature—Bella Donna, Pola Negri—Paramount.
Comedy—No Wedding Bells.
Specialty—"The Musical Mirror," presenting David Pesetzki, Russian concert pianist.

Lafayette Square Theatre—
Overture—"The Dancing Girl."
Music—Organ recital.
Current Events—Fox News.
Feature—The Little Church Around the Corner, Claire Windsor—Warner Brothers.
Comedy—"Snub" Pollard.

Loew's State Theatre—
Overture — Emmett Luedeke and His Harmonists.
Current Events—Pathe News.
Feature—The White Flower, Betty Compson—Paramount.
Specialty—Local—Grams.
Comedy—Oil's Well.

Criterion Theatre—
Overture—Selections from "Molly, Darling."
Current Events—Kinograms.
Feature — Trailing African Wild Animals, Martin Johnson—Metro.
Comedy—Glad Rags.

Olympic Theatre—
Overture—Organ.
Current Events — International News.
Feature — Hunting Big Game in Africa—Universal.

Shea's North Park Theatre—
Feature — The World's Applause, Dorothy Phillips—State Rights.

OMAHA

Sun Theatre—
Feature—Thelma—F. B. O.
Comedy—The Counter Jumper.
Overture—"Chimes of Normandy."
Current Events — International News.
Vocal—Harry Peterson—"When the Gold Turns to Gray."
Cartoon—Bobby's Ark.

Moon Theatre—
Feature—Broken Chains—Goldwyn.
Comedy—Sweet and Pretty.
Current Events — Moon Topical Review.
Music—Organ Solo.

World Theatre—
Feature—The Power of a Lie—Universal.
Six acts of vaudeville.

Strand Theatre—
Feature—Bella Donna—Paramount.
Comedy—Lyman Howe's Hodge Podge—Mrs. Hippo.
Overture—"La Boheme."
Current Events—Fox News.

Rialto Theatre—
Feature—Daddy—Jackie Coogan—First National.
Comedy—Uneasy Feet.
Overture—Southern Rhapsody.
Current Events—Kinograms.
Novelty—Fun from the Press.

Empress Theatre—
Feature — Nobody's Bride — Universal.
Four acts of vaudeville.

ST. PAUL

Capitol Theatre—
Overture—"The Beautiful Galathea," Capitol Symphony Orchestra.
Novelty—Capitol Snickers.
Current Events—Capitol Digest.—International News, Pathe News.
Music—Amedio, Accordionist.
Comedy—The Love Nest.
Specialty—Crinoline and Old Lace, with Roy Dietrich and Seven Southern Belles.
Feature—The World's Applause—Paramount.
Recessional—Organ—"Parade of the Wooden Soldiers.
Novelty—Urban Movie Chats.
Novelty—Starland Revue.

MADISON
GO CIRCUS PARK AT WOODWARD
DAILY 11 A.M. - 11 P.M.
She Agreed—
To Marry Him For a Year.
To Love Him For That Time—
And Then——?
HERE'S A GORGEOUS DRAMA OF MARRIAGE AND DIVORCE WITHIN THE LUXURIOUS WHIRL OF SOCIETY
EDITH WHARTON'S WIDELY READ NOVEL
The GLIMPSES of the MOON
BEBE DANIELS DAVID POWELL NITA NALDI
MADISON FAMOUS ORCHESTRA

"Glimpses of the Moon" ad, with stock cut used by the Madison theatre, Detroit.

Strong Display on "Glimpses of the Moon"

Striking lobby on "The Glimpses of the Moon" constructed by Floyd D. Morrow, publicity manager of the Palace theatre, Washington, Pa., of beaver board and poster paper

Advisory Board and Contributing Editors, Exhibitors' ServiceBureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin Minneapolis.

Leo A. Landau, Alhambra and Garden theatres Miuwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan

Willard C. Patterson, Criterion theatre, Atlanta

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco

George E. Carpenter, Paramount-Empress theatre Salt Lake.

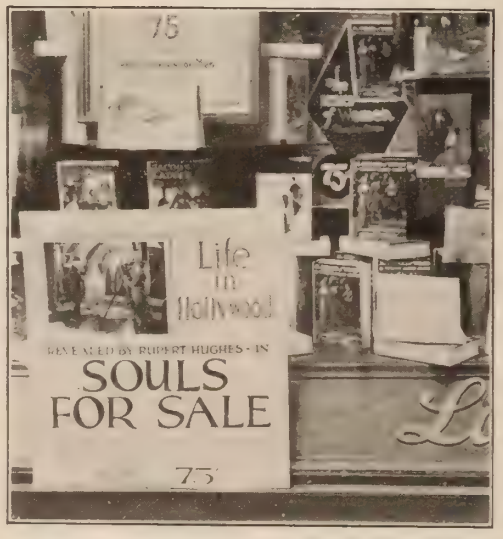
Sidney Grauman, Grauman's theatre, Los Angeles

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



Book window display on Fifth avenue, New York City, for the showing of "Souls for Sale" at the Capitol theatre

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore

William J Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Manager, Loew's Palace theatre, Memphis, Tenn.

William Cutts, Manager, Columbia theatre, Portland, Ore.

"Jazzmania" lobby display, with excellent use of stripes, prepared by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla.

'Safety Last" Premier Showing Is Well Publicized

Palm Beach, Fla.—Manager Stanley C. Warrick, of the Beaux Arts theatre, who gave "Safety Last" its world premier showing, through an arrangement with Elmer Pearson, general manager of Pathe, made while Mr. Pearson was on a short vacation at Palm Beach, put an extensive publicity campaign back of the picture.

Manager Warrick began his "Safety Last" publicity in the Palm Beach newspapers on the day that his contract was signed. It made an exhaustive "front page story." From that day on, the Beaux Arts theatre program contained an attractive announcement. It was used also on cards sent out to the Beaux Arts mailing list, together with other descriptive matter. The "Safety Last" campaign book's best examples of display ads were placed daily in the local papers, and the news columns of the Palm Beach News and Post told of the great coming event under such headings as: "Palm Beach Has Honor of First Showing 'Safety Last.' Warrick lands Lloyd Premiere for Palm Beach Over New York." "Warrick Praised for Getting Movie."

Manager Warrick scored a special hit in newspaper display advertising when he caused to be inserted a nearly full-size facsimile of a telegram from Pathe General Manager Pearson advising him of the shipment of an original print of "Safety Last," and adding: "Do not neglect to arrange with your bank for storage in their vault during engagement when not in use. Refund any patrons' admission who does not declare 'Safety Last' the funniest and most thrilling entertainment ever witnessed."

"Bella Donna" display in Gillette service station window, San Francisco, arranged by Wayland H. Taylor, exploiteer

Race Track Front Is Built on "Garrison's Finish"

GALVESTON, TEXAS—Manager Charles E. Sasseen turned the entrance of the Tremont theatre into a miniature race track for "Garrison's Finish," by boxing in most of the space with beaverboard cut and painted to represent a race track with the grandstand packed with people and through an aperture in the beaverboard which acted as a sort of shadow box could be seen horses racing past.

The front was striped in yellow and green and the title of the picture and the stars name were painted in black and stood out plainly on the yellow background.

Shop Girl Popularity Contest Used on "Only a Shop Girl"

Madison, Wis.—A newspaper contest for the most popular shop girl in Madison was arranged by the Wisconsin State Journal and the Parkway theatre to exploit "Only a Shop Girl." Prizes were given. Girls were nominated not only from all the department stores, but also from some of the factories. Daily cuts were run showing new entrants, runners-up, leaders, etc., and interest grew tense. The contest ran two weeks before the show began.

In order to stimulate more interest in movies in general and to encourage reading movie news, the Capitol Times is running a movie title contest. A daily prize is given for the best short continuous story made up of titles of motion pictures strung together. Much ingenuity is used in telling good stories made of titles, and the page is eagerly read.

Department Store Tie-up Made to Boost "Bella Donna"

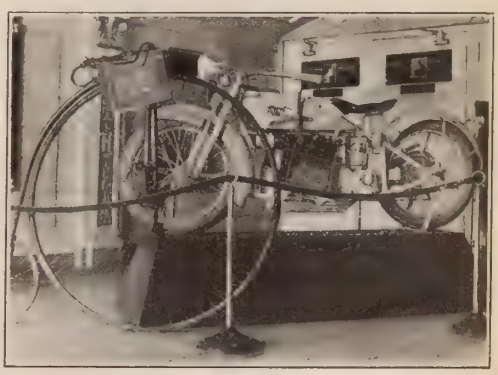
New Haven, Conn.—Mendel's department store, which recently tied up on "My American Wife" with a style show, again cooperated with Poli's Bijou theatre on "Bella Donna."

This time they tied up Pola Negri and the Egyptian angle of the picture with the present wave of publicity given the very late King Tut-ankh-amen. Lewis Garvey, publicity man for Poli, and Russell B. Moon, Paramount exploiteer, got out 5,000 cards each with a small sample of voile with Egyptian design attached. The cards read:

"And now, here is a reproduction of the beautiful Cleopatra voile as worn by the characters portraying Egypt and its tombs of kings with the beautiful, fiery Pola Negri in the Paramount Picture, 'Bella Donna,'" etc.

These were distributed by the theatre and the effect was that every woman naturally saved the sample for future consideration.

Mendel's also prepared a window in which cut-out mannikins with the star's heads taken from the Paramount posters were used. These figures were life-size and the voile and paisley silks were draped around the figures. The window also contained a big display of the Curtis stills, art-photographic studies of the big sets used in the picture.



Old "high wheeler" and modern motorcycle in lobby display on "Heroes of the Street" arranged by Norman Johnson, manager of Hunt's Auditorium and the Logan theatre, Philadelphia

Bookstore window display for the showing of "The Christian" at the Modern and Beacon theatres, Boston

Thorough Promotion Campaign Put Behind "Christian"

Seattle, Wash.—Manager H. B. Wright, of the Strand theatre; J. W. Sayre, advertising manager for Jensen & Von Herberg, and L. W. Barclay, Goldwynner, put over a thorough exploitation campaign, with increased newspaper advertising, for "The Christian."

The newspaper campaign was started a week in advance. For the two weeks' run a total of over 800 inches of newspaper space was used.

A tie-up was made with the Pacific Coast Biscuit Company. Fourteen thousand Mae Busch kisses were distributed by girls on the streets the day the picture opened and through restaurants and dealers handling the kiss. Fourteen dealers put in window displays. Three book windows were put over—in the Wilson store and the two Frederick & Nelson book shops.

The Greenstone Millinery Company designed a hat for Mae Busch. This was forwarded to the studio and Miss Busch was photographed wearing it. The photos were used as the basis of window displays in the three Greenstone stores and in newspaper publicity.

The first Monday night was made "Officials' Night," when the city and state officials and club leaders attended the Strand as guests of the management. This gathered newspaper space.

Puts Over Double Page Ad on Paramount "39"

MC RAE, Ga.—When Manager H. L. Liggett of the National theatre signed up for the Paramount "39" series he decided to capitalize upon that fact as far as possible, so he put over a double-truck co-operative ad hinging on the acquisition.

The center portion was take up by a one page stock mat, showing stars and directors and containing a statement from the theatre management, and flanked on both sides by three columns of merchant ads, tied up with the others, each carrying the Paramount trademark.

Tropical Lobby Display is Built for "Adam's Rib"

TAMPA, FLA.—"Adam's Rib" was given a most attractive lobby display by Manager John B. Carroll of the Victory theatre. The entire lobby was transformed into a tropical jungle by the use of foliage and Spanish moss. The moss was fastened to wires, all over the top, and down the sides of the lobby.

Over on one side, set back so as to appear through the foliage, was an immense cut-out of Eve, while on the other side was one of Adam. These cut-outs were made from the 24-sheet and were exceptionally fine.

Tags with Rope Are Used as "The Fast Mail" Stunt

BARNSDALL, OKLA.—Tags bearing two feet of thin rope formed one of the exploitation stunts on "The Fast Mail" during its run at the Runyon theatre.

Several thousand of the tags were printed and hung on door knobs throughout the city and in the neighboring villages. On one side was printed: "Thrills, Thrills, Thrills. Charles Jones in 'The Fast Mail' is so thrilling you will need this rope to tie yourself in the seat." The other side bore a one-column ad cut.

Musical Scholarship Given as "Daddy" Exploitation

Chicago, Ill.—The Chicago theatre, in co-operation with the Chicago *Journal*, has started an advance exploitation feature on "Daddy" that is proving highly beneficial.

The story deals with the little son of a famous violinist. Taking this angle for an exploitation cue, the Chicago theatre and the *Journal* found a willing co-operator in the reputable Chicago Musical College and offered a year's free tuition to some deserving youngster.

The stories were run under the heading: "Is there a Musical Prodigy in Your Club and is it You?" The copy was published in the Junior Journal section of the paper which has built up a tremendous following among youngsters by running articles and letters prepared especially for juvenile reading. The section is almost the official organ for scores of boys' clubs around Chicago.

The initial announcement was wound around a little heart-interest copy stating that Jackie Coogan as the boy of "Daddy" wanted some Chicago youngster, who loved music, to be given the same opportunity that the screen juvenile had in the picture. And it stated that offer was being made through the Chicago Musical College and the Chicago *Journal*. A two-column cut was used with the article.

"Racing Hearts" lobby display at the Olympic theatre, Pittsburg, of which Tom Schrader is manager

Attractive dry goods window tying up with the showing of "East is West" at the Star theatre, Walsenburg, Colo., of which Paul Krier is manager

Every Angle Utilized in Drive for "Adam's Rib" Showing

Omaha, Neb.—H. B. Watts, manager of the Strand theatre, put over an exploitation campaign for "Adam's Rib" that went into every possible angle of publicity and advertising, gathering in a rich harvest of front page space. Some of the many features, briefly outlined, included:

"Adam and His Ribs," used as heading on news story with cut re: National League for Prevention of Spinal Curvature. Society page picture of Pauline Garon displaying gown of ermine with pearl lining. One-quarter page rotogravure section of Anna Q. Nilsson in prehistoric scenes.

Leading Omaha minister picked subject of Adam and Eve for sermon week before picture opened and was written up at great length by all three Omaha papers.

Special inserts printed and furnished to laundry, who included them in all bundles of laundry for a two-week period.

Personally written, specially filled in letters to all members of the Omaha Grain Exchange, all grain dealers and commission men.

Serial story of picture as furnished in press sheet run in four installments.

Small bottles filled with water and distributed to clubs and through drug stores. They had tags on them calling attention to a new drink, "Adam's Ale," with instructions to place on ice for two hours, then drink, and if they didn't get a kick out of it, they would out of "Adam's Rib," playing at the Strand theatre.

Color contest for kids. Picture of prehistoric monster with Garon sitting on head. Prizes for best coloring.

Cartoon puzzle, in colors, in magazine section. Hundreds of answers were received on this.

Telegram from De Mille was good for story.

"Adam's Rib Society" started among girls who objected to being called flappers.

Curtis photos displayed by Fine Arts Society in Public Library.

Editorial headed "Adam and Eve," suggested by Watts.

Arranged with chairman of Omaha manufacturers when welcoming 600 out-of-town dealers to ring in picture, saying that if this was in the days of Adam and Eve that he would welcome them with a club instead of the glad hand, etc., etc.

Orchestra at Brandeis' half-million-dollar restaurant played specially arranged musical number called "From Fig Leaves to Flappers," suggested by "Adam's Rib," now playing at the Strand theatre. Starting with creation music, working up big numbers through various movements and ending up with modern jazz.

Window display with live model, used on "The Flirt" by Manager Marcus of the Jefferson theatre, Indianapolis

Insurance Policy is Stunt on "The Hottentot"

PEORIA, ILL.—Almost every form of insurance has been used in exploitation, but a new angle was evolved when "The Hottentot" played the Madison theatre.

The exploitation consisted in the issuance of a formal policy insuring the Madison's patrons against death from laughter.

The idea, which was originated by Des Robinson of the Madison, provided fifty dollars' compensation for any death from apoplexy or heart disease occurring within the Madison theatre during the showing of "The Hottentot."

"White Flower" Put Over with Displays and Advertising

Birmingham, Ala.—Manager Thomas G. Coleman, of the Galax theatre, put "The White Flower" over with a strong advance advertising campaign and with plentiful use of poster displays.

For two weeks prior to opening a campaign was started by the use of house slides, taking his copy from catch lines in the press book. He played up the fact that the film was actually taken in Hawaii, and put this idea over time after time. Betty Compson's name was stressed throughout.

He had an advance showing for the Better Films Committee. This committee endorsed the picture highly, calling it "beautiful."

The entire lobby was made up from cut-outs of stock accessories. A display was made from the 6-sheet cut-out and was the center of attraction. Betty Compson was shown riding the waves, which were painted on beaverboard, a moon was seen rising out of the water. This scene was framed with palm trees. Painted drops carried out the skyline. Cut-outs from the 6-sheet were also used on each end of the marquee.

A 24-sheet cut-out of Betty Compson was the central figure of a marquee display, and on each side of this was a sign.

Window display for "Adam's Rib," tying up with the showing at the Colonial theatre, Washington Court House, Ohio, of which George Rea is manager

Window display in Spalding's sporting goods store on "Douglas Fairbanks in Robin Hood" at the Liberty theatre, Seattle

Cut-outs Prove Great Aid to "Safety Last" Campaign

Denver, Colo.—Cut-outs were used with particular effectiveness in the exploitation campaign conducted in connection with the showing at the Princess and Rialto theatres of "Safety Last."

Following the newspaper display announcements picturing the spectacled comedian swinging high above the street by the hands of a big clock, the theatre management got busy with a series of 24-sheet cut-outs showing his filmed climb of the twelve-story building—a different stage of the climb each day. These were mounted and posted in conspicuous places with tremendous effect on street crowds. Meantime, reproductions were printed in the newspapers, with captions after the following fashion:

"It's no use to try to describe this picture. Words completely fail. You can see it next week, beginning Sunday, at both the Rialto and Princess theatres. It is in seven reels. But no one with a weak heart should go to see it! . . . . In the above illustration Harold Lloyd is shown beginning his famous climb up the front of a twelve-story office building in Los Angeles . . . . Watch this space tomorrow, and we'll show you what happens when Lloyd gets to the sixth floor."

"Mighty Lak' a Rose" Good for 250 Window Tie-Ups

CHICAGO, Ill.—"Mighty Lak' a Rose," with its possibilities for window tie-ups with florists, phonograph dealers and piano stores, proved readily exploitable when it played here, at the Chicago theatre.

In Chicago alone, 250 window tie-ups were secured with the Victor and Columbia dealers. This was exclusive of other music tie-ups and floral establishments. The fact that the Chicago play date covered Valentine's Day was used by florists as a reason for emphasizing the sign: "Send Her a Rose for Valentine's Day and Take Her to See 'Mighty Lak' a Rose."

With Mother's Day in the offing, this picture of heart appeal presents another good opportunity for florists.

Copies of "Bella Donna" in Newspaper Campaign

ST. LOUIS, MO.—In exploiting "Bella Donna," Ed Olmstead, publicity man of the Missouri theatre, bought 100 copies of the photoplay edition of Robert Hichen's novel at 65 cents each and gave them to the St. Louis Times as a premium for subscription.

The times printed a quarter page ad announcing that for every six-month subscription taken between the dates, April 4 and 14, a book would be awarded. The copy of the ad gave a big display to the fact that "Bella Donna" was a Paramount picture and the first made by Pola Negri in America.

This ad ran continuously for ten days prior to the showing.

Word Contest is Conducted on "The Third Alarm"

MEMPHIS, TENN.—The familiar word contest was used with excellent success by Pantages theatre in connection with the showing of "The Third Alarm."

This contest consisted of offering twenty prices ranging from three months' season passes down to single tickets, for those who constructed the greatest number of words from the letters in "The Third Alarm" at Pantages theatre.

"Robin Hood" Gets Tie-up with Meat Company on Odd Still

Mount Vernon, N. Y.—A brand new tie-up on Douglas Fairbanks in "Robin Hood" was evolved by Leland Hayward of the United Artists' staff, who exploited the picture at the Westchester theatre.

He gathered himself an armful of material, and in looking for some black and white stills for window display purposes, he ran across an off-stage picture of Douglas Fairbanks holding a huge papier mache "prop" ham and playing an imitation tune across the hambone with a huge Robin Hood bow—much as the "heavy" in an old-fashioned orchestra used to caress the "bull-fiddle."

"Say it with hams," was the thought that flashed through Hayward's agile mind, and he slipped one of the off-stage stills into his portfolio. In Mount Vernon he wandered around looking for a likely looking meat market. This he found in the establishment of the Independent Beef Company's place. It took him three days to sell the idea of a connection between the famous hero of twelve centuries ago and the Independent Beef Company's prize hams. At the end of three days, persistence won and for several days the still, glued to a 22x28 card, held the post of honor in the Independent Company's window, beneath the inscription: "If Robin Hood were alive today he'd buy our prize Hams."

Book store window display for "Oliver Twist" at the Kinema, Los Angeles, showing clever miniature display

Appropriate and decorative effect in lobby for "The Christian" at Manager J. J. Heggman's Queen theatre, Austin, Texas

"Lost in a Big City" Gets Excellent Exploitation

Providence, R. I.—"Lost in a Big City," which played recently at the Rialto theatre, was given a strong exploitation campaign, through the personal appearance of John Lowell, the star-producer, and Baby Ivy Ward, who appeared in his support, as well as L. Case Russell, the scenarist, and Evangeline Russell, one of the principals. They were feted and dined and were the guests of many civic and social organizations, and appeared before thousands of people daily at the Arcadia ballroom, where they were introduced and gave a little talk to the public.

Among some of the stunts used to get publicity were a bowling match betwee John Lowell and the local champion; Mr. Lowell's welcome to the city by Governor Flynn and Mayor Gainor; the appearance of Mr. Lowell before the Town Criers, an organization of advertising men, where he talked on advertising as related to motion pictures; his singing over the radio from the WEAN broadcasting station of the Shepherd stores; co-operative tie-up advertising between the Providence Tribune and the picture, which gave the theatre a full page of free advertising on Sunday, the day before the picture opened; the co-operative advertising with the Emery theatre, where Manager Martin Tuohey staged a local revue made up of about si ty Providence children. This was arranged by having Baby Ivy Ward attend a performance at the Emery and be introduced from the stage, where she invited the members of the kiddie revue to be her guests at a special matinee performance of "Lost in a Big City" at the Rialto theatre.

"Trifling Women" display, in gold and plum color, by J. M. Edgar Hart, manager of the Palace theatre, El Paso, Texas

"Back Home and Broke" Is Exploited by Stranger

SOUTH PITTSBURGH, Tenn.—Strangers in a small town as a rule create excitement. When you dress them up and put signs on them, you are then creating something for the population to talk about. Manager Ogg of the Imperial theatre took advantage of this fact to put "Back Home and Broke" over.

A stranger drifted into town. Manager Ogg secured his services and dressed him up as a tramp, had him to go all over town Saturday before opening of show on Tuesday. He carried a sign on his back reading, "Back Home and Broke."

Bank Tie-up on "Mr. Billings Spends His Dime" Run

St. Louis, Mo.—Herschel Stuart, managing director of the Missouri theatre, and Ed Olmstead, publicity man for the house, got a quarter-page advertisement for "Mr. Billings Spends His Dime" through a tie-up with the National Bank of Commerce.

The Hook-up line was this: Mr. Billings says: I bought romance with my dime, but it's safer to put your dimes to work, etc.

The display was livened up by a cut of Walter Hiers taken from the Paramount press sheet.

Menu Card Stickers Are Used to Exploit "Adam's Rib"

Hamilton, Ohio—Fred S. Meyer, managing director of the Palace theatre, made good use of the menu card tie-up in exploiting "Adam's Rib," concerning which he writes:

"When 'Adam's Rib' came along, we printed a few thousand stickers and by means of distributing some much coveted passes, arranged with the cashiers of every lunch room and restaurant in town, to paste these strips—NOT on the Bill-of-Fare proper, but on the 'Daily Special,' which in most places are changed for breakfast, dinner and supper.

"An inexpensive stunt, which created considerable talk and attracted much attention, and which is feasible where restaurant tie-ups have not been over-done. Speaking for Hamilton, this was the first "hook-up" of this sort."

Window display in typewriter company's window for "Dr. Jack," shown at the New York Mark Strand theatre, New York City

Effective sky-line display on "The Lights of New York" by Manager James B. Mathis of the Strand theatre, Spartanburg, S. C.

Thorough Sales Campaign Made to Put "Adam's Rib" Over

Jacksonville, Fla.—Manager Guy A. Kenimer, of the Arcade theatre put over an unusually thorough advertising campaign for "Adam's Rib" recently. Advertising on the screen, in the lobby and on the billboards was started much earlier than usual on this production.

A week in advance 1,800 cards were mailed, playing up the director, the cast, title and story and giving the playing dates. Special cards with photos and catchy phrases were placed in the most prominent windows in the downtown section.

A lobby especially suited for such a display was decorated to bring out the contrasts in the picture. The entire front of the lobby was made to represent a cave. Spanish moss, palmettoes and branches of trees were arranged so as to completely cover sidewalks and ceiling. The regular lobby lights could not be used, so a baby spotlight was focused on a six-sheet in the back centre of the lobby. This sheet emphasized the caveman. The arcade that led from the lobby to the box-office and theatre was decorated in carnival style. Ribbons were strung from the chandeliers and walls, balloons and Japanese lanterns were hung from these. Paper streamers were thrown over all of this wherever it would be made to stick. All the lights were red and blue.

Stage Too Small; Manager Films Style Revue

FORT SMITH, Ark.—During the run of "Racing Hearts" three local merchants tied up with Manager Hugo Plath, of the Palace theatre, on a style revue. Since the Palace stage was too small to handle it adequately, a film was made showing the local girls in the latest of fashions, which created great interest.

Across the front of the lobby were hung 24-inch hearts which spelled out the title of the picture. In the center of the lobby was a beaverboard automobile which was designed and painted to resemble the car driven by Miss Ayres in the picture. The wheels of this automobile were made to revolve by means of a small motor.

Straw Hat Out of Season Is "Bella Donna" Ballyhoo

COLUMBIA, S. C.—After Manager C. W. Irvin, of the Imperial theatre had to wear a straw hat on the streets during a cold spell, as the result of losing a bet, he realized that it attracted wide attention.

As a result, Manager Irvin got his doorman, who is well known in Columbia, being an amateur minstrel star, to wear a straw hat. He had cards on his front and back reading:

"You may think I am rushing the season, but we have a habit of doing things first at the Imperial. Next week, we present Pola Negri in 'Bella Donna' for the first time it is shown in the South."

Women Jockeys Add Novelty to "Hottentot" Stunt

SEATTLE, WASH.—Female impersonators in ballyhoo stunts are not new, but real women jockeys proved an attention-getting stunt when Manager Leroy V. Johnson used the race-horse ballyhoo for "The Hottentot" at the Liberty theatre.

Horses familiar to Seattle fans from the local racetracks were used and increased the publicity and word of mouth advertising that the picture received. The theatre played in luck, for a snow-storm started with the ballyhoo and it made the sight of horses on the street even more unusual.

Banners advertising "The Hottentot" and the colors of the famous Ince entry were worn by all the riders.

Attractive Nautical Lobby is Built on "Down to the Sea"

Cleveland, Ohio.—One of the outstanding features of the exploitation campaign staged by Martin Printz for "Down to the Sea in Ships" at the Circle theatre was the novel and attractive lobby display that carried the boat idea out in full.

In the first place, the ticket booth had a boat-shaped base built around it, so that the upper part looked like a ship's cabin. A big wheel in the box-office window added the resemblance to a wheel-house on a ship. Lighthouses, with flashing lights that went on and off automatically, were placed at either side of the lobby entrance. A big sign announced at what hour the ship sailed. Another big sign stated what the first class passage cost.

But the big thing about the display was the ship's bell. This hung directly over the box-office window. A rope hung from the bell within the easy reach of the cashier. Intermittently, and especially just before each performance, she rang this bell. People walking on Euclid Avenue who had no intention of going to a picture show stopped to investigate.

Cottage set built and painted for corner lobby display at Loew's Palace theatre, Memphis, of which A. B. Morrison is manager, for "Tess of the Storm Country"

Showing elaborate lobby paintings used at the Olympic theatre, Pittsburgh, Pa., during the run of "Adam's Rib." Tom Shrader is manager

Radio Exposition Is Held with "Mystery Box" Showing

St. Louis, Mo.—Herschel Stuart, managing director, and Ed. Olmstead, publicity man, put over a highly successful co-operative campaign on "The Mystery Box," making radio an aid instead of competition and lining up the St. Louis Post Dispatch in all its departments for the Missouri theatre showing.

The Post Dispatch was sold the idea of making a few hundred feet of film to add to "The Mystery Box" and show their own broadcasting station, KSD, in action. Naturally, the Post wanted every radio fan in the city of St. Louis to see their broadcasting station on the screen, so it advertised and advertised, telling Mr. and Mrs. St. Louis all about Radio Week.

After an advance showing of the "Mystery Box" every radio dealer wanted to come in, and they did to the extent of a special radio section in the Post Dispatch consisting of twelve pages, and each ad was a direct tie-up with the Missouri theatre.

Along with the newspaper scoop came a $25,000 radio lobby display in the lobby of the theatre, which turned into a regular exposition and didn't cost the Missouri a cent. Arrangements were made with the Post and they broadcasted from their station each night announcing "The Mystery Box" running at the Missouri one week in advance, and during the week of the Radio Show they broadcasted the concerts of Yerkes's Flotilla Orchestra right from the stage, all of the broadcasting apparatus being in full view of the audience.

"Mighty Lak' a Rose" lobby designed by Arthur Swanke, advertising and exploitation manager of the Rialto theatre, El Dorado, Ark.

"Mad Love" Sundae Tied Up with Run of Photoplay

BALTIMORE, Md. — Thomas D. Soriero, general manager of the Century theatre, and William N. Robson, Goldwynner, arranged a tie-up on "Mad Love" with the Hendler Creamery company, through which that company sent letters to its 800 ice cream dealers giving the formula for a "Mad Love" sundae and enclosing window strips to use in connection with same.

A publicity story sent out stated that this was the favorite dish of the Polish star. The formula, which may be used anywhere, is: One dip of vanilla cream, add a bit of crushed pineapple, a bit of cherry syrup and a small dish of chocolate syrup. Top off with cherries.

"Gimme" and "Mad Love" Given Strong Exploitation

Providence, R. I.—A strong exploitation campaign was put over for a double bill, "Gimme" and "Mad Love" at the Victory theatre, by Harry Crull, general manager; Matt Reilley, house manager and Goldwynner Buddy Stuart.

A striking street ballyhoo was made by taking a 24-sheet poster of each production and placing them on the sides of a large truck drawn by two fine white horses.

The heralds for both pictures were placed in various stores and restaurants throughout Providence. The Boston Store agreed to place the heralds in each package done up. A tie-up was made with the Waldorf, Astor and Belmont lunch rooms by which the heralds were distributed there. The big hotels of the city, the Narragansett, the Dreyfus and the cigar stands in the Biltmore Hotel also allowed heralds to be placed in them. Eight newsboys inserted the heralds in their newspapers in return for passes to the pictures.

"Gimme" buttons prepared by the Goldwyn e ploitation department for that feature proved very valuable among the boys of Providence. Eight hundred were distributed to the students of the technical high school and an additional 800 at the Summers street high school. Thirty boys were engaged to help distribute buttons at the schools and practically every newsboy in the city wore a button.

Shriners' Parade Is Utilized to Exploit "The Christian"

Akron, Ohio.—An indoor circus was being conducted by the Shriners of Akron at the time that Eddie Carrier, Goldwynner, was exploiting the showing of "The Christian" at the Allen theatre, and he made excellent use of the parade in exploiting the photoplay. This was done by placing a banner carrying the title of "The Christian" and the name of the theatre and date of showing on each side of one of the elephants in the parade.

The backs of twenty passenger buses were also decorated with "The Christian" banners, five by eight feet in size.

Four congoleum rugs, nine by twelve, were obtained gratis from the Akron Dry Goods Company. The title of the photoplay was painted in large red and white letters on the rugs, together with the announcement of the store: "Watch It Wear." The rugs were then placed in the street and on the sidewalk of the busiest section of Akron, proving an exceptional attention getter.

"Covered Wagon" display in the book department of Marshall Field's, Chicago, arranged by Bill Danziger, Paramount exploiter

Colorful lobby display for "Bella Donna" arranged by Manager Tom Shrader of the Olympic theatre, Pittsburg, Pa.

New Ending Contest Boosts Run on "Broken Chains"

SIOUX FALLS, S. D.—The well nigh universal desire to write scenarios was utilized when "Broken Chains" was shown at the Colonial theatre as the basis of a contest, tied up with the Daily Argus-Leader in which cash and ticket prizes were offered for the best new endings to the picture.

The contest was advertised daily under a double column head for four days, netting a total of about 250 new endings to the photoplay. Several of these were published in the columns of the Argus-Leader with the name of the writer, and as nearly everybody in Sioux Falls knows everybody else, these native attempts at scenario writing were eagerly scanned.

The prize for the best new ending of the picture was $10 in cash. Additional prizes consisted of groups of ten and five tickets to "Broken Chains" at the Colonial.

Novel Prologue Arranged for "Town That Forgot God"

Dayton, Ohio.—J. Howard Lichtenstein manager of the State theatre, arranged a novel prologue for the showing of "The Town That Forgot God," which he describes as follows:

"I built a tower on the stage, sixteen feet high, which resembled a hill, using a complete black drapery effect. On top of this platform I placed a double quartet of boy singers from one of the local churches. They were attired in their regulation church garb and they sang "The Holy City." A faint red spot light on one side and a strong blue spot on the other was the only light on the boys. At the finish of the song a large cross, six feet high and four feet wide, appeared in the distance blazing a fiery red. On this scene the screen was droppd and the picture flashed."

New Angle Gotten on Quatrain Contest to Exploit "Omar"

Louisville, Ky.—A special quatrain contest, differing from those used elsewhere, was arranged in connection with the run of "Omar the Tentmaker" at Louisville theatres.

Instead of asking the fans to fill in the mythical fourth line, the Louisville Courier-Journal had a pen artist make a line drawing illustrating some quatrain from "Omar's Rubaiyat." The contest ran for six days, six line drawings being used and twenty-four of the quatrains, six each day.

The question to decide was which of the quatrains was illustrated by each of the six drawings. There were eighteen superfluous quatrains printed and it became a matter of elimination.

To show how keen interest was in the solution of this literary puzzle, there were 2,000 answers submitted. Shortly after, when the interest was at its height, "Omar the Tentmaker" opened at B. F. Keith's National theatre.

Envelope Teaser Stunt Is "Dangerous Age" Aid

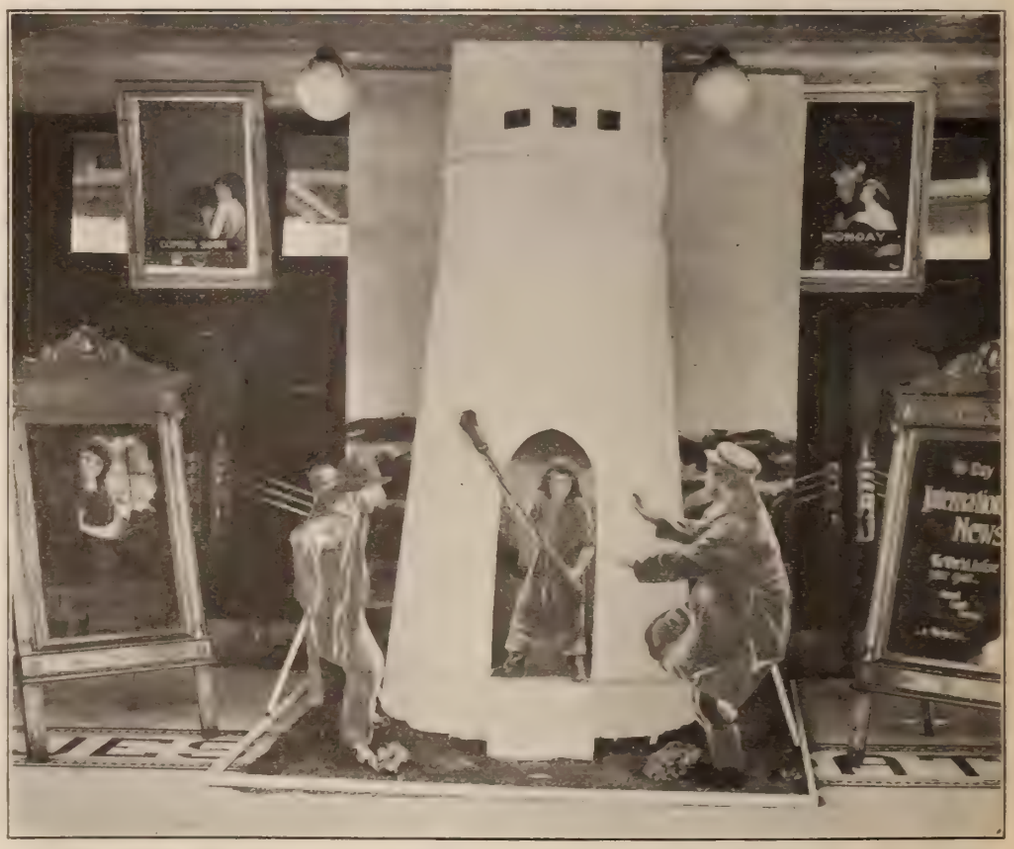
SAN FRANCISCO, CAL.—San Francisco wives, unless they differ widely from those in other parts of the country, must have suspected scandal looming up when they received a sealed envelope, the front of which read. "For Married Women only—Don't Show This to Your Husband."

There was bound to be a glimmer of disappointment for the inside message consisted of a teaser advertisement for "The Dangerous Age" at the Tivoli.

"Hottentot" Jockeys Dance to Exploit Pictures

LOS ANGELES, Cal.—When "The Hottentot" played at the Kinema theatre, the jockeys who participated in the picture were brought to a co-operative stunt pulled at the Cinderella Roof Dance Palace, the largest and most frequented ballroom in Los Angeles. for a special night called "The Hottentot Handicap Night."

Fourteen of these steeplechase riders rode to the ballroom on their horses. The equines, properly blanketed to advertise the picture. were left on the street outside the ballroom. The men. in jockey costume, enjoyed the festivities inside. took part in the dancing and acted as judges of the dancing race that preceded a specialty number called a comedy steeplechase. The entire program was widely advertised and not only drew record crowds to the Cinderella Palace but also gained valuable notice for the picture.



Lobby display with strong action obtained through dramatic use of cut-outs, prepared by Manager E. B. Roberts, of the Majestic theatre, Austin, Texas, on "Tess of the Storm Country"

Pre-release Reviews of Features

"Playing It Wild"

Vitagraph—5400 Feet

(Reviewed by Laurence Reid)

IT'S rather difficult to determine just what William Duncan had in mind when he directed this picture. The title suggests a comedy idea, and the star, who produces his own photoplays, has succeeded in kidding the old-fashioned hokum westerns to some extent. Yet this number has a serious side, which is more than balanced with humorous twists and turns. It is one of the most enjoyable program features which have come along in some time, since it features an intrepid cowpuncher who possesses a roving disposition and who bobs up in the midst of a hot political fight between the crooked sheriff and an honest candidate.

There is a slight confusion at the start when Edith Johnson is pictured as a bride. The hero is discharged from the ranch and Duncan's co-star is next seen as the daughter of the newspaper proprietor—an utter stranger to him. This is remedied when it is discerned that she is playing a dual role, although the bridal figure vanishes from the story after the introductory footage. Duncan wins the newspaper plant and proceeds to run the paper vigorously and fearlessly—his policy being to elect the honest candidate and rid the community of the crooked sheriff.

Of course the romantic element is mostly subordinate to the incident—which is natural considering the girl's animosity toward the man who beat her daddy at cards. It is in the cowpuncher's masquerade as an outlaw that the picture releases its highlights, there being some new gags and not a little excitement. Particularly amusing is the scene when he lives up to his threat of pulling the sheriff's nose.

The subtitles are written in the vernacular of the plains and are highly picturesque. Most of these western captions go no further than such words as "ornery," "hombre" and "plumb loco," but this picture carries a complete vocabularly. Thus they aid in adding a proper atmosphere. The feature is well cast, there being some rare types, although Miss Johnson might have played her role more spiritedly. "Playing It Wild" is a semi-humorous western with a political twist. Duncan's hokum is highly enjoyable.

The Cast

Jerry Hoskins	William Duncan
Beth Webb	Edith Johnson
Old Man Webb	Francis Powers
Sheriff Gideon	Dick la Reno
Chris Gideon, his son	Edmund Cobb
Wetherby, a printer	Frank Beal
Bill Rucker	Frank Weed

By C. Graham Baker. Directed by William Duncan. Produced by Vitagraph.

The Story—Cowpuncher with roving disposition rides into Western town and gets in bad with crooked sheriff. He wins a printing plant through gambling and proceeds to elect an honest candidate. He develops a romance with the newspaper man's daughtetr and through a series of adventures in which he assumes the disguise of a bandit he succeeds in electing his candidate.

Classification—Western melodrama involving political fight.

Production Highlights—The satirical vein in this Western. The snappy action. The subtitles. The good work by cast—all fine types. The scenes of the bandit's pranks.

Exploitation Angles—Since plot deals with political fight, you can get out a teaser campaign concerning it. Bill it as an interesting Western with Bill Duncan in a fascinating role.

Drawing Power—Good for any second class first run theatre. Should go big in program houses and in small towns.

Here is a characteristic scene from Stan Laurel's comedy for Pathe, "The Noon Whistle."

"The Purple Dawn"

Aywon-State Rights—Five Reels

(Reviewed by Laurence Reid)

THEY have involved the racial barrier formula with an Oriental romance, and the result is a good box-office attraction which should please most any patron not expecting too much. Of course the idea is a familiar one, and the conventions are faithfully followed, but at the same time it manages to tell its story in a satisfactory way. The pattern of the little Oriental girl whose sorrow is unrequited love has served as fiction since time immemorial. In this instance tragedy does not take her in its embrace, the author seeing fit to allow her to live to find happiness with a man of her own race.

The plot is well developed and releases a suitable amount of atmosphere as well as the element of sympathy for the pitiful figure of the Chinese girl, the foster daughter of a wily Oriental who would save her for one of his own color. The girl is attracted to the white youth, and through melodramatic incident carrying a fair amount of action he is victimized by a group of crooks. The girl saves him from the dope peddlers and reunites him to his white sweetheart. And then the unfamiliar twist. Instead of drowning herself, as the scene suggests, the fair Lotus Blossom goes back to her promised husband. The author, who directed as well, has injected too much realism which is certain to jar upon the nerves of sensitive patrons. Some of this action needs trimming—such as the horse-whipping scene and the sequence in the river shack. Bessie Love is appealing as the heroine, and Edward Peil and Bert Sprotte are convincing as the villains—particularly Peil, who can play the wily Chink to the life. Do you remember him in "Broken Blossoms." It is a suitable program offering for the steady patron.

The Cast

Red Carson	Bert Sprotte
Bob	Wm. E. Aldrich
Quan Foo	James B. Leong
Wong Chong	Edward Peil
Mui Far	Bessie Love
Ketchell	J. P. Ogden
Ruth	Priscilla Bonner

By Charues R. Seeling. Directed by Charles R. Seeling. Photographed by Vernon Walker.

The Story—Treats of the romance of a Chinese girl who gives her heart to an American youth rather than obey the wishes of her foster father, who wants her to marry a Chinese friend. The boy does not respond. Later he is captured by band of crooks and tortured, but the Chinese girl watches over him and reunites him to his white sweetheart.

Classification—Racial barrier story. Romantic melodrama.

Production Highlights—Good atmosphere and first rate realism.

Exploitation Angles—Stories of an Oriental flavor are always popular. Play this up as interestinf little romance. Feature the cast. Play up Bessie Love. Use atmospheric prologue.

Drawing Power—Suitable for small downtown houses.

"The Affairs of Lady Hamilton"

Oswald-Hodkinson—7900 Feet

(Reviewed by L. C. Moen)

THIS production brings to the screen one of the most beautiful women, photographically, that we have encountered in some time, in the person of Liane Haid, who appears in the name role, Lady Hamilton. The entire story is woven about her, and would have been "stale, flat and unprofitable" if her beauty had failed to measure up to its needs.

We are not unaccustomed to having a woman referred to on the screen as the "toast of London," only to have her appearance fall miserably short, but in this instance, at least, we were not disappointed. Coupled with this beauty is a not inconsiderable measure of ability, with the result that her Lady Hamilton is a pleasing and interesting performance.

We cannot overlook, however, the consistently unusual work of Werner Kraus, who appears as Lord Hamilton. This actor, who understands screen pantomime as few do, has "walked away" with nearly every picture in which he has been seen, and "The Affairs of Lady Hamilton" is no exception. He makes the jealous husband a fascinating character, with all of the little mannerisms that make it live.

The story, which is historical in origin, deals with the life of Lady Hamilton, who rose from obscure village maiden to the leader of the court at Naples, where she makes possible Lord Nelson's victory at Trafalgar Bay. Brilliant scenes of court life, huge mob scenes, the battle of Trafalgar, and the like, make up a fascinating pageantry of historical romance, with more than the usual number of lavish and massive sets.

Admiral Lord Nelson appears prominently throughout the latter part of the story, well played by Conrad Veidt. The other members of the cast are well typed, as a whole.

Personally, we distinctly enjoyed this picture. Whether it is of a type suitable for his house is a problem that must be solved by each exhibitor individually.

The Cast

Lady Hamilton	Liane Haid
Horatio Nelson	Conrad Veidt
Sir William Hamilton	Werner Kraus
Queen Maria Carolina	Else Heims
King Ferdinand of Naples	Reinhold Schunzel
Arabella Kelly	Gertrude Welcker
George Romney	Theodor Loos
Charles Francis Greville	Anton Pointner
Josiah Nesbit	Hanas Heinz v. Twardowski
Jane Halling	Kate Waldeck
Dr. Graham	Hugo Doblin
Captain Hart (Tug)	Friedrich Kuhne
Capt. Sir John Willet Payne	Heinrich George
Tom Kid	Louis Ralph

Produced by Richard Oswald from "Life and Loves of Lady Hamilton" and "Lord Nelson's Last Love."

The Story—Deals with the life of Lady Hamilton, who starts as an obscure village maiden, goes to London, poses in a health emporium, becomes Romney's model, becomes protege of Greville, nephew of Lord Hamilton, marries Lord Hamilton, ambassador to Naples, becomes the leader of the Neapolitan court, falls in love with Lord Nelson, and is influential in obtaining aid which enables him to win the battle of Trafalgar Bay.

Classification—Historical drama.

Production Highlights—The large number of massive sets. The battle of Trafalgar Bay. Werner Kraus as Lord Hamilton. The beauty of Liane Haid. The excellent historical atmosphere.

Exploitation Angles—Tie up with schools on the historical angle. Feature pictures of Liane Haid prominently. Play up Warner Kraus, if you have played any of the other pictures in which he has appeared.

Drawing Power—Best suited for showing in downtown houses with transient patronage.

"A Noise in Newboro"

Metro—5188 Feet

(Reviewed by Lillian Gale)

WE are familiar with the idea which possibly originated when "Sis Hopkins" made her bow, establishing the popularity of the story of an unhappy country girl who makes a success of going to the city and ultimately returns to the old home town to "knock 'em dead." Such is the basis for "A Noise in Newboro"—if not an entirely new idea, always a safe one. Viola Dana is cast in the role of Martha Mason, awkward, unattractive, but endowed with gray matter, shunned and otherwise unkindly treated by nature and natives of a country town. Martha's talent for artistic work smoulders, but is fanned into a flame of desire to run away from her handicaps of environment and take a fling upon her own. So the picture begins with Martha as one of a graduating class from Newboro's public school, when she was even deprived of receiving a diploma because there weren't enough to go around. Discouraged and crushed, she finally convinces her father that the way to spend the two thousand dollars, her own inheritance, is to permit her to use it to take her to New York to school.

Seven years in New York has done wonders for many a country girl. When we next meet Martha she has acquired fame, fortune and a studio of her own upon the merits of her work and is surrounded by numerous admirers. Nevertheless, she has the "back home" complex and refuses to accept an eligible young man until she first returns to Newboro to keep faith with her childhood sweetheart and to provide additional comforts for her family.

The "noise" starts upon the arrival of Martha, accompanied by a city girl friend. It grows louder as the picture runs along, depicting how unwelcomely Martha is received by the former sweetheart, to whom she believes herself still engaged. Incidentally developments show him up as the town "bully" and that he is playing unfairly in town politics. It so happens that a fearless, but dying newspaper needs a "scoop" to put it back on a paying basis. Martha's story supplies the need and starts a revolution in the old town, making a "Noise in Newboro" that wakes up the community and ends in righting wrong all around. Then Martha goes back to the city that has been kind to her, there to become the bride of a man proud to claim the hand of Martha Mason, famed artist, whose trip back home instigated "A Noise in Newboro."

The Cast

Martha Mason.....Viola Dana
Ben Colwell.....David Butler
Anne Paisley.....Eva Novak
Buddy Wayne.....Allan Forrest
Leila Wayne.....Betty Francisco
Eben Paisley.....Alfred Allen
Harry Dixon.....Malcolm McGregor
Dorothy Mason.....Joan Standing
"Dad" Mason.....Bert Woodruff

Story by Edgar Franklin. Adaptation by Rex Taylor. Directed by Harry Beaumont. Photographed by John Arnold.

The Story—Country girl leaves the small town where she is unhappily excluded from social activities, being unattractive, and goes to New York to school, where she eventually becomes a famous artist. She goes back to the home town to keep faith with a man whose intentions, when a boy, she misunderstood, finds him engaged in unscrupulous city politics and to the daughter of the town's most wealthy citizen. Her coming excites comment and the uncovering of wrongs ending in a local revolution.

Production Highlights—Graduation exercises opening the picture, natural and convincing. Scene of riot when Newboro finds they have been fooled by small politicians.

Exploitation Angles—Good possibilities for tie-up with garages, shops dealing in automobile accessories and supplies. Can also tie up with art shops and use a Viola Dana doll, one designed to resemble Viola Dana, as Martha Mason.

Drawing Power—Anywhere that rural comedy-drama is welcome this is safe, especially in localities where Viola Dana has individual following.

Jack Cooper is seen with his Gorham Follies Girls, in a Century Comedy.

"Vengeance of the Deep"

American Releasing—4753 Feet

(Reviewed by Laurence Reid)

THIS is a picture which depends for its appeal upon its marine shots which, while they are of the studio, are fashioned in a realistic manner—with the result that the offering may be catalogued as something of a novelty. The locale is the South Seas, although the plot is not burdened with overworked types and incidents which have characterized most of our tales modeled after this w. k. pattern. Put the picture down as somewhat thrilling—what with the pearl diving activities which take up most of the action. The deep sea scenes look genuine, and this calls for praise for the good camera work.

The figures are a vicious skipper who rules with an iron hand, his daughter who provides the conflict and romantic interest, a few native pearl divers and a young beachcomber whose latent honesty comes to the surface under the response of the girl. The skipper precipitates some stark melodrama when he deliberately runs down the native chief's son, who has embarked in his skiff. This character, inspired to avenge himself, musses up the air pipe which sustains the skipper's chief diver. A tiger shark brushes through the water, lending an uncanny touch.

The final scenes show the beachcomber and the diver discovering a treasure chest with all its attendant melodramatic hokum. The conclusion shows the skipper and the other unruly characters very much hors de combat and peace is restored in the islands when the beachcomber is placed in charge of the pearl fisheries.

"Vengeance of the Deep" is a crisp melodrama which is sure to excite the interest of anyone in search of adventure. It is adequately played by Ralph Lewis as the skipper. The others in the cast are competent. The technical equipment of the picture is first rate throughout, and because the story gets away from the beaten track it is sure to be favorably received.

The Cast

Captain Musgrove.....Ralph Lewis
Ethel Musgrove.....Virginia Brown Faire
Jean.....Van Mattimore
Frederico.....Harmon McGregor
Tagu.....William Anderson
Native Chief.....Smoke" Turner
Kiliki.....Maida Vale

Story and direction by A. B. Barringer. Scenario by J. L. Lamothe and Agner Parsons.

The Story—Brutal lord of South Sea island has daughter coveted by white diver, but the girl is attracted to a beachcomber. Her father runs down the native chief's son and the latter revenges himself by attacking the white diver. The latter and the beachcomber discover a treasure chest at the bottom of the ocean, but the young derelict is attacked by a giant clam. He saves himself and rescues the girl.

Classification—Deep sea adventure story.

Production Highlights—The submarine shots. The atmosphere of the ocean bed, etc.

Exploitation Angles—Title has advertising value. Also play up the adventure and romance of story. Feature the submarine shots and bill it as a fascinating adventure picture.

Drawing Power—Should go well in small houses in downtown districts. Also suitable for neighborhood and small town theatres.

"Madness of Youth"

Fox—4791 Feet

(Reviewed by Lillian Gale)

THERE is always room for a novelty picture. "Madness of Youth," although offering other essential attributes, wins a place for itself upon strength of its appeal as a motion picture apart from the ordinary. It has a splendid beginning, finishes strong and lets down only during the run because of the need of "pepping up" which might easily be accomplished by the shortening of some of the longer sequences. Withal, it is a made-to-order vehicle for John Gilbert, lending opportunity to promote his popularity and offering possibilities to bring out his ability as an actor and star. Indeed, he delivers some splendid acting, supported by an exceptionally well balanced cast. Opposite the star is Billie Dove, a surprise in improvement, who radiates charm, looks well and remains steadfastly in the role of a care-free, beautiful daughter of a rich man and who develops admirable independence when it comes to the serious matter of choosing a husband.

There is a commendable production behind "Madness of Youth." One sequence, in particular, shows a costume ball described as a winter frolic in the home of a millionaire, embracing some novel and highly entertaining features. The sets are lavish, the direction adequate. Only the story is weak, being slightly difficult to follow. However, since it is one of those romantic types of narrative based upon a popular theme, it is fairly convincing despite the fact that it wanders far from logic. It describes the last adventure of a youthful crook who, like a wolf in sheep's clothing, covers himself as a suspect of robbery by assuming the role of a sort of an evangelist. He finally preaches salvation to others with a view to protection, until his preachment boomerangs and he, himself, becomes a convert of right living. Perhaps the fact that during preparation for his final "haul" he meets a woman who awakens the best there is in him, has something to do with his sudden conviction that the straight and narrow way is the only one that will make him an eligible husband for the right kind of girl. An interesting and entertaining picture is "Madness of Youth" and one sure to arouse much argument and comment.

The Cast

Jaca Javalie.....John Gilbert
Nanette Banning.....Billie Dove
Peter Reynolds.....Donald Hatswell
Ted Banning.....George K. Arthur
Theodore P. Baning.....Wilton Taylor
Mme. Jeanne Banning.....Ruth Boyd
Mason (Butler).....Luke Lucas
The Dancer.....Julianne Johnston

Directed by Jerome Storm. Story by George F. Worts. Scenario by Joseph Franklin Poland.

The Story—Describes the final adventure of a youthful crook of good blood, whose weakness is a desire to rob the rich. He protects himself from suspicion by assuming the role of an evangelist, known as "the holy man," going about preaching, making converts of others and then when the psychological moment offers, makes his "haul" and "get-away." His carefully laid plans, however, do not provide for such an obstacle arising as his falling in love with the daughter of the man he plans to rob. She unconsciously awakens the better man and when the way is prepared the mad youth finds himself a convert of his own preachments, and that what he desires more is to live aright and become eligible for the hand of the girl who brings about the change of heart and desire.

Classification—Novelty treatise upon hypnosis, auto-suggestion, or both. Embraces romance, serious moments, laughter and borders upon being spectacular.

Production Highlights—Scenes during the indoor winter carnival given in millionaire's home when the "holy man" preaches salvation to the pleasure seekers. Incidents leading up to boomerang of crook's preachment, himself a convert of right living.

Exploitation Angles—Varied and plentiful, cast production and star.

Drawing Power—Timely theme. Likely to meet with approval in any class of theatre.

"Bavu"

Universal—6968 Feet

(Reviewed by Laurence Reid)

UNDOUBTEDLY this play was written with the screen in mind since it carries all the essentials which provide an exciting hour. Presumably burdened with dialogue, it showed itself as lacking in punch, and it may be that it appeared unconvincing. These faults have been remedied in the film translation, and what transpires has all the earmarks of a good, old-fashioned blood and thunder melodrama.

The background of this picture is the Russia at the height of the revolution, and doubtless the author was inspired through the vital figure of Lenin. For dramatic purposes he exposes his central figure, from which the play takes its name, as an ignorant, uneducated, uncouth brute, who, drunk with power after the overthrow of the czar, plots to wreak vengeance upon everyone who comes across his path. He uses the call of patriotism to cloak his mad impulses, and through the power of his eloquence and his vital personality he has the peasantry completely under his domination.

It is a simple story—one easily anticipated. Really the action revolves around the conflict of three figures, Bavu, Mischka, the educated servant who has charge of passports and licenses, and the princess in whose home the commissioner was formerly employed. It is to save her that the two men scheme to overthrow each other.

Stuart Paton, the director, has excellently brought forth the atmosphere and considerable vivid touches—such as the mass meeting of the rabble and the pillage and looting of the city. Once in a while the offering reminds us of a serial, because of its hectic action. There is no let-down. In fact, it keeps going with plenty of movement, color and thrills to the end. The finish shows the ignorant Bavu being outwitted by his educated rival. There is a pursuit over the snow which results in the death of the vicious peasant.

"Bavu" gives Wallace Beery another opportunity to show his masterly skill at characterization. His make-up, his eloquent pantomime and fascinating mannerisms are deftly suggested. In fact, he makes the picture. Since he is in nearly every scene the picture compels attention. His support is competent. An exciting melodrama, this "Bavu," which holds the interest because of its characterization and incident. Watching Beery you forget its obviousness and the fact that it carries few dramatic twists.

The Cast

Felix Bavu.....Wallace Beery
Princess Annia.....Estelle Taylor
Mischka Vleck.....Forrest Stanley
Olga Stropik.....Sylvia Breamer
Prince Markoff.....Jos. Swickard
Kuroff.....Nick De Ruiz
Piplette.....Martha Mattox
Shadow.....Harry Carter
Michael Revno.....Jack Rollens

By Earl Carroll. Scenario by Raymond L. Schrock and Albert G. Kenyon. Directed by Stuart Paton. Photographed by Allen Davey. Produced by Universal.

The Story—Russian revolutionist incites the peasantry to burn the city. Mischka, a former servant in nobleman's home, is commissioner of licenses under the new administration. He loves the princess and in order to get her out of the country it is necessary to have the passport sealed with the revolutionist's ring. A fight follows, but Mischka escapes with the girl while Bavu drowns in the pursuit.

Classification—Melodrama of Russian upheavel.

Production Highlights—The action and suspense. The good exteriors and atmosphere. The fine performance of Wallace Beery in title role.

Exploitation Angles—Universal has nifty campaign book on this picture, which uses a "punch" ad, "Everlastingly Exciting." Use it. Play it up as melodramatic account of life in Russia during the revolution.

Drawing Power—Should prove interesting for all second class first run houses.

"California or Bust" is Snub Pollard's latest for Pathe.

"Prodigal Daugthers"

Paramount—6216 Feet

(Reviewed by Frank Shelton)

THIS is sure a modern picture. It deals with our jazz hounds and their feminine counterparts, with life in dear old Greenwich Village, with flapperism as indulged in by the 1923 sisterhood. What more would any house want to drag them in. This is a picture possessing those qualities of which box office totals are made. The story isn't original, but it introduces new touches—radio concerts and talks, one of which is picked up by an aviator, parlor parties as indulged in by our sheiks and shebas, with a stolen kiss ever and anon as the colored jazzists pour forth their quivering melody, rolled stockings, short Poirets and so on and so forth through a review of weaknesses of present-day youth. But who will gainsay that this is not just what a jaded public is seeking as entertainment

The picture starts out with a real thrill. It shows an aviator coming to earth in response to a radio message, picking up the heroine and going away for a ride in the skies, the approach of a terrific lightning and rainstorm, which sends the aircraft to the terra firma. It is the big thrill of the picture.

Gloria will surprise her admirers in this picture—for, lo and behold, she really acts, yes, sir, acts as she has never done before, and we'll wager she will make you sit up in some of the scenes toward the close of the "fillum." As for her gowns, which, by the way, are an important asset to every Swanson picture they are le dernier mot in styledom.

The star is fortunate in having a very capable cast in her support. Theodore Roberts as J. D. Forbes, the father, is, of course, good. Ralph Graves is the leading man. Vera Reynolds, who we do not recall seeing before on the shadow stage, gives us a colorful picture of just what a flapper looks—and acts like. Others are Charles Clary and Robert Agnew. The subtitles are attractive, but some of them need toning down. The climax, showing the homecoming of the prodigal daughters, who have seen life, possesses real punch.

The Cast

"Swiftie" Forbes.....Gloria Swanson
Roger Corbin.....Ralph Graves
Marjory Forbes.....Vera Reynolds
J. D. Forbes.....Theodore Roberts
Mrs. Forbes.....Louise Dresser
Stanley Garside.....Charles Clary
Lester Hodges.....Robert Agnew

Adapted by Monte M. Katterjohn from the story by Joseph Hocking. Directed by Sam Wood.

The Story—Deals with two daughters who rebel against convention and who, after being reproved continually by their father, leave home to "be their own bosses." One marries, hubby tires of wedlock and leaves wifey; the other sees that men must always figure in her affairs and eventually becomes disgusted when she is almost caught in a raid on a cabaret and rushes home to father.

Classification—Very much modern society drama.

Production Highlights—The wreck of the airplane during the realistic storm. The lavish interiors. The fireworks display. Scenes in Greenwich Village.

Exploitation Angles—You can always tie up with the fashion stores on photos of Gloria in her lavish costumes. Might put on a jazz dance with a colored orchestra as a prologue.

Drawing Power—A good box office attraction anywhere.

"The Bright Shawl"

Inspiration-First National—7503 Feet

(Reviewed by Laurence Reid)

MOST artistic production through which palpitates a colorful tale of romance and adventure is "The Bright Shawl," adapted from Joseph Hergesheimer's story of the same name. Anyone familiar with the tale will appreciate the difficulties which confronted John Robertson in moulding it into a moving and compelling photoplay—considering the fact that its protagonist is not so sharply drawn in the book.

This romantic adventure of the fifties, when Cuba sought independence from Spain, comes to the screen a fascinating picture—one which is saturated with colorful backgrounds, detail and adventurous incident. Its figures are made intimate and human, and as they are piloted through scene after scene they take the spectator with them. There's a fine glamour of romance which hovers over the picturesque, though pitiful, character of the dancer, who, through her affection for the courageous American, turns against her countrymen. One follows this young adventurer's exploits as he accompanies the Cuban patriot to his home with the deepest interest. There is surprise and suspense with every change of scene. Moreover, the picture carries an authenticity which embellishes it with realistic atmosphere. The painstaking attention to detail marks every setting, and these backgrounds help wonderfully in emphasizing the romantic glamour.

Everett Shinn, the art director, has created genuine reproductions of Spanish atmosphere—and these are complete down to the most unimportant detail. And John Robertson has treated the story so that its romantic song of yesterday will linger in the memory—like a tone poem of Schubert's played upon an old-fashioned harpsichord. It's a spirited story crammed with picturesque incident that features a theatre scene, intimate love episodes, furtive courtship and a dramatic duelling contest. And when the little dancer, delightfully played with romantic fervor tinctured with spirited and hoydenish fancy by Dorothy Gish, dies, she catches the spectator in a tight embrace of sympathy. This very able pantomimist never created a more compelling role, nor one which fitted her personality any better. She fairly exudes color and magnetism, suggesting always the highly sexed little dancer which the author painted. Richard Barthelmess lends dignity and warmth to his role of the American. His repression is most commendable.

The Cast

Charles Abbott, an American.....Richard Barthelmess
Andres Escobar, a young Cuban patriot.....Andre de Beranger
Domingo Escobar, his father; also a patriot.....E. G. Robinson
Carmenita Escobar, his wife; Andres' mother.....Margaret Seddon
Narcissa Escobar, their daughter; Andres' sister.....Mary Astor
Vincente Escobar, Andres' elder brother..Luis Alberni
Cesar Y Santacilla, a Spanish captain..Anders Randolf
Gaspar de Vaca, also a Spanish captain.William Powell
La Clavel, an Andulusian dancer.....Dorothy Gish
La Pilar, a spy; a sweetheart of Spain....Jetta Gondal

By Joseph Hergesheimer. Scenario by Edmund Goulding. Directed by John S. Robertson.

The Story—Wealthy New Yorker becomes interested in the freedom of Cuba and accompanies a Cuban friend to his home and is thrust into dangerous adventures and two romances. The American succeeds, with the aid of Spanish dancer who has worked for Cuban liberty, in saving his sweetheart and her father and mother. The dancer gives him the bright shawl as a token of her affection.

Classification—Romantic drama.

Production Highlights—The exceptionally fine staging and art work. The rich atmosphere. The work of the star and Dorothy Gish

Exploitation Angles—You have a famous author, director and star to exploit here as well as Dorothy Gish. Play it up big as exceptionally colorful romance. Use plenty of atmosphere, dressing ushers in Spanish costumes.

Drawing Power—Should prove a great drawing card everywhere.

Regional News From Correspondents

Albany Notes and Eastern New York Briefs

WITH a fat check in his wallet and lugging a silver loving cup, Vic Bendell, manager of the F. B. O. exchange in Albany, returned to town from New York after having been declared the winner in a sales contest which his company has been conducting during the last three months. The cup represented the biggest increase in business of any F. B. O. office in the entire United States, while the cash prize came to Mr. Bendell for his efforts toward new business in his territory, which runs north to the Canadian border. Everyone in town extended their congratulations to Mr. Bendell, who only went with F. B. O. in December after six years spent with Goldwyn in Albany.

"Vic" Bendell

Bert Gibbons, Albany manager for Vitagraph made a trip to Utica the past week and screened "Masters of Men" for Nate Robbins.

There is some talk that the Majestic in Albany may return to pictures within the next two or three weeks, following a season of burlesque.

James Morrison, traveling auditor for Vitagraph, was in town the past week.

G. A. Woodard, manager for Fox in Albany, was in New York this week on matters relating to the spring drive.

Myer Schine has booked "Safety Last" for his entire circuit of houses in New York State.

Salesmen in the First National exchange in Albany will hereafter travel by automobile, two Ford coupes having been purchased by the exchange.

John Krause has just been named as manager of the Albany exchange for the Bond Photoplay Corporation, succeeding Charles Charles. Mr. Krause has been acting as a salesman in the Syracuse territory for the company. He also served four years with Pathe.

Harry H. Zehner, secretary to Carl Laemmle of Universal, stopped over in Albany last week on his way to Lake George, where he spent three or four days.

Among exhibitors making the rounds of Film Row in Albany the past week were George Loomis of Frankfort, Julius Thompson of Hudson, Louis Fischer of Fort Edward, L. L. Conners of Cambridge, F. C. Yelverton of Ballston, William Benton of Saratoga, Charles Marshall of Ausable Forks, Charles McCarthy of Hudson Falls.

The Fox exchange in Albany is sending out cards to all exhibitors in the territory this week announcing that on Wednesday and Thursday of each week there will be screenings of the company's latest product at the Albany branch. The idea is new to this territory.

Fox exchange staff at Albany, N. Y. Standing, left to right, C. Bailey, E. Wowe, A. Hudack, J. Becker, I. Steinbach, M. Vucci, A. Reilly, J. Bailey, G. Reap. Seated, left to right, Mrs. C. Bailey, W. Allen, R. Smith, G. Woodward. A. Goldsmith, A. Hawkins and P. Cashion.

Samuel Goldstein of Springfield, Mass., who heads sixteen houses in Massachusetts, arrived in Albany the past week in a bright yellow Pierce-Arrow car that attracted all sorts of attention. In fact, the owner was more inclined to talk automobile than pictures.

The Leland in Albany has just signed a contract with the Fox exchange for five special pictures, including "The Town That Forgot God," which will run the week of April 23.

W. W. Berinstein arrived in town from Elmira on Saturday, and, in company with George Roberts, spent Sunday in Little Falls, where he is erecting a $150,000 theatre.

A. J. Herman, manager of the First National exchange in Albany, spent Saturday and Sunday in New York attending a sales meeting.

Exhibitors in Albany are openly divided on the question of Sunday shows for that city. The proposition has been discussed at one or two meetings of exhibitors during the past month. The neighboring cities of Troy and Schenectady have Sunday shows. A few of the Albany exhibitors, however, are opposed to the idea and announce that any attempt on the part of their associates will result in the fight being carried to a finish. In view of the split, there will probably be no serious attempt made toward enacting a city ordinance allowing Sunday shows in the Capital City.

The growth of the serial idea in first-class houses is shown in the fact that J. J. Walker, owner of the Barcli in Schenectady, N. Y., has booked the first serial in the history of the house. He will show the varioius episodes of "The Haunted Valley."

Ormond Roberts has been named to manage the Palace in Troy, N. Y., owned by W. W. Berinstein.

Trade Jottings from Central Pennsylvania

FOR the entertainment of the twelve children who are pupils with Gifford Pinchot, jr., the live-wire, 7-year-old son of Governor Gifford Pinchot, of Pennsylvania, in the Pinchot experimental school, a special showing of the "Robin Hood" film was given in the Executive Mansion, in Harrisburg, on the night of April 11. Besides the pupils their parents and friends were also invited. Joseph Berrier, of Harrisburg, clerk to the Pennsylvania State Board of Motion Picture Censors, was in charge of the presentation of the film. The event was the result of a personal invitation by telegraph from Douglas Fairbanks, star of the film, sent by him from Hollywood, to the Governor, C. Floyd Hopkins, representative of the Wilmer & Vincent theatrical and motion picture interests in Harrisburg and Reading, co-operated with Mr. Berrier in arranging the entertainment. The "Robin Hood" film opened for a week's run in the Colonial theatre, a Wilmer & Vincent house in Harrisburg, starting April 16.

There was standing room only in the big Chestnut Street hall, Harrisburg, on the afternoon and evening of April 12, when the amateurs aspiring to become film actors and actresses, through the medium of the Harrisburg Telegraph's "search" by the Screen Scouts for new screen artists, were shown in films that had been taken two weeks before in the Majestic theatre. This was the first of a series of such exhibitions of the skill of amateurs from all parts of Central Pennsylvania. As an added attraction there appeared in person at both performances, Edward Earle, the film star; Dorothy Knapp, "America's Venus"; Clara Bow, Marjorie Evans and Al Haynes, another professional, who entertained the crowd and answered questions about the film world and explained how films are made. On the day before the shows in Chestnut Street hall, Dorothy Knapp, Clara Bow, Marjorie Evans and Al Haynes took a short flight in one of the airplanes of the United States government aviation field at Middletown, near Harrisburg.

On Sunday, April 15, the annual Stanley V. Mastbaum memorial ceremonies were held at the Eagleville Sanatorium. The program was held partly in a big tent on the lawn of the sanatorium and partly indoors for the inmates of the home. Among those who, it was announced before the ceremonies would be on the speakers' program are Lieutenant-Governor David Davis, of Pennsylvania; Judge Horace Stern, of Common Pleas Court, No. 2, Philadelphia; Justice John Kephart, of the Supreme Court of Pennsylvania; and Judge John J. Monahan, of Philadelphia. Music was provided by the Stanley Theatre orchestra, Philadelphia, under direction of Albert F. Wayne. The committee in charge of the ceremonies consisted of Lawrence D. Boggs, chairman; Al Boyd, John J. McGuirk, Abe Sablosky, Lew Sablosky, Frank W. Buhler, Morris Boney, Charles Segall and Abe L. Einstein, all of Philadelphia.

Damage totaling $1,000 was done to a business building at Fourth and Market streets, Harrisburg, owned by Peter Magaro, owner and manager of the Regent Theatre, nearby, by flames on the afternoon of April 9. The fire swept through four cellars under stores in the building, and did about $9,000 additional damage to stock of the tenants. The losses were covered by insurance. The theatre property was not in danger.

The Diamond Theatre, Hazelton, has been leased from Martin P. Meyers by Hank Dombroski, who has undertaken the management of this picture house.

The organ in the Victoria Theatre, Tamaqua, will be presided over in the future by Miss Julia Johnson, who for ten years had been organist in a Shamokin theatre.

The stockholders of Carr & Schad, Inc., which controls a number of motion picture theatres in Reading, at their annual meeting re-elected H. J. Schad as president of the corporation; C. H. Schlegel, vice president; Mrs. Robert Nevin, secretary and treasurer, and F. A. Marks, counsel. The board of directors consists of the above officers and H. D. Kern and W. S. Essick.

HAL ROACH *presents*

His Rascals in

Our Gang Comedies

Two reels each

Sulphur and molasses for your box-office

They used to think Sulphur and Molasses was necessary in the Spring.

That's out.

But you need a *business* tonic now, for your biggest competitor is Mr. Spring Fever and the lure of out-of-doors.

"Our Gang" comedies are the thing.

You can hear the laughter for blocks!

"Come just to see them"

"Very good comedies. People enjoy the kid comedy stuff and come just to see them."—Chas. L. Hyde, Grand, Pierre, S. D. (Exhibitors Herald).

"Best we ever got hold of"

"They are the best we ever got hold of."—Adam Hornung, Opera House, Victor, Mont. (Amusements).

"Best we've seen"

"The best comedies we've ever seen. They are just what patrons, young and old, want. Our patrons are wild about them."—Ben Rosenberg, Princess, River Falls, Wis. (Amusements).

"Knockouts"

"Played the first one, 'Fire Fighters,' and if the others keep up with this one will say they are knockouts."—J. Winninger, Davison, Waupun, Wis. (Ex. Herald).

"Sure get the laughs"

"The Our Gang Comedies sure get the laughs."—J. R. Ullman, Orpheum, Ada, Minn. (Ex. Herald).

NOTICE
BEWARE OF FILM PIRATES
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Pathécomedy

TRADE MARK

This is Sammy; he puts 'em over with a bang in the Our Gang Comedies.

Speaking of records—

"'Safety Last' opened Apollo Easter Sunday to wonderful business. House opened 1:30, by two o'clock crowds locked out to street. This continued all day. All records broken. Audiences highly enthusiastic. Critics claim it best picture yet released. This against stiff competition 'Prodigal Daughter,' 'Adam's Rib,' 'Jazzmania.' Possibilities for extended run tremendous."—Moray, Indianapolis.

"Delighted to say Harold Lloyd's 'Safety Last' exceeded all house records on Sunday opening. As Adams Theatre has played almost every big film attraction thought you would be glad to know this."—G. W. Trendle, Detroit.

"'Safety Last' opened Des Moines Theatre, Iowa's biggest theatre, today to record breaking crowds. Lockouts at both afternoon and both night performances and hundreds turned away. 'Safety Last' acciaimed Lloyd's greatest picture by all newspaper critics and also as the greatest box office attraction."—A. W. Peves, Des Moines.

"'Safety Last' sensation here Sunday with successful opening. Audience swayed back and forth with laughter watching antics of Lloyd. 'Safety Last' proclaimed by everyone Lloyd's greatest."—A. G Stolte, Des Moines.

"'Safety Last' opening Majestic Theatre, Tulsa, to 4,496 paid admissions. Played to capacity all day. Continuous line-up at box office from 1 p.m. until 10 o'clock, at which time they were forced to stop selling tickets. Audience proclaim 'Safety Last' Harold Lloyd's greatest achievement."—J. A. Epperson, Oklahoma City.

HAL ROACH *presents*

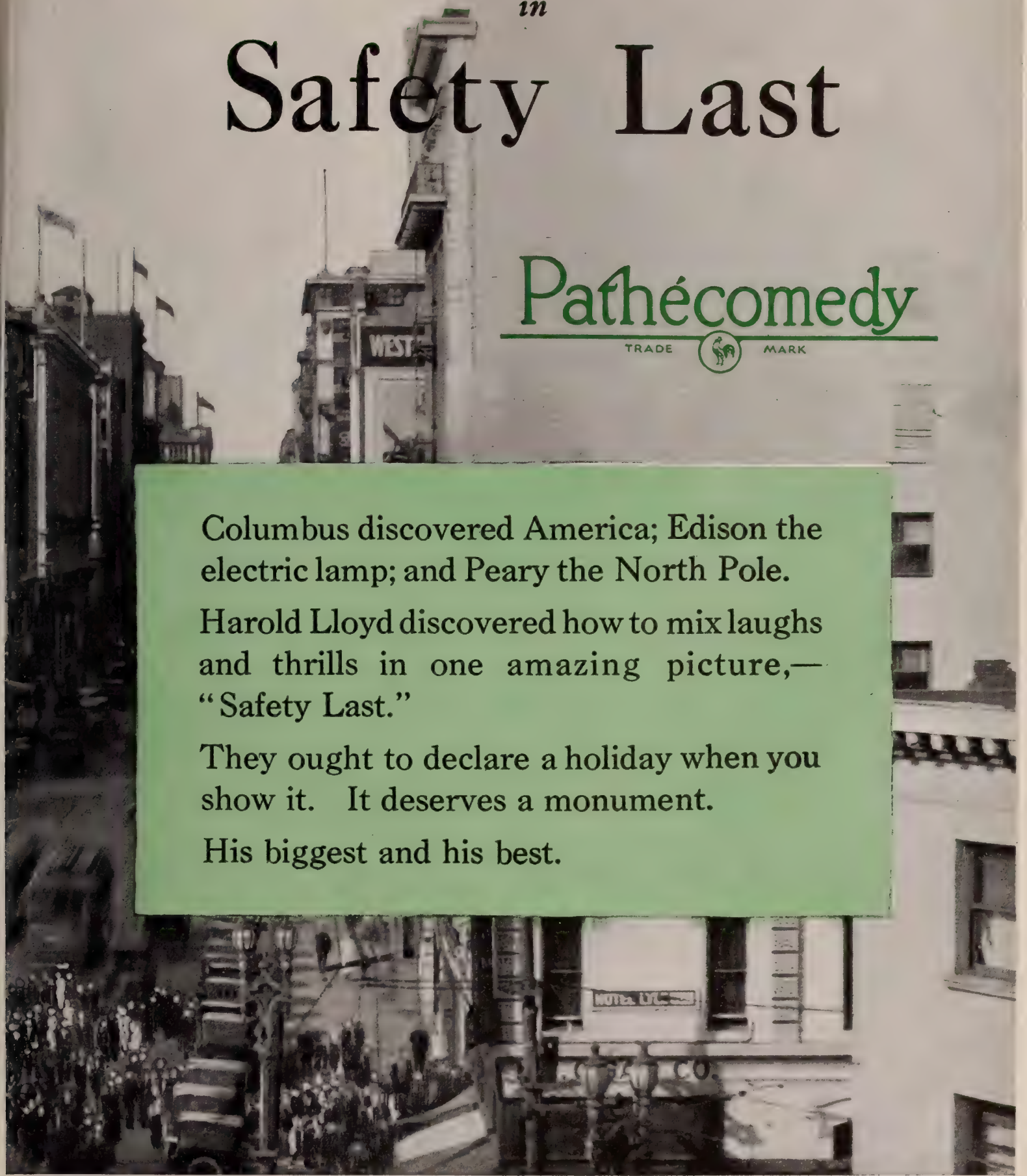
HAROLD LLOYD

in

Safety Last

Pathécomedy

TRADE MARK



Columbus discovered America; Edison the electric lamp; and Peary the North Pole.

Harold Lloyd discovered how to mix laughs and thrills in one amazing picture,—"Safety Last."

They ought to declare a holiday when you show it. It deserves a monument.

His biggest and his best.

HAL ROACH *presents*

Snub Pollard Comedies

Two parts each

If everybody and everything got better as steadily as these Pollard comedies, there would be no need of cooing Coue twenty times twice daily.

Have you seen the newest three or four?

They are twice as good *in every way*.

"The kind that are liked"

"'The Newly Rich' is a good two part comedy with many a hearty laugh throughout. The kind of comedies that are liked here."—Adolph Kohn, Pastime, Granville, N. Y. (Ex. Herald).

"We have used four Snub Pollard comedies and found them all very good. The new gags get a lot of laughs."—E. D. Probst, Comet, Delano, Minn. (Amusements).

"A sure bet for laughs"

"'Light Showers' is a sure bet for laughs. The water stunts are great."—Anderson and Weatherby, Gem, Omaha, Neb. (Ex. Herald).

"'Hook, Line and Sinker' is a very good comedy."—Rae Peacock, Mystic, Stafford, Kan. (Ex. Herald).

Pathécomedy

TRADE MARK

Around Seattle's Photoplay Trade Circles

LEROY V. JOHNSON, manager of the Liberty theatre, officially became a member of the Seattle Board of Theatre Censors last week at the first meeting that the newly organized board has held. One of the first out-of-the-ordinary duties that was scheduled to come before the board was the investigation of several motion picture films made in Japan and announced for showing in the Oriental district of this city.

Leroy V. Johnson

The pictures, including a detective story thriller "The Mother's Sin," and another, "The American Family," were brought to Seattle by a Japanese resident of the city and were widely advertised as a great treat for the Japanese. "The management," however, announced that while everyone was welcome to attend the pictures in Nippon Hall, "The American Family" was not considered suitable for viewing by Americans. "Nice picture, just don't like to have Americans see," were said to be the words of the Orientals in charge of the entertainment. As a result of this, George Bouckeart, president of the censorship board, and Mrs. Beatrice Lung, secretary, were calling a special meeting of the board to investigate the photoplays before they were exhibited to any audiences.

The pictures have no subtitles, but were to have been presented in the Japanese manner, with a "speaking man" telling the story as the films are shown. This manner has been adopted because so few members of a Japanese audience are able to read rapidly the difficult Japanese writing, it is said.

It is thought highly probable that the films were brought into the United States to be exhibited as a result of the great success which a Chinese grand opera company enjoyed when it was recently in this city.

Roy Boomer, manager of the Spokane Universal exchange, and John N. McMeekan, manager of the Portland office, were in Seattle for several days recently. Frank Talbert, traveling auditor of the Universal Film Company. was also in town, en route to San Francisco after having visited the exchanges along the Coast and in British Columbia.

H. M. Ganfield has just joined the local force at Universal as feature salesman. He was formerly the eastern Washington and Montana salesman for Vitagraph. The first print of "The Abysmal Brute" has arrived here and has been enthusiastically praised by all persons who have seen it.

The entire output of Al Lichtman, C. C. Burr and Principal Pictures to be handled by Al Rosenberg's De Luxe Feature Film Company have been bought by the Silver Bow Amusement Company, operating two theatres in Butte, Montana, according to advice received from Louis Rosenberg, De Luxe sales manager, who has just returned to the city after a trip around the territory.

"Are You a Failure?" is the latest Lichtman released to reach the local exchange. It has already been booked into the new Rialto theatre in Bozeman, Montana, which is scheduled to open about the middle of May, and local bookings are expected to be announced soon.

Although much of the paper and accessories for the picture have not arrived yet, "Quicksands," the latest American Releasing Corporation product, has already been sold by Manager Louis Amacher in three cities and showings were expected to take place before the first of May. Among the bookings announced were week runs at the Blue Mouse theatre in Tacoma, Charles Stilwell's Casino theatre in Spokane and William Sullivan's Rialto theatre in Butte.

Among the Paramount pictures booked into the Jensen-Von Herberg theatres in Seattle during April by George Endert, manager of the local Famous Players exchange, were "The Nth Commandment," "Grumpy," "The White Flower," "Adams's Rib," "Nobody's Money" and "The Glimpses of the Moon." "The Go-Getter" and "The White Flower" were scheduled for showing the week of April 15 at the Liberty and Coliseum theatres respectively, and "The Nth Commandment" was booked to play the Strand at the culmination of "The Christian" run.

W. E. Bamford, manager of the Goldwyn exchange, has been out of the city for the past week on a tour around the local territory, having spent most of the time in Spokane. F. M. Barclay, exploitation manager for the Goldwyn Company, who came to Seattle recently to exploit "The Christian" has left for Bellingham, where he expected to spend a few days in arranging publicity and exploitation for the run of the picture there.

"Masters of Men" has arrived at the Vitagraph exchange and H. A. Black, manager, has been arranging trade showings for the picture. A Vitagraph all-comedy bill was scheduled for presentation at the Columbia theatre the week of April 15, as Manager R. W. Case had booked "A Front Page Story" and Larry Semon in "The Counter Jumper."

"The Man from Glengarry" has been received by J. R. Beal, manager of the Hodkinson exchange, and has already been sold to John Hamrick for a run at the Blue Mouse theatre in Tacoma.

Trade Bulletin from Spokane

DR. HOWARD S. CLEMMER, veteran showman and co-proprietor with Dr. H. C. Lambach, of the Clemmer theatre, is getting worlds of publicity through a cartoon contest being conducted by the Spokane Chronicle. Dr. Clemmer was selected as one of the subjects for the contest and hundreds of pen and ink and crayon likenesses have been turned in.

Dr. H. S. Clemmer

Although some of the Baptist preachers of the city drew up a resolution condemning Charles Chaplin's "The Pilgrim," for alleged caricature of the clergy, the picture ran without interference at the Liberty theatre here and played to big houses the week of April 1.

Manager Ray Grombacher, of the Liberty, billed the Chaplin feature, with Pola Negri's "Mad Love" and with this combined bill did business. "The Pilgrim" was protested by ministers at Walla Walla and was not shown there.

Constance Talmadge's "East Is West" found a great reception in Spokane, in spite of that fact that strong bills competed at other houses. "Driven," the Universal feature, was shown at the Casino theatre the week starting April 8th.

Jottings from Kansas City and Vicinity

A BANDIT slipped into the office of the Main Street theatre, Kansas City, Monday night, locked Sam Branson in a vault, passed approximately $6,000 out of a window to a confederate, and leisurely walked through the crowded lobby to the street. The loot, the receipts of Saturday and Sunday, was covered by insurance. The theatre was packed with the largest crowd of the season, yet not one of those in the audience knew the hold-up was taking place. Branson was found an hour later, bound and gagged, lying face down on the floor of the vault. Jack Quinlan, the manager of the theatre, had missed Branson and had been searching the building for him almost an hour before he was found.

A new attendance record was almost established Sunday and Monday at the Royal theatre, Kansas City, when 10,000 persons paid admission to see "Robin Hood," on the first two days of a week's run. Although booked as a week's run, there is little chance now of the showing ending this week.

Dr. Carlos DeMandil, orchestra leader at Frank L. Newman's Royal theatre, Kansas City, was injured in a motor car wreck Tuesday. A taxi in which he was riding downtown lost its right front wheel. The car tipped to the right and Dr. DeMandil's right arm was badly bruised. He was taken to his home.

Foot-stirring strains of "Money Musk," "Rye and Straw" and "Polly Put the Kettle On," have served to swell the attendance greatly at the Pantages theatre, Kansas City, a combination motion picture and vaudeville house, during the last week. Virtually no expense was attached to an old fiddlers' contest, which received liberal support from the press, resulting in a landslide of entries in the event. Top prize was $10.

Cleveland Adams, assistant general manager in charge of Universal exchanges in the Kansas City territory, has returned to Kansas City after an absence of several weeks.—"Business?" "Great!" explodes "Cleve."

Joseph Cooper, well known exhibitor of Oklahoma City, Okla., took advantage of a few hours to visit friends in Kansas City, Sunday. He was on his way from New York to Oklahoma City.

By use of lattice work around the front of the theatre covered with flowers, colored balloons and Japanese lanterns, pots and palms in the lobby and on top of the marquee, Showalter Lynch, of the Kansas theatre, Wichita, Kas., made an attractive Mardi Gras atmosphere of "While Paris Sleeps" last week. The equipment cost very little and greatly increased the attendance, according to Mr. Lynch.

William K. Jenkins, president of the Enterprise Distributing Corporation, who was in Kansas City last week, en route to Atlanta from the West Coast, is liberal with predictions that a prosperous era for independent pictures is ensuing. The fact that all-independent producers are busy making better pictures with more elaborate settings is cited by Mr. Jenkins as evidence of his assertions.

A "field day," regulation Navy style, is being celebrated in the Kansas City First National office this week. Curtains down, walls and ceiling being washed, mops on the floor, and a look of discomfort on everybody's face.

Apparently there is at least a wee bit of solid foundation to the "prosperity" talk that is passed up and down Kansas City's film row. Jule E. Hilli, Goldwyn manager, has purchased a Nash sedan, "Bill" Warner of the Paramount office has acquired a sport model Nash roadster, "Bill" Flynn of the Richards & Flynn exchange is the proud owner of a 7-passenger Peerless, while Ford coupes are as plentiful as 1-sheets.

Buffalo Briefs and Western New York Notes

ARTHUR L. SKINNER, manager of the Victoria theatre, Buffalo, now that summer is coming, is lining up all the "big ones" he can lay his hands on. Mr. Skinner believes that the summer is going to be a good one for business. "Why lay down in the summer, cut out advertising, chop the quality of your pictures—and send your patrons to your competitors' house," that's Art's idea. He's right, of course.

Arthur L. Skinner

The Buffalo Motion Picture Corporation, with offices in the Ellicott Square, is bankrupt. The company has filed a voluntary petition setting forth liabilities of $71,238 and assets of $11,876. The petition is signed by E. A. Jones, vice-president of the company. Most of the money is reported to be owed to the following Buffalo men: J. J. Roesch, Peter Ernst, E. E. Person, E. A. Jones, G. P. Spohr, L. E. Moschel, W. J. Simon and J W. Lansing. The People's Bank holds a note for $9,000 The assets include about $8,500 in posters and ad accessories and some $18,000 in contracts, the money on which, however, will not be forthcoming until the pictures are shown. Earl L. Crabb, former manager of the old local Strand and now owner of the System in Syracuse, at one time had an office in New York, where he was general manager of the company.

Col. F. L. Schweppe, owner of the Colonial and Amusu in Elmira and one of the best known exhibitors in this neck of the woods, died suddenly last Friday of pneumonia. He was taken to the hospital on Thursday.

The Eastman, Rochester, will show "Down to the Sea in Ships," according to an announcement by A. W. Carrick, Hodkinson manager, who is also authority for the statement that William Fait the second has arrived in Rochester at the home of the Eastman manager. Eight-pound boy and everyone's feeling fine, thank you.

J. Meyer Schine took over the Temple theatre in Lockport this week. Mr. Thurston, former owner, is planning to give his entire attention to his oil interests in Indiana.

The will of the late Patrick J. Kelly, one of the owners of the Hi-Art theatre in Lockport, has been filed for probate. The estate is valued at upwards of $5,000, the document states. Everything is left to a brother in Ireland. Work has commenced on the new Associated Theatres, Inc., house in Lockport at East avenue and Elm street. The house, which will open in the fall, will have a seating capacity of 1,800 and will cost $150,000. John Moon & Son of the Lock City have the general contract.

Jacob Rosing, his wife and sons have left for a trip to Europe. Mr. Rosing is one of the principal stockholders in the Lafayette Square theatre. Prior to his departure there was a farewell party in the directors' room of the big house at which liquid dynamite was served. At least Manager Fred Shafer never felt better in his life. He went to the fight the same night and complained of seeing four boxers in the ring all the time.

Manager Henry Bernstein of Universal has engaged F. E. Duffy, a former exhibitor, to represent the company in the Utica district. George Schaeffer of "U" has purchased a new Nash sport model.

The New Rex theatre in Geneseo, N. Y., which Manager Frank Aprile has just thoroughly overhauled, redecorated and newly equipped, will reopen May 1. Mr. Aprile will add an orchestra to the program.

William L. Sherry has been in town with Distinctive's first release through Goldwyn, "Backbone," which he screened for Vincent R. McFaul at Shea's Hippodrome last week.

Jack Mooney, who at one time was in charge of Hodkinson's Buffalo office, and who is now a special representative for Hodkinson, was in Buffalo last week for a conference with First National Manager E. J. Hayes. Jack looks great.

Watkins, N. Y., is about to have a new theatre. D. S. White, who now operates the Glen theatre in that Southern Tier city, will build the house.

Miller Stanton has taken over the Pictureland theatre in Cohocton, N. Y., which he is remodeling. Al Wilcox, who formerly managed this house, has just married a Rochester school teacher.

With the H. A. Snow pictures at the Olympic and the Martin Johnson films at the Criterion, Buffalo is getting its full share of African wild animal pictures. The Olympic originally planned to show their feature the week of April 22, but moved it up a week when the Criterion suddenly booked in the Metro picture. The Olympic is operated by Universal. In connectioin with the Criterion showing, Manager Lionel Edel arranged a Boy Scout party in co-operation with the Enquirer, inviting every scout in the city to see the pictures Saturday morning as a guest of the theatre and the paper. The invitations were also sent out via radio.

Elmer Dodds, well known in Buffalo, where at one time he was manager of the Educational exchange, is now general manager of the Associated Theatres, Inc., interests in Corning, N. Y., including the Regent, Princess, Liberty and State theatres. Elmer of late has been engaged in an independent exchange business in Syracuse.

Burlesque is now the policy at the Cataract theatre, in Niagara Falls, N. Y. Charlie Haymans had been showing pictures there. Herman Lorence broke all attendance records at the Bellevue theatre last week with "Safety Last," the Harold Lloyd comedy.

Exchange and Exhibitor Items from St. Louis

PLANS to rob the safe of the Rivoli theatre, 208 North Sixth Street, St. Louis, on Monday morning, April 9, were frustrated by Patrolman James Dunn. He found the rear door of the theatre open and summoned aid. The police then found that the would-be robbers had carried the safe containing two days' receipts from the front lobby to the rear of the building. They had hammered off the combination in an attempt to open the strong box. Indications were they intended to return later and carry the safe away in an automobile. Four suspects were arrested.

The St. Louis Symphony Orchestra will probably have to seek another home next season. Henri Chouteau, who recently purchased the Odeon building and theatre, has converted the amusement place into a motion picture house. If it proves as successful with the movies as Chouteau hopes he will not lease the house to the symphony orchestra or for other concerts.

"We are making a test and should know within the next several days whether the Odeon will be made a permanent movie house or revert to its former policy," Chouteau said.

Henry Fredericks, 33 years old, a bricklayer, sustained a fracture of his left leg and severe scalp lacerations when he was knocked from a scaffold on the second floor of the new theatre under construction at Leffingwell avenue and Morgan Street, St. Louis, on April 11. Fredericks and Dickson Corly, a negro hodcarrier, got into an argument and Corly knocked him from the scaffold.

Members of the St. Louis Film Board of Trade and the newly formed St. Louis Film Sales Association attended the opening baseball game between the St. Louis Browns and Cardinals at Sportsmen Park on April 14th in a body. Reservations were made for 150 and the film men occupied one of the large sections in the grandstand. The Browns won, 3 to 0. Prior to the game a banquet was served at the Elks Club.

Mannion Park, 8614 South Broadway, St. Louis, leading South Side summer garden and moving picture theatre, has been purchased by A. Sauter. He is said to have paid James P. Mannion $50,000 for the garden. He will continue to operate it as formerly.

Charles Goodnight, of De Soto, Mo., spent several days in St. Louis the past week. His son underwent an operation at one of the local hospitals on April 12.

The Rivoli theatre is installing a Robert Morton orchestral organ. The instrument was purchased from the Superba theatre, Los Angeles, Cal., and reached St. Louis a few days ago.

The music program of the Missouri theatre, Grand Boulevard and Lucas Avenue, St. Louis, is to be broadcasted every Saturday night by the St. Louis Post-Dispatch broadcasting radio station KSD. Manager Herschal Stuart features his music and vocal selections, the Missouri's symphony orchestra, directed by Isadore Cohen, being recognized as among the most capable in the country.

G. M. Luttrell of the Majestic theatre, Jacksonville, Ill., has arranged a Universal Week, May 6 to 12, inclusive. He was in St. Louis during the week arranging his programs.

Out-of-town exhibitors seen along Picture Row during the past week include: Charles Goodnight, De Soto, Mo.; C. E. Brady, Broadway theatre, Cape Girardeau, Mo.; C. W. McCutcheon, of Charleston and Sikeston, Mo.; O. Giese, of the Oh Gee theatre, Edwardsville, Ill.; Paul Moren, of Bonne Terre, who recently purchased A. C. Norwein's theatre in that city, and Tom Reed of Duquoin, Ill.

Miss Florence Patke, of the Mid States Distributing Corporation, has completed a deal with Walter Thimmig of Fine Arts whereby he takes over the distribution of the pictures controlled by her exchange. Miss Patke will assume the office management of the combined exchanges, which arrangement will permit Thimmig to spend much of his time on the road.

Dan Cupid has been flying about in the vicinity of the Metro exchange recently, judging by the matrimonial returns from that sector. Miss Marie Beirne, for seven years bookkeeper for Metro, tendered her resignation to Charley Werner a few days ago, stating that sh is to become the bride of Gordon Gantz. The bridegroom-to-be formerly was connected with the local Select organization, but is now connected with a local wholesale drug company. Miss Edith Yawitz, who has been with Metro for four years, has also announced her engagement to a Minneapolis, Minn., youth. The wedding will take place next month.

J. Frank Shea, who has charge of the presentation of "Down to the Sea in Ships" in St. Louis, returned to New York a few days ago. He plans to return in a few days and later will go to Dallas, Tex. The sea feature enjoyed a very successful two weeks' run at the Pershing theatre.

District Manager Le Beau, of Paramount, was in town for several days while Manager R. J. McManus took a swing around the territory.

Manager McKean of Fox reports that business during the past few weeks has been the best enjoyed by his exchange in some time.

Washington Exhibitor and Exchange Items

SPECIAL showings were given by Paramount last Saturday night at the White House and Sunday before the National Press Club at the Shubert-Garrick of the Emerson Hough classic, "The Covered Wagon." Mr. and Mrs. Harding made the pre-view at the White House a private informal reception for a little over a hundred of their friends in official life. A film on Americanization problems was also shown there. A special orchestra of 25 pieces was brought from New York for these showings.

All exchanges in the extensive Washington film district were called upon the past week by two special representatives from the staff of Will Hays. Visiting all of the thirty-odd exchange centers in the United States, they are tabulating data as to the fire regulations of each community, underwriters' requirements, insurance risks and rates, and means of securing better co-operation between exchange and local fire departments and fire marshals. They seemed favorably impressed with conditions in the New Jersey avenue exchange, according to Mr. Roberts of Fox and Mr. Parker of Universal.

Cameramen, still and movie, and amateurs have been busy on the Mall in Potomac Park here the past few days filming the blossoms of the famous Japanese cherry trees presented to Mrs. Taft by the Empress of Japan several years ago. One local movie man declares that when he was taking views not only all the staff of the Japanese embassy but also every resident Japanese in Washington was there.

Last Monday Miss Jean Acker called with Representative (ex-Governor) Yates of Illinois and family at the White House, being photographed by the White House cameramen, who number practically all the news and news-reel photographers in the city.

Eugene T. Crall, chairman of the committee on arrangements for the Washington convention of the Virginia Exhibitors, was in Washington Tuesday. He announced that the dates for the convention had been definitely fixed for April 23 and 24, and that the popular theatrical hotel, the Arlington, will be the convention headquarters. It is expected that the convention will be featured with interesting talks and many private screenings, as possibly 200 exhibitors and others and the Virginia and Carolina groups will be here.

The Washington F-I-L-M Board of Trade announces the appointment of Miss Agnes Conradi as executive and corresponding secretary, vice Maitland LaBelle, resigned as of May 1, and now on leave.

The Florida theatre, a colored house operated by new lessors, the Kahn interests, was closed for repairs for several days. It reopened Saturday, April 14th.

S. H. Dudley, one of the largest promoters of movies and tabs in the colored theatrical world, operating in Baltimore, Washington and Virginia points, is contemplating extensive enlargements and alterations in his Mid-City theatre on Seventh street. Adjoining property, acquired by him, will be used; existing structures will be razed. Dudley now has at least half a dozen good colored musical tabs on the road and several other vaudeville teams, all of which show on the bills at all his theatres in the Middle South.

C. K. Broderick, editor and publisher of the Valley Register, a weekly paper at Middletown, a prosperous mountain community in Western Maryland, was a visitor at the United Artists exchange in Washington, booking attractions for the opening week at the new Memorial Hall of the American Legion post there. He was accompanied by Dr. R. V. Hauver, who is associated with him in the period devoted to launching the Legionnaires' theatrical venture. The new hall is said to be the finest of its kind in any town of only 750 inhabitants, representing an outlay of some $55,000. Within a radius of three miles of the town there are, however, over 3,000 people, as the community is the center of a flourishing mountain orchard and dairy district. The opening, Friday, April 27th, will feature "Way Down East," vaudeville and musical comedy, minstrel shows, followed by "Orphans of the Storm" and a drama by home talent. The proceeds, above expenses, will pay off the indebtedness on the hall. After May 5 the Legion post, through Leslie Coblentz, nephew of the Frederick capitalist, will manage and book all attractions there.

Ben Lust, theatre supply dealer, of the Mather Building, will move May 1st to the front suite, 702, in this building.

A youthful Florida masher annoyed some girls at the Savoy theatre early in the week and received a sentence of time and a $25 fine.

Goldwyn, having now prepared for the absorption of the Cosmopolitan production interests of William Randolph Hearst, announces a six weeks' sales contest which is resulting in every member of the local exchange being on his toes for the next couple of months, according to Manager Walter Price of Goldwyn.

The Federal Film Service, Inc., has moved into its new suite at 908 Mather Building, adjoining the suite of Federated Films. H. L. Colman and W. L. White are now associated in the Federal service. Mr. Colman is booked to sail on the Canopic May 29th for Europe, where he plans to distribute products of various independent film producers.

The exchanges of Washington are reported to be displeased with the practice of letting a Baltimore exhibitor, Mr. Durkee, operate the film delivery truck service between Baltimore theatres and Washington exchanges. It is intimated that the film board has authorized Special Exchange Representative Fowler of Washington to put on a new truck to handle motor deliveries of films exclusively. It is claimed that scores of Baltimore exhibitors have protested the ditching of Durkee, but on the other hand film center men of this city object to letting their product be handled by an exhibitor at Baltimore. This whole matter is considered as "loaded" by local exchange men, and, therefore, no official statement can be obtained from the board.

Theatre and Film Row Items from Cleveland

"DOWN TO THE SEA IN SHIPS" is reported by local exhibitors to be the biggest hit of the year. It played at Reade's Hippodrome this week to 45 per cent above the normal receipts. A simultaneous week's run at the Circle theatre, Cleveland, was also way above normal. The opening day's record exceeded the best previous day's receipts by 40 per cent. The Circle on the opening Sunday played to three capacity shows out of five. And the following Monday evening, during two shows, it played to more people per show than it did on Sunday per show. Business increased in like proportion all week. And in Toledo, the story is even better. Playing at the Alhambra, an 800-seat house, "Down to the Sea in Ships" took in 4139 admissions during the six performances of the opening day. This means that it played to over five capacity houses out of six shows—a most unusual record. The previous record of the Alhambra had been held by "Over the Hills." The week of May 20, "Down to the Sea in Ships" will play fifteen first-run neighborhood Cleveland houses, each boking being for a solid week.

L. B. Cool is running a short season of pictures at the Colonial theatre, Akron. In the winter the Colonial plays vaudeville. In the summer it plays stock. In the intervals between seasons, of which this is one, it plays pictures.

Charles Miles has inaugurated a policy of the biggest first run features at the Miles theatre, Cleveland. He starts the new policy the week of April 15th with "Dr. Jack" which is booked for two weeks. "Tess of the Storm Country" follows for another two week's run. Then comes "Safety Last" for three weeks. At last Cleveland is seeing some real competition. Heretofore, the Loew interests have had a monopoly on big features productions, owning eight first-run local houses. Reade's Hippodrome entered the field this season, which added spice to the situation, and now Miles comes in to split the interest three ways. The Miles has heretofore featured vaudeville. Pictures have been shown as an added attraction. Now the picture's the attraction. In addition, several acts of Pantages vaudeville will be shown, but the real policy of the house will be big features for extended runs. Loew's Stillman has been the only Cleveland motion picture theatre specializing in this policy up to this time.

Next week, it's a case of dog eat dog here in Cleveland. Or, to be more exact, a case of lion eat lion. For animal jungle pictures are to be featured at two leading first-run houses. The Martin Johnson Jungle pictures, released by Metro, will be at the Stillman, with Mr. and Mrs. Martin Johnson appearing personally to relate their experiences of photographing the pictures. And the Snow animal pictures, released by Universal will appear at Reade's Hippodrome. Manager William Raynor has dressed his theatre all up in jungle attire. A huge elephant greets the paying guest as he passes the ticket taker. Once inside the lobby, he is overwhelmed with quasi-tropical plants that decorate all the posts, plaster of paris lions, and a huge painted jungle scene that is most effective.

Mr. and Mrs. Martin Johnson arrived in Cleveland Saturday morning at 8:30. They went immediately to the Stillman theatre to give a talk before the newsboys, for whom a special screening of the Johnson jungle pictures was arranged by Fred Desberg, managing director of Loew's Ohio theatres. On Monday noon, Mr. and Mrs. Johnson told of their experiences before the City Club. They made personal appearances at each performance at the Stillman theatre from Sunday until Tuesday. On Tuesday they left for Youngstown.

The Cleveland Motion Picture Exhibitor's League held its monthly meeting last Tuesday at the Winton Hotel. The policy of luncheon meetings inaugurated by President O. F. Bellas, is meeting with signal success. There was a goodly gathering with a representation of over seventy-five local theatres. Topics of purely local interest were discussed.

Paul Gusdanovic has been appointed a member of the executive board of the Cleveland Motion Picture Exhibitors League to fill the vacancy caused by the resignation of M. B. Horwitz from the board.

F. B. Rogers has resigned as manager of the local Pathe exchange. Rogers has been in Cleveland as Pathe manager ever since last summer. His future plans have not yet been announced. Neither has his successor been named as yet.

Miles Gibbons, Pathe short subject sales manager has been in town all week. Gibbons used to be manager of the George Kleine exchange in Cleveland four or five years ago, before the palatial theatres were built in the present Playhouse Square. He says Cleveland has advanced rapidly since he was located here.

Victor Shapiro, Pathe publicity expert, has spent the week in Cleveland whipping the advance notices on "Dr. Jack" and "Safety Last" in shape for an early showing at the Miles theatre.

Portland, Ore., Exhibitor and Exchange News

COL. G. T. WOODLAW, owner of the Circle theatre and one of the veteran exhibitors in Oregon, left Portland Friday, April 13, on a circuitous journey that will take him to his former home in Chattanooga, Tenn., in time to commemorate the birthday anniversary of his mother. En route he will visit for some time in Los Angeles, and after a visit with his mother he will return home through New York City and Canadian cities. The colonel plans to be at his mother's home for her birthday every year the parent lives.

Col. G. T. Woodlaw

Colonel Woodlaw presents a unique claim in the amusement world, for he heads what he declares is the only independent, co-operative motion picture theatre in the United States. Woodlaw for several years operated the Circle, which mixes a first and second run policy at a great financial advantage. A year or so ago he organized the Circle Theatre Company, composed of his employes, and divided the business among the men who had served him long and well. He retains the presidency of the company, but its management and its profits are, pro rata, in the hands of employes.

John Hamrick, owner of the Blue Mouse chain of theatres in the Northwest, including Portland, Seattle, Tacoma and Astoria, arrived in the city this week to take over, temporarily, the active management of his Portland theatre. Which means the retirement of A. C. Raleigh, well known as former manager of the Columbia theatre for Jensen & Von Herberg and of the Guthrie theatres at Salem. Vic Gauntlett, publicity man for Hamrick, will soon take charge of the local house until a permanent manager can be assigned. The job undoubtedly will go to a newcomer in the local field. The Blue Mouse recently made an admission cut from 50 cents to 35 cents, and after next week may have other decided policy changes. Hamrick is bringing back for a second run Mary Pickford's "Tess of the Storm Country" at 25 cents top, as compared with the 50 cents price originally charged.

Fred L. Kiser, head of the Kiser Studios, Inc., who have been making a series of two-reel story-scenics for Pathe release, including "The Silver Salmon," "Fleeced for Gold" and others, has returned from an extended visit in New York and Hollywood with ambitious plans for production of feature length dramatic pictures. Kiser reports he has contracted for release with one of the large independent companies, but has not named the agency, pending completion of production plans.

Boys in the neighborhood of the charred ruins of the American Liefograph Company studios, destroyed by fire a fortnight ago, broke into the vaults of the concern and stole 20 negatives valued at $1,000 each last Thursday night. The films were recovered and the lads were arrested within a few days.

President Frank McCrillis had told boys they could have film scrap about the studio ruins, but not to molest the films in vault and undamaged by fire. By crawling through a transom at night the boys stole six negatives in cans. Detectives recovered the loot and the boys confessed. Thursday night the same lads, with others as well, made their entry the same way and stole the 20 negatives, including the six original taken and returned.

Several hundred Portland children will be entertained Saturday morning, April 21, at two showings of "Timithy's Quest," at the Liberty theatre under the auspices of the Oregon council of the National Motion Picture League and the Portland Parent-Teachers' associations. Shows at 9:30 and 11 a. m. are expected to accommodate all children at this, the second of such parties. Comedy and educational films and an organ concert by Henri Keates, as well as a "community sing," will complete the program. The theatre is offering loving-cups to the boy and girl who submit the best review of the feature picture, not to exceed 100 words, by the Monday following the party.

Starting Saturday the Liberty theatre will give much attention to its annual spring fashion show, which will be presented as a feature of the program four times daily in connection with the showing of Schulberg's "Poor Men's Wives." Portland merchants co-operate heartily with the Liberty's fall and spring fashion shows, and they are important local events for the women folk. This spring Manager Paul Noble has prepared unusually expensive settings and an elaborate lighting system for the show.

Hazel Benson, former Jensen & Von Herberg employe and especially well advised on house management, has returned to Portland from Los Angeles, where she was doing newspaper work for a year, to become assistant house manager of the People's theatre, owned by Jensen & Von Herberg.

Manager Charles Couche at the People's has booked Paramounts' "The Nth Commandment," which will open Saturday, April 21.

Among recent bookings on Manager Paul Noble's list at the Liberty theatre are Tourneur's "Isle of Lost Ships," Goldwyn's "Souls for Sale," First National's "Within the Law" and "The Ne'er Do Well."

Two new roadmen have been added to the staff of the Portland exchange of Associated First National by Manager C. W. Koerner. Frank Vanderhoff, formerly with Famous Players, will cover part of the city and the coast strip, and W. G. Carruthers, recently with F. B. O., has been assigned to the Williamette valley territory. B. A. Stover, whom Manager Koerner brought from the Butte, Mont., exchange when he was transferred here is covering the Eastern Oregon route. Stover is an addition to the staff, Koerner having made three divisions of a territory formerly covered by two men. The vacancies filled were caused by the resignation of E. M. Froude and the transfer to the Seattle office of Frank Harris.

Portland's official board of censors let heavy axes fall on Paramounts' "Bella Donna" this week when viewers appointed by the board declined to pass upon the availability of the Pola Negri feature. Viewers passed the buck to the board and that body promptly condemned the picture. C. M. Hill, manager of Famous Players exchange here, however, induced the three members of the board to reconsider, and that has been agreed to. The picture eventually will get the "approved" stamp of the board, without which it cannot be shown in Portland, but certain eliminations will be demanded. Members of the board expressed the exact opposite to the opinion of the Los Angeles viewer, widely quoted here, that the producers had made a "Pollyanna" of the picture.

Oklahoma City Items and Southwestern News

PRACTICALLY every theatre in Dallas, Texas, paid mute homage to the memory of Sarah Bernhardt recently at the hour set for her funeral. Performances were stopped at as near 3 p. m. as possible and the theatre kept silent for seventy-eight seconds, one for each year of her life.

This unusual tribute was paid the great French actress by moving picture, vaudeville and musical comedy houses alike. As soon as it was learned that other cities in the United States were holding short but impressive house observances, the Dallas theatres determined to follow suit.

Hershel I. Smith, owner of the Palace Theatre at Wortham, Texas, was killed April 1st, when an automobile he was driving turned over, pinning him underneath. Bob Nunn, riding with him, was injured.

Mr. Smith was brought to a doctor's office in Corsicana, where he died soon after. His back was broken and left side crushed.

Don Gilpin has purchased the Queen Theatre at Frederick, Okla., and will redecorate and add new equipment in the near future.

T. A. Shea will build a new moving picture theatre at McGhee, Ark., in near future.

Mr. James H. Cooper the popular manager of the Criterion Theatre at Oklahoma City, Okla., has returned home from a three week's trip to New York and other eastern cities.

Mr. K. Weinberger, traveler for the Fox Film Exchange at Oklahoma City, left April 8th for a business trip through Arkansas.

John Brickle and Homer Cathey will erect a new moving picture theatre at Hardy, Ark., in the near future.

The Saenger Amusement Company has let contract for a new strictly modern fire-proof moving picture theatre to be built at the southwest corner of Main Street, Texarkana, Ark. The theatre will be ready for opening by next season.

The Best Theatre was opened at Helena, Ark., March 25th to capacity business.

J. P. Brundidge has commenced work on the new Hope Theatre at Alice, Ark., which will be modern and fireproof.

Price McCall has started the construction of a new modern moving picture theatre at Mena, Ark., to cost $15,000. The building will be 48x140 in size and will seat 600 in auditorium and 150 in balcony.

The Royal Theatre at Van Buren, Ark., has been purchased by J. C. Dotson and will be moved to the Opera House building, formerly occupied by the Victory Theatre. The Victory Theatre will be moved to the Clay building at 711 Main Street.

John Hicks, of Oklahoma City, has purchased the Crystal Theatre at Booneville, Ark., from Mr. Donathan.

Charles B. Clarke has purchased the Royal Theatre at Malvern, Ark., from H. L. McDonald and will add new equipment and make improvements.

Harry M. Paul has taken over the management of the Dunlap Theatre at Clarksville, Ark., and will add new equipment and improvements.

Around the Des Moines Branches

H. M. Weinberg, territorial manager of the Associated First National, spent a week in Cedar Rapids and left April 14th for Omaha.

Mr. J. D. Williams, general manager of the Ritz-Carlton pictures in New York City, was a recent visitor at Associated First National.

M. C. Rice, manager of the opera house at Algona, visited the Famous Players exchange last week and contracted for "Super 39."

W. E. Barker, booking manager of Famous Players, accompanied Branch Manager A. W. Nichols to Minneapolis last week to go into conference with other bookers in regard to new productions.

Mr. Nate Chapman of Iowa City was a visitor at Famous Players-Lasky last week.

Theatre and Exchange Briefs from Canada

FOLLOWING the resignation of H. M. Thomas from the post of theatre supervisor of the Famous Players' Canadian Corporation, to return to the Blank Theatre Enterprises at Des Moines, Ia., several changes have been made in the management of theatres in Montreal operated by the Famous Players. Mr. Thomas was resident manager of the Capitol theatre, Montreal, and Harry Dahn has been appointed his successor there. Mr. Dahn previously had temporary charge of the Montreal Capitol and has managed Famous Players' houses at Regina, Sault Ste. Marie, Calgary, and Toronto.

Mr. Thomas also had direct charge of the St. Denis theatre, Montreal, one of the largest theatres in Canada. Stewart P. Dunlo, former assistant manager at the Montreal Capitol, has been appointed manager of the St. Denis. William Spencer, advertising manager of the Montreal Caiptol since it was opened two years ago, has been appointed assistant manager of the Capitol in succession to Mr. Dunlop.

The Famous Players Canadian Corporation, Limited, has acquired Loew's theatre, Montreal, which has been in direct competition with the Capitol theatre. This acquisition marks the termination of Marcus Loew interest in Montreal. As yet, no arrangement has been made regarding any possible change in the personnel of the Montreal Loew house.

Basil Horsfall of Montreal, formerly identified with the distribution of English-made productions in Eastern Canada, has organized the Magnet Films, Limited, with head office in the Albee Building, Montreal. The new concern is specializing in the distribution of short features and comedies. At the same time, Mr. Horsfall is identified with the presentation of "The Bohemian Girl," the first Canadian run of which was staged in the Grand theatre, Toronto, during the week of April 2 with special prologue, stage setting and opera singers.

Countless friends of Harry Brouse, proprietor of the Imperial theatre, Ottawa, Ontario, and a franchise holder for Eastern Canada in the Associated First National Exhibitors, are greatly concerned over an unfortunate trouble which is now affecting Mr. Brouse. Without warning, Mr. Brouse lost his sense of sight through the bursting of a small blood vessel, it is stated, and he has been confined to his home in Ottawa for the past week. Many enquiries have been received at the residence of Mr. Brouse regarding his condition, although no general report had been made locally regarding the accident.

Mr. Brouse is one of the pioneer exhibitors of Canada and is one of the owners of real estate and store properties in the Canadian Capital. He is also identified actively with a number of industries in Ontario and Quebec and one of his recent moves was the purchase of the Alexandra Hotel, one of the leading hostelries of Ottawa.

A confusing situation has developed in Montreal, Quebec, with regard to the observance of time for the summer months following the decision of the Montreal city council to abandon the daylight saving measure this year. Many industrial plants, business firms and stores have adopted "summer time" on their own account, their places of business to open and close one hour earlier than usual. On the other hand, churches, schools, institutions, railways and others will observe the regular timetables. Not one exhibitor in the city, which is the largest center of the Dominion, will turn to "summer time," the theatre men being entirely opposed to advancing the clocks.

K. Keltie, owner of the moving picture theatre at Yarmouth, N. S., is remodelling his house from top to bottom. The theatre is closed for the alterations and it will not be reopened until the middle of May.

Robert Stevens has made a fine initial success of the new Espanola theatre at Espanola, Northern Ontario. Although this theatre has seating accommodation for only 425 persons, the cost of construction was $40,000 and the house is attractive in every respect. Mr. Stevens has organized a four piece orchestra. Among the features which he has already played are: "The Hottentot," "Tess of the Storm Country," "Manslaughter" and "Mighty Lak' a Rose."

Manager I. Allen of the Globe theatre, Vancouver, B. C., broke all house attendance records in the presentation of "The Game of Life," the English production, during a recent two weeks' engagement.

A special screening of "The Town that Forgot God" was conducted in the Parliament Buildings, Winnipeg, Manitoba, under the auspices of the Manitoba Tducational Association during its annual convention on April 6, a large number of school teachers from points around Manitoba viewing the picture. The production was loaned for the occasion by the local office of the Fox Film Corporation. The first Winnipeg run for the release has been secured by the Lyceum theatre for the week of April 23.

The condition of Harry Brouse, proprietor of the Imperial and Family theatres, Ottawa, and prominent in Associated First National Exhibitors' circles, remains unchanged, according to the latest announcement. Mr. Brouse was afflicted with sudden blindness several weeks ago and he has been confined to his home. He can just distinguish between daylight and darkness but otherwise his power of sight is gone. Mr. Brouse has received countless messages of encouragement from many friends.

The Fern theatre, 413-415 Bank Street, Ottawa, Ontario, one of the small but prominent theatres of the center, has been sold to Jacob Polowin and Sophia Levinson for $30,000. The theatre building, which is a three-story structure, was built thirteen years ago by Thomas Clarey but it was taken over by the Bank of Nova Scotia about five years ago.

Butte Bulletins and Montana Trade Items

THE employes of the American and the Rialto theatres and their friends were guests on a recent Wednesday evening after the close of the theatres of Manager W. J. Sullivan at a dancing party in the American hall. Mr. Sullivan calls these series of parties that have been given all through the winter "get-together affairs" and he extended invitations to all the film managers and their employes. Music was furnished by the orchestras from both theatres. An abundance of good things were in evidence and at midnight the splendid lunch was served.

W. M. Hughart and George J. Ekre, salesmen of the Fox corporation from eastern and western Montana respectively, have been spending a few days in Butte attending a sales conference at the Fox Exchange.

One of the old theatres that has been closed for several months is the Empress, and it has just been opened by a local stock company.

Maurice Carney has been appointed manager of the shipping department of the Fox Branch in Butte.

C. S. Sturgle, exhibitor from Red Lodge, Beartooth theatre that was formerly called Theatorium, is now advance agent for the road attraction "Butterfly Kiddies."

Budd Denton, identified with the staff of the Fox Exchange here, has been confined at the Murray hospital as a result of a minor operation.

Harry Sigmund, manager of the Associated First National Exchange here, has recently made a number of promotions in his office staff. Jules Shae is now booking clerk; Mary Fern is Biller; and Mary Shae is assistant cashier.

Chris Dahle has left the office of the First National of Butte with the best wishes of the management to accept a position with the Pathe Branch in Seattle.

George Waran, salesman of the Universal Branch, has gone to Spokane to accept a position with the Pathe people of that city.

William Heineman, at one time connected with the Pathe of Butte and lately identified with the First National of Seattle, is back in Butte again to act as Montana Manager for Warner Bros., arranging with Greater Features to handle the physical distribution of his product throughout the state.

San Francisco Exchange and Exhibitor Notes

THE Imperial theatre, which has been closed for a short time for extensive changes, was scheduled to open Tuesday night, April 17th, with "When Knighthood Was in Flower" as the feature. Numerous up-to-date innovations have been made. J. Partington of the Rothchild Entertainments will be the manager.

Both the New Mission and New Fillmore theatres have offered a decided change in their musical presentation. The music instructors have changed places.

Little crippled children in the "Children's Home" were made happy recently by the motion picture "Robin Hood," which was presented with the compliments of Douglas Fairbanks and H. L. Rothchild.

W. D. Clarke, who was Eugene Roth's assistant at the Portola in 1912, has returned to San Francisco, and after taking a vacation in the Yosemite Valley will undoubtedly again hitch up with one of the houses, because he had a name of doing things right.

Frankel and Horowitz, who control the situation in San Leandro and Haywards, are said to be spending plenty of the "long green" in the remodeling of their Hayward theatre.

John Triguerio of Ft. Bragg was in the Universal office arranging for service for the opening of his beautiful little Liberty theatre on April 14th.

Due to inclement weather, the local "Gene Sarazens" have been obliged to postpone their early morning workouts on the links.

Karl K. Kennedy has been made manager of a syndicate that will include 15 or more theatres around San Francisco, it is stated.

The New Fox theatre, in Oakland opens in July under the management of J. Barrett McCormick.

Mr. Sol Lesser, Mr. Abe Gore and Harry Arthur recently passed through the city on their way East.

All Star Features are meeting with success, placing the Al Lichtman Preferred Pictures, "Are You a Failure?" now playing the Granada theatre, San Francisco, and "The Hero," now playing at the California theatre.

Mr. A. A. Richards opened his new theatre in Modesto.

Photoplay Personals and Events in Southeast

ONE of the most ambitious plans ever conceived in the South of its kind, is the projected school for Paramount salesmen, which is getting under way rapidly in Atlanta, Ga., to be conducted under the personal supervision of district manager Fred Creswell. Mr. Creswell has been in conference with various influential agencies and clubs in Atlanta with a view to receiving full co-operation in the establishment of the school, which will mean a world of publicity for the city of Atlanta, and reports that plans are progressing nicely and that the first class will soon be under way. It will be open only to high-class young men living in the Southeastern States, and after graduation they will be assigned to the sales force of the various Southern exchanges of Paramount. It will be conducted along similar lines to the schools operated in the home office of Famous Players-Lasky Corporation, in which Mr. Creswell was formerly an instructor, and his assistant here, Ernest Dawson, is enrolling and checking applications as to suitability for entry in the school.

The Atlanta theatre, Atlanta's legitimate stage show house, will evidently be used consistently as a picture theatre during the "closed season" for road attractions. "Robin Hood" is having a highly successful three-day run, and it is announced that following this Griffith's "One Exciting Night" and a revival of "The Birth of a Nation" will be shown at the Atlanta.

The following theatre owners of the Southeastern States were seen on Atlanta's film row during the past two weeks: Ben Title, the New Gem, Jacksonville, Fla.; R. P. Higgenbothen, Pastime, Leeds, Ala.; Will B. Woods, Gadsden, Ala.; Jasper and Doris Johnson, Parish, Ala.; George L. Denton, Amusu, Lenoir City, Tenn.; Harry Sample, Fort Pierce, Fla.; Saul Harriss, Capital, Little Rock, Ark.; Miss M. Luckel, Bijou, Mobile, Ala.; John Snider, Bessemer City, Tenn.; C. D. McConnell, Grand, Prattville, Ala.; O. T. Chaffin, Community, Avondale, Ala.; T. H. Wingfield, Monroe, Ga.

C. K. Howell, prominent theatre architect, responsible for some of the finest houses in the South, has returned to Atlanta and opened his offices here. He designed the Metropolitan, Atlanta; the Fairfax, Miami; National, Greensboro, and the Lucas, Savannah, Ga.

M. E. Forsyth has been appointed postmaster of Union Springs, Fla., and his theatre, the Strand, will in future be managed by Mrs. Forsyth and daughter.

G. M. Phillips, formerly manager of the Strand, Atlanta, has been made manager of the Vaudette, succeeding H. M. Phillips.

E. J. Sparks, owning theatres in Lakeland, Orlando and St. Augustine, Fla., spent several days in Atlanta en route home from a trip to New York.

George E. McDermotte has assumed charge of the Southern Enterprises theatres in Macon, Ga., succeeding J. H. Stellings, who goes in another line of business.

A. L. Hicks has been appointed exploiter in the Charlotte office of Paramount. Heretofore one man has divided his time between Charlotte and Atlanta.

C. K. Goss, representing the Gardiner Velvet Screen, is calling on exhibitors in this territory

The First National exchanges report a strong revival of interest in Mary Pickford's "Daddy Long Legs" and all prints working full time out of both the Atlanta and Charlotte offices.

S. Weil, representing Universal's service department, has been spending some time in the Atlanta exchange.

Harold R. Kistler, of Aalanta's Pathe sales force, has just returned from a three months' trip through the Florida territory.

S. M. Beery, for the past four years sales manager for Southern Theatre Equipment Company, has gone with the sales force of Arthur C. Bromberg attractions and Educational.

David Pribce, Paramount's Atlanta manager, has been on a trip to some of the key towns.

Exchange and Exhibitor News of Carolinas

A LARGE realty deal affecting theatrical property was consummated the past week when James Howard and Percy W. Wells, of the Howard-Wells Amusement Company, purchased the Grand and Victoria theatres, which they have been operating for several years under lease from the owner, James M. Sulke. The consideration is in the neighborhood of $175,000, and the Wilmington theatre owners are now the possessors of two more of the most valuable real estate sites in Wilmington, already owning the Bijou and Royal theatres there.

As soon as the deal was completed it was announced by Mr. Wells that the Grand theatre will be permanently closed on April 28th and converted into stores. Mr. Wells believes that the town is overseated with theatres, and that the removal of one theatre will do much to revive business in Wilmington, which has been at such a low ebb for many months that no profit could be seen on any of the theatres.

A woman exhibitor, Mrs. Phelps Sasseen, in the small town of Easley, S. C., has recently put over a whirlwind campaign and special lobby display on "The World's a Stage" that has been exciting the interest of everyone in the State. Mrs. Sasseen runs the theatre while Mr. Sasseen travels for Al Lichtman Corporation.

H. H. Anderson, of Charlotte, who formerly owned a circuit of theatres in the Carolinas, is again in the theatrical industry, having purchased an interest in the Strand, Charlotte, recently opened by Laurence Lester, of Columbia, as a combination vaudeville and picture house.

C. L. Watters, who received his theatrical training under the Howard-Wells organization, is another man who is stepping out as manager of the Opera House, Goldsboro, N. C., which house he has operated with wonderful success since January 1st.

The Riggan opera house, Henderson, N. C., suffered a fire loss of at least $15,000 last week, fully covered by insurance. Damage will be immediately repaired, it is stated.

A discarded church in Wallace, N. C., has been converted into a motion picture theatre, the Wanoca, by J. A. Rowan and associates.

S. S. Stevenson, of the Princess, Henderson, N. C., has recently embarked in the garage business as a side line.

The White Way, Dunn, N. C., formerly operated by Marsh Marrow, has been closed.

Film Flashes from the Florida Territory

THE Florida Legislature is now in session, and the first bill, directed at motion pictures, has been introduced in the Senate by Senator Wells, and in the House by Representative Stokes. The measure provides that all stereopticon, moving-picture shows, lectures, theatrical performances etc. shall be exempt from all occupational license taxes, where not less than 50 per cent of the gross receipts go to charity.

Both the Victory and the Strand theatres of Tampa have "Suggestion Boxes," with paper and pencil handy, so the patrons of the houses may register their suggestions, and kicks, and drop 'em in the box. Jack Frost, manager of the Strand, is also running a trailer, which is worded to the effect that it is the desire to have the co-operation of their patrons, and asking for their suggestions on how to better the show in any way, with the promise that it will be acted upon immediately..

R. E. Jordan, manager of the Baby Grand theatre of Winter Park, was a visitor in Tampa, Fla., this week. Mr. Jordan says that he has had a very profitable season. This proves good showmanship, as his town is but four miles, and with a wonderful road too, to the big first run houses of Orlando. You gotta give 'em shows to keep 'em home.

Foyer display on "My American Wife" at Loew's Palace theatre, Memphis, Tenn., arranged by Manager A. B. Morrison. Tapestry wall paper formed a background for the cut-out and the border was painted gold

Jack Frost, manager of the Strand, Tampa, has added to his staff a lobby expert, who is turning out some nifty stuff in the way of lobby displays. This week he designed a lobby for "The Glimpses of the Moon," that was very attractive. Cut-out moons and stars, all hand painted, were suspended all around the lobby, with all the poster and display boards made up with special hand painted designs. In the work shop back stage, the writer got a flash at next weeks display, which will be on "Heart's Aflame." It is a little more elaborate than this weeks display.

The annual meeting of the Maceo Amusement Company, Tampa, was held this week. The stockholders were well pleased with the showing made by President Charles A. Sappal the past year, and extended to him a rising vote of thanks and confidence. The same directors were elected, and at the directors meeting, which followed, the same officers were retained for the coming year, with the exception, I. E. Swan was elected secretary to replace H. H. Freeman, who left the company with the closing of their St. Petersburg house.

Opinions on Current Short Subjects

"Haunted Valley"
(Fifteen Episode Serial—Pathe)

RUTH ROLAND, whose serial escapades in the past have thrilled wherever they have been shown, seems to outdo herself in the matter of daring if the first three reels of her latest effort are an indication of what might be expected to follow. Truly Ruth Roland is a marvel for daring and never has more swift action been crowded into one of her past series of exploits.

"Haunted Valley" simply teems with excitement. It is a gigantic western and along with the swift action, abounds in the usual amount of romance seen in a Western. Just how the star manages to really escape with a whole skin from some of the daring stunts she accomplishes is hard to imagine.

Mystery, intrigue and suspense, as usual are the predominant characteristics of this serial. It is a story of business—of a gigantic engineering project with Ruth Roland as its dominating spirit. The project is about to go to smash because of the villainy of a presumed friend. From him Ruth Ranger (Ruth Roland) borrows one million dollars, for which she gives as security Haunted Valley, which to her seems entirely inadequate. Along with this security goes her promise to wed unless she meets her obligation at the time specified. Every obstacle, of course, is placed in her way to prevent payment of the loan.

Haunted Valley is in reality the richest of land because on it is buried the secret of a vast treasure. Mallinson, the villain, is aware of this secret and in an underground office has a device through which the entrance to the valley by any person can readily be seen. By another process he can make it extremely difficult for any person to preceed far into the valley without being blown to atoms. Ruth's first hair-breath escape is through this series of exploded mines. Another is when she accomplishes the feat of transferring from a motor boat to a seaplane, both going at top speed.

Miss Roland is supported by a splendid cast, the principal members of which are Jack Daugherty, Larry Steers, Francis Ford, Edouard Treboal and Eulalie Jensen. The serial is well directed by George Marshall from the story and scenario by Frank Leon Smith.—*CHESTER J. SMITH.*

"Speed the Swede"
(Roach-Pathe—One Reel)

PAUL PARROTT'S fondness for flappers embroils him in a series of situations that afford plenty of opportunity for comedy. Just escaped from a breach of promise suit in America he lands in Stockholm. In a Swedish restaurant he is attracted by a fair damsel, who shortly becomes bored with his attentions. Presumably writing an address for him she hands him the piece of paper. He offers it to another flapper for translation and at her alarm the restaurant immediately becomes deserted. Each proffer of the message for translation brings the same result. The interpretation is finally screened as follows:

"Keep away from me. I just escaped from the pest house."

It is not hard to imagine just what complications such a message might develop, nor is it hard to imagine that Parrott would not take full advantage of the many humorous situations. He does.—*CHESTER J. SMITH.*

"Cold Chills"
(Educational—Two Reels)

HERE is a Mermaid comedy that packs as many laughs in its two-reel footage as are found in some of the feature-length variety of laugh-provokers. The comedy is frankly of the slapstick order with no pretensions at subtlety or a very high grade of humor; some of the gags will be recognized, too, as orthodox comedy material, but rapid-fire action, amusing incident, and laughable situations range throughout. The middle and last portions, which introduce a mystery element, become a veritable burlesque on some of the mystery melodramas that have scored on stage and screen. In this respect, "Cold Chills" ranks above the average Mermaid offering.

Louise Fazenda appears in the role of a Swedish maid whose employers, the Joneses, have just returned from abroad. On the dock, the police await Diamond Dick, who is also aboard ship incognito. Dick, concealed in one of the Joneses trunks, eludes capture, but only after a series of laughable mishaps in which the cables warping the ship to the dock and a collapsible gangplank are brought into play. Miss Fazenda gets in some clever work in this part.

With the arrival of the trunk, secreting Diamond Dick, in the home of the Joneses, the siderable damage on the nerves of the maid fun gets a fresh start. The trunk, which has a trick top, permits Dick unobserved to work conand the other inmates of the house. He helps himself to everything within reach, including Jones' trousers. The police arrive, but the mysterious intruder continues his alarming tactics. Next, Diamond Dick's gang appear on the scene while the mysteries and the chills multiply. Finally, Jones summons the help of friends at a neighboring masquerade ball. Their un-announced arrival in masquerade attire serves only to terrorize the already distracted maid at every turn. Diamond Dick is finally captured and his gang frightened off by the masqueraders.

"Cold Chills" presents Louise Fazenda at her best, and she is supported by an adequate comedy cast. The sub-titles are also good for some laughs.—*E. F. SUPPLE.*

"California Or Bust"
(Roach-Pathe—Two Reels)

IN this two reel comedy Snub Pollard and Marie Mosquini take a journey which is filled with humor from Iowa to California. Pollard has been seen to better advantage at times in the past, but there's many a laugh from the time the hero and his bride are rendered homeless by a cyclone until they make the return trip from California.

Their determination to seek happier climatic conditions on the southern west coast and the consequent journey is fraught with numerous situations which reach their climax when they run into a veritable deluge on the California State line. There they discover what appears to be a holdup by a tribe of Indians. They hasten to notify the authorities and the quickly formed posse rides them back over the line in wrath and disgust when it is discovered the holdup is a part of the day's work of a moving picture outfit.

There's considerable hokum in the picture, but enough real humor to bring out a number of good laughs.—*CHESTER J. SMITH.*

"The Two Twins"
(Metro—Two Reels)

COMEDY with a capital "C" would be our way of describing Hunt Stromberg's most recent offering, "The Two Twins," with Bull Montana as one of the pair, Chuck Rissner, the other. It borders upon hilarious farce which is easily visualized if you can picture, Montana, weighing 175 pounds and his running mate about an even size, cast as two kiddies, Montana in Lord Fauntleroy attire and Riesner in dainty girlie clothes, with long golden curls.

The two are known as the toughest of the "gang" who claim a public orphanage as "home." They pick up their small change by operating a "shoe shining" establishment. A society woman telephones the orphanage and asks the matron to lend her the two "worst boys she has." She wishes to cure her husband of a desire to adopt children. The matron, eager to be relieved of the twins, dresses them for the occasion and they make their initial appearance at a garden party given in honor of their coming, the guests being indulged members of juvenile society. Laughs come thick and fast, gained upon genuine comedy situations, the boys making every effort to appear childlike and gentle. Then the husband comes home and soon recognizes the two as those who started shining his shoes earlier in the day and deserted their posts because another customer settled herself in the chair and displayed a trim ankle and sheer hose.

In a "stop thief" chase which develops when the so called children are denounced as imposters, the boys encounter their own father, a policeman, who recognizes his long lost son portrayed by Montana, when he sees Bull's tin ear. He makes policemen out of both of them, but with new uniforms and regular "jobs" they cling to the habit of "shooting buts" and sharing the spoils, as tough as when they were the terrors of the orphanage. Lots of action, hundreds of laughs—an all around good comedy. —*LILLIAN GALE.*

"100 Per Cent Nerve"
(Range Rider-Pathe—Two Reels)

LEO MALONEY'S nerve in this Western is something that is seen only on the screen. Such a character in real life would surely be a bearcat. His exploits are truly marvelous in the face of tremendous odds and he accomplishes them with the ease of every day occurence.

The hero is a ranger who is placed on a ranch for the purpose of cleaning up a bunch of rustlers. His advent on the scene finds the foreman forcing his unwelcome attentions on the rancher's pretty daughter. Maloney promptly proceeds to show the villian up. Eventually he discovers the calf-branding plant of the rustlers and single handed brings them to justice to find that the discharged foreman is the real leader of the band.

There is an abundance of hair raising incidents in the picture, with some particularly good riding by both Maloney and the rancher's daughter. Also there are some lively tussles in which both figure to the discomfort of the outlaw band. It's well up to the standard of past Maloney pictures.—*CHESTER J. SMITH.*

Comedies, Short Subjects & Serials

Champions Appear in "Fighting Blood"

TWO short subjects are scheduled for release by the Film Booking Offices of America during the week of April 15th. They are "Private—Keep Off," a Carter DeHaven comedy and "Some Punches and Judy," the fifth round of H. C. Witwer's Collier's Weekly stories, one round of which is issued every second week.

It is in "Some Punches and Judy" that the famous battle between Ad Wolgast and Joe Rivers in 1912 is reproduced on the screen, with George O'Hara, star of "Fighting Blood" and Rivers himself acting as the principals. To assure perfect realism Wolgast was obtained to coach O'Hara and in the picture, the former champion is seen at the ringside. The fight ends in a double knockout, and according to reports, is one of the most powerful and exciting ring battles ever pictured on the screen.

Oldest Civilization in Pathe News

Pathe News in its current number 30 claims to present the first and exclusive motion pictures of results of excavation operations by American scientists on sites of ancient Mayan cities in Yucatan, which flourished in quite a high state of civilization 600 B. C. The remains of these cities, in fact, are generally accepted as relics of the oldest civilization existing on the American continent.

These relics gain added interest owing to evidences presented by some archaeologists which connect with the inhabitants of the Mayan cities racially with those of the sunken "lost island of Atlantis," first referred to by Heroditus in written history.

"Hams and Yeggs" New Hallroom Comedy

"Hams and Yeggs" is the diverting name that has been given the newest Hallroom Boys Comedy which has just been received at the New York offices of the C. B. C. Film Sales Corporation for release.

Percy and Ferdie, naturally, do the hero act—in their own peculiar way.

Jean Havez wrote the story.

Nine Pathe Releases April 29

Stan Laurel Starts as Star in Hal Roach One-Reel Comedy, "Noon Whistle"

STAN LAUREL starts his career as a star in Hal Roach one-reel comedies in Pathe's program of nine releases announced for April 29.

The vehicle for Laurel's debut is called "The Noon Whistle," in which the comedian's uniquely comic personality is said to find the fullest play. The character is that of a cheerfully stupid new hand in a lumber yard planing mill plant where, in working out gag after gag, the comedian comes through unscathed while the domineering foreman is driven frantic and then "fired."

In this program "Plunder" reaches its 14th episode and leaves the heroine, Pearl White, the apparently hopeless victim of the most frightful catastrophe in the whole course of this stirring serial—fighting single-handed three desperadoes in the storeroom of a South American plantation in the midst of flames, in whose path is a quantity of explosives. She is left in this plight after a happy love scene and the winning of the quest which leads straight to possession of the ancient pirate treasure.

Snub Pollard and Marie Mosquini are seen in the Hal Roach two-reel comedy, "California or Bust." A cyclone which tears the roof from over their heads causes the move westward by the overland route. The hero's courage in flying to the rescue of pioneers beset by Indians plunges them into the heart of a motion picture outfit—when the comedy that had been "fast" becomes "furious."

"One Hundred Per Cent Nerve," is the two-reel western of the Range Rider Series starring Leo Maloney, which adds hard-riding and hard-fighting drama to this program.

The Aesop's Film Fable called "The Jolly Rounders" deals with the efforts of a bachelor hippopotamus to instil courage and defiance of wifely rule into a married hippopotamus.

Pathe News Nos. 36 and 37 with current wide world events pictured, and Topics of the Day, No. 17, screening the best flashes of current wit, are released in this program.

Fox Releases "King Tut" Special

Timely Short Feature Shows Graphic Scenes on Site of Ancient Tomb

SHOWMEN have an opportunity to take advantage of the widespread interest in Egypt in the timely short reel feature, "The Land of Tut-ankh-Amen," to be released immediately by Fox Film Corporation. This picture is being released in addition to the regular program scheduled and is now available at the Fox exchanges, according to an announcement from the Fox Film Corporation.

This motion picture, which it is claimed was actually taken at the site of the tomb and the adjacent territory, rich with the ruins of ancient Egyptian civilization, is particularly timely, giving visual foundation for the countless newspaper stories describing the business of tomb hunting in the historic Valley of the Kings.

Views of the prominent visitors and members of royalty attracted to the scene of the excavations are shown in this reel. The Queen of the Belgians and General Allenby, leader of the Allied Armies in Egypt and Palestine, are shown on their way to the tomb.

The workers of the Metropolitan Museum of Art Expedition are shown exploring the tomb which has proved to be a treasure house of relics which have amazed the world.

In the Fox picture the spectator is taken on a trip via means of the camera from Cairo, where most of the tourists start on their journey, to the Valley of Kings, right up to the tomb.

Views across the River Nile show the fertile plains of Thebes containing the burial grounds of the common people and also the site of the Colossi of Memmon. Beyond the Temple of Rameses is shown the Valley of the Kings, a gully five miles long, where royalty was buried. Many royal sepulchres, hewn from solid rock, are shown in the vicinity of the tomb of Tut-ankh-Amen, which is shown in several closeups.

Christie Comedians In Black Face Roles

AL CHRISTIE is well along in production of "Roll Along," an Educational-Christie Comedy that is attracting considerable attention from people in the inside of the motion picture industry in Los Angeles, producers, directors, and newspaper critics.

"Roll Along" will be in the nature of an experiment, as a comedy of this type has never been attempted seriously by a high-class producing organization. It is a comedy in which all of the cast, made up of well-known Christie players, appear in black face.

Negro comedies have been attempted before, but with negro actors. Christie's innovation lies in the idea that white players, under careful direction, can bring out the comedy of the negro with the skill of the trained white comedian.

Herman Starts Soon on Next Comedy

Having finished "Sky High," Al Herman will start soon on his next Century Comedy, the working title of which will be "Taking His Degree." The story centers around the vicissitudes of taking "degrees" in the lodge and is the work of Sig Neufeld and Mark Sandrich. Edward I. Luddy wrote the continuity and has originated all the gags to fit the situation.

Those in the cast already chosen are the Century giant, Jack Earle, Billy Engle, Otto Friese and Marjorie Marcel. All but Friese appeared in "Sky High."

Buddy Messinger in New Comedy

Buddy Messinger, the Century boy star, will shortly start on a new Century Comedy, which is based on an original story written by Archie Mayo. The story concerns itself with baseball as played on the back lot by young America. The difficulty of making an education and tiresome studies jibe with keeping up a 100 per cent average as a batter, will form the theme of harrowing adventures on the part of Buddy whose dislike for work makes him the sort of hero that many boys and most parents will sympathize with.

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In current No. 17 of Pathe Review the two natural forces mentioned are demonstrated in the section called "Playtime Science." The force of atmospheric pressure—16 pounds to the square inch at sea level—is pictured from a familiar experiment.

Fox Shows Sinking of Battleship Iowa

Exclusive moving pictures showing the sinking of the famous old battleship Iowa off the Panama Coast during the U. S. Navy spring target practice, appeared last week in Fox News release No. 54. A complete print of the pictures, which the Navy officials are said to have declared were the best ever taken, has been presented to the Government and it will be preserved for historic record.

The sinking of the hero ship which fighting Bob Evans commanded at Santiago during the Spanish-American War, marked the culmination of the Navy maneuvers in which both the Atlantic and the Pacific fleets participated.

Real Round Up Shown in "Man Next Door"

"The Man Next Door," by Emerson Hough, author of "The Covered Wagon," has a thrill in it that Victor Schertzinger, the director, says is unequalled in any picture of the West. The scenes are of a round-up on the ranch of Col. Wright, father of the heroine in the story, and were shot at Victorville, Cal., on the Palo Verdi ranch. Five thousand head of cattle were used in this round-up, which was especially staged by the owners of the Palo Verdi ranch for Mr. Schertzinger. Fifteen cameras were used in taking the scenes and they were placed behind safety barricades.

Two-Reel Picture Has Thrills

Educational's "Man Versus Beast" Attracts Much Favorable Comment

THE two-reel Educational Pictures Special, "Man Versus Beast," released just prior to the present flood of big game pictures, continues to attract much favorable comment from newspaper critics and exhibitors who have played it, according to Educational.

Due to its short-subject policy and its desire to give only the best of action in its pictures, this five-reel picture was cut to two reels by Educational, all the meat and action of the longer subjects being retained.

Many of the largest beasts of Africa are stalked and slain in front of the camera and the climax comes when Louis Shuman, the leader of the expedition, encounters two rhinoceroses and drops them within ten feet of the camera.

"Here is the most remarkable jungle picture we have ever seen. It is as interesting as 'Nanook of the North,'" was the report of the management of the Capitol theatre, St. Paul, Minn. "It is the very best of thrilling entertainments—a picture that is different from anything we have ever seen," was the comment of a brother exhibitor, L. Rubenstein of New Orion, Minn.

The newspaper critics were almost unanimous in their praise, the New York *World* in its review of this picture saying, "The most exciting film on Broadway," and the *Times Herald* of Waco, Texas, stating that "'Man Versus Beast' is especially remarkable for the large number of thrilling close-ups of conflicts between men and ferocious wild beasts."

These are but a few of the thousands of comments by exhibitors and newspapers following the showing of this condensed animal thriller.

Christie Closes Foreign Deals

Gaumont of London Again Contracts for Latest Series of Comedies

WITH the signing this month of a contract between the Christie Film Company and Gaumont of London for the latest series of Christie Comedies, the Gaumont company gets the entire Christie product for Great Britain for the seventh consecutive year. This is the biggest individual contract for Christie Comedies outside of the United States and Canada which are handled exclusively through Educational. This gives all of the Christie Comedies to Gaumont for British distribution ever since the start of the Christie organization.

Other important foreign territories closed recently for Christie Comedies include a renewal with Australasian Film Company for Australia, covering the present series of twenty Christie Comedies.

Famous Players Corporation has secured the second Educational-Christie series for Japan, while these comedies are acquired by Cinematograph Harry for France.

In Holland, the new series of Christies have been sold to Ralph Minden, of Motion Picture Sales Agency there. For Spain and Portugal, S. A. Sellecine has secured the first series of Educational-Christie comedies. In South America this series and also the second series are being handled by Max Glucksman.

Australasian has also acquired the first series for Dutch East Indies, Siam, Federated Malay States and Straits Settlement. These contracts and others for minor countries not named above give the Christie product distribution in every country where American films are being marketed.

Kid McCoy Appears in "Fighting Blood"

Still another notable has joined the delegation of prominent persons who have thus far appeared in F. B. O.'s "Fighting Blood" series being produced at the Powers lot by Mal St. Clair. The latest important figure is Kid McCoy, long regarded among the cleverest of all boxers of American ring history. McCoy has an important role in "Fighting Blood" No. 11, in which he boxes George O'Hara, the star.

Weird Novelties For "Haunted Valley"

Pathe reports early and active demand by exhibitors for the attractive novelties supplied for the exploitation of Ruth Roland's new serial, "Haunted Valley," which is to be released early in May. At least two of these are said to be accepted as making a special appeal to the many thousands of children who are among the most faithful "boosters" of the breezy and exciting Roland type of chapter picture.

First, there is a "night mask," a ghost face with luminous teeth and eyes which fairly reek of the dread mysteries of "Haunted Valley."

Also for kid bally-hoo purposes, the "Haunted Valley" film photo packets supplied are more convenient for handling and more thrillingly attractive in the scenes reproduced than anything else of the kind heretofore provided.

The "Haunted Valley" campaign book has just been issued.

"Imperfect Lover" Is Current Release

Originally called "The Leather Slingers" (a parody on "The Leather Pushers"), Archie Mayo's first Century Comedy has had its name changed to "The Imperfect Lover."

The story which stars Brownie, "the Century Wonder Dog," has its theme based on the prize ring. Brownie proves himself the friend and ally of Bobby Dunn, several pounds lighter than his heavy opponent, Vernon Dent, who tips the scales at 275 and who challenges him to a fight in the ring for the hand of blonde Ena Gregory, as well as for her homestead. Brownie proves how a brindled pup may be a most unfair referee as he continually steps in to ring the bells and save his friend from being knocked out.

Vaudeville Comedian Signed by Lesser

A contract for a series of comedies which will star Harry Langdon, well-known vaudeville comedian headliner, has been entered into between Sol Lesser, president of Principal Pictures Corporation, and the footlight favorite.

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Firpo In Selznick Short Subject

Giant Argentinian, Who Seeks Dempsey's Title Shown at Work in Gymnasium

"WILL HE CONQUER DEMPSEY?" is the title which the Selznick Distributing Corporation has selected for the two reel short subject which it has scheduled for release on April 21st.

That Luis Angel Firpo is a logical and dangerous contendant for Jack Dempsey's championship crown is generally conceded, and the Selznick film, which was produced by Philip Rosen, shows the potential champion hard at work training in the private gym of Philadelphia Jack O'Brien, and also includes shots of road work and private glimpses into the life of this latest find in the heavyweight class of pugilists.

Firpo is known as the "mystery man" of the ring. He came to this country about a year ago an unknown Argentinian, fought a few battles, and returned to South America without creating any particular interest here. A few months ago he returned but it was a new Firpo, a man who was able to walk into the Garden ring and knock out Bill Brennan, a veteran of the squared circle, and one who has kissed the mat but few times in his career. Brennan is the only man who has given Dempsey a real battle since Jack became the idolized champion of the world, and it really looked for a time as though he was going to win the championship. But Firpo experienced no difficulty in sending Brennan down for the count in the twelfth round.

The Selznick release shows Firpo going through his exercises with several sparring partners including Jack O'Brien, Stoessel and other well-known ring celebrities. It is a picture said to be replete with interest and action, but clean withal, and of the type which can be shown to women and children because it presents the manly art at its best.

Cameraman Takes Own Auto Smashup

Fred Parrish, Fox News staff cameraman at Denver, Colo., narrowly escaped death last week while filming the Rocky Mountain automobile races at Brighton, Colo. Parrish was taking pictures from another car which preceded the racers, when one of the racing cars crashed into it, breaking off the left rear wheel and turning Parrish's auto completely over. He was thrown clear off the wreckage and sustained a broken wrist and a dislocated shoulder.

Walter S. Walker, Jr., president of the racing association, who was driving the car for Parrish, was pinned underneath the car and sustained a fracture of the skull. Despite his injuries, Parrish returned to the wrecked car and pulled Walker to safety. The camera rolled clear off the wreck and the film was not damaged.

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Clara Kimball Young as she appears in various scenes from "Cordelia the Magnificent," distributed by Metro

News Weeklies Resumé

Pathe News No. 30:—Jovite, Canada, hunters in deep snows save stray deer from cold and starvation; New York City, everybody nowadays is trying to dance the longest; Paris, France, French capital bows at bier of "Divine Sarah;" Santa Fe Springs, Cal., gas pressure causes huge oil well eruption; New York City, room for 75,000 baseball fans; Washington, D. C., President Harding back from Florida vacation; Bombay, India, debate resolutions passed by Indian National Congress; Port Au Prince, Haiti, Congressmen visit President of Haiti; Colorado Springs, Colo., daring motorcyclist gives a thrilling exhibition; Yucatan, Mexico, American scientists unearth wonders of civilization 2,500 years old.

Pathe News No. 31:—New York City, doom dope valued at $2,500,000; Saint-Florent, France, thousands of acres in south France laid waste by spring floods; New York City, artificial sunlight for under-nourished children; Athens, Greece, American Red Cross succors refugees from Smyrna; New York City, Columbia University crew in trim for spring regattas; Kyoto, Japan, Nippon's army, priesthood and people join in last rites to Count Otani; Los Angeles, Cal., with the U. S. birdmen over California; Atlanta, Ga., the Elks make a good showing as their patrol and band march from the Elks' Home to the Free Clinic.

Kinograms No. 2240:—Santa Fe Springs, Cal., big new oil well goes on a rampage; London, Eng., "the most popular man in the world;" Washington, D. C., Laddie Boy, address White House, Washington, made hapniest dog in the city; Berkeley, Cal., Charlie Paddock, "the world's fastest human;" Boston, Mass., here's a boat race that's different; Washington, renew honors for discoverer of Pole; Washington, cherry trees presented by Japan to U. S.; Washington, Secretary Hughes praises Boy Scouts.

Kinograms No. 2241:—Washington, army pays tribute to Maj. Gen. Allen; New York, $2,500,000 worth of seized dope burned; Belmont Park, N. Y., Derby candidates in fast workout; The Hague, Holland hails the ruler of Sweden; Los Angeles, Cal., what's a straight jacket to Houdini; New York, meeting of sophs and freshmen at Columbia; Athens, Greece, American aid saves Armenian refugees; San Francisco, Cal., cry of "batter up" heard on the Coast.

International News No. 31:—Paris, France, Sarah Bernhardt takes her last journey; Santa Fe Springs, Cal., giant gas well erupts in shower of mud; Culver, Ind., crack boy cavalry in first spring review; In the North Atlantic, Coast Guard explorers defy raging sea gales to chart big icebergs; International Snapshots—Washington, D. C., Laddie Boy gives President and Mrs. Harding a joyful welcome home; Shelburne Falls, Mass., spring freeze halts tremendous ice floe; New York City, couple dance thirty-six hours without a stop.

International News No. 32:—Albany, N. Y., spring floods endanger railroad traffic; Sawtelle, Cal., jazz music restores youth to aged vets; Lakehurst, N. J., greatest naval airship nearing completion; San Marino, In-the-Alps, world's tiniest republic becomes Fascist "empire;" Djiring, Annam, Asia Minor, International News finds lost tribe of African spirit worshippers; Washington, D. C., President Harding asks all to aid in work of forest-fire prevention.

Fox News, Vol. 4, No. 55:—Paris, France, all France mourns as body of "Divine Bernhardt" is buried; New York City, V. J. Dowling, who upheld tax exemption for house construction; Washington, D. C., Secretary Hughes lauds Boy Scouts for services during World War; Paris, France, designers show latest footwear for women; Port-Au-Prince, Secretary Denby pays official visit to President of Haiti; Rome, Italy, children pledge fealty to King at tomb of unknown soldier; Berkeley, Cal., Charles Paddock breaks world's record as sprinter; Loringo, Italy, Signora Veronesi doubles her family by giving birth to quadruplets; Santa Fe Springs, Cal., gas explosion in oil well hurls sand high in air; Seattle, Wash., city honors cruiser Seattle on way to West Coast to be flagship; Washington, D. C., Laddie Boy greets Mr. and Mrs. Harding back from vacation; Bowie, Md., Eastern racing season opens with many thrilling finishes; Luxor, Egypt, Sahara desert derby won by a camel's neck by Ali Gazah.

Henry Murdock Signed By Century

Henry Murdock, the latest recruit to be signed by Julius and Abe Stern for Century Comedies comes from the Christie lot where he has been for three years. Before going with Christie he was with Universal, and before that he dates back to the old Kalem days.

Before the advent of pictures Murdock played with various stock companies throughout the East, South and West. He has also played in vaudeville in a character act of his own invention. His best characterizations are rural ones.

At present Murdock is supporting Fred Spencer, the heavyweight Century comedian in the latter's second featured release, "Hay! Hay!" Lois Boyd completes the list of well known comedy players in this picture.

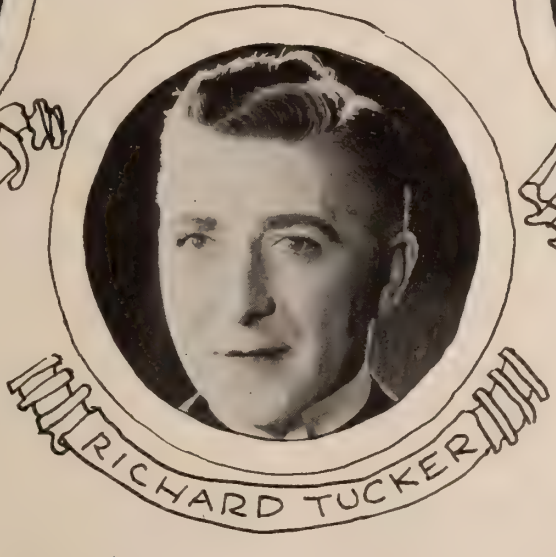
A BELASCO PRODUCTION, Inc.

HER ACCIDENTAL HUSBAND

A MILLION DOLLAR TITLE

A TREMENDOUS STORY

A REMARKABLE CAST



BREAKING RECORDS OVER THE U.B.O. CIRCUIT THIS WEEK!

Distributed by

C. B. C. FILM SALES CORP. 1600 Broadway, New York

Production-Distribution Activities

Maurice Canon, who has just signed long term contract with First National.

Equity Announces New Sales on Special

Increased activity was noted in the Equity Home office when two domestic territories and one foreign sale were closed on their latest "Special" production, "Has the World Gone Mad." This all resulted from the recent drive started by Equity Pictures Corporation to clean up the open territory on this picture.

The first sale to be announced is the one closed with the Creole Enterprises of New Orleans, La., for the states of Louisiana, Mississippi and part of Florida. The second domestic sale was consummated with the True Film Company of Dallas, Texas. With the closing of this deal go the rights for the states of Texas, Oklahoma and Arkansas. This now means that Equity has completed the sale of "Has the World Gone Mad?" for the entire South.

The foreign sale was made with the International Variety & Theatrical Agency of New York and includes the rights for the continent of Africa.

Newspapers in Tieup on "Shopgirl"

Two newspapers in one city tied up simultaneously on contest ideas on one picture in Washington in connection with "Only a Shopgirl," the C. B. C. Film Sales Corporation feature.

This was effected through the Strand Feature Service, the Washington franchise holder—both the Washington Morning Herald and the Evening Times being so interested in this all-star cast feature which numbers Estelle Taylor, Mae Busch, Wallace Beery, and James Morrison in its cast, that they have both tied up on contests of slightly different types.

Laemmle Scholarship Is Praised

Chicago Visual Education Director Commends Action of Universal Chief

CARL LATMMLE, president of the Universal Pictures Corporation, has received praise and commendation from all sides, especially from educators and collegiate leaders, for his recent steps taken to interest the country's colleges and universities in motion picture advancement.

In offering a scholarship for the student qualifying as the best scenario writer, and an endowment to the college where this student attends, he has awakened a nation-wide interest in the part the schools of the land can play in making the screen a national expression.

The latest to voice appreciation for what Laemmle is doing, is Dudley Grant Hays, Director of Visual Education of Chicago, and president of the National Academy of Visual Institution. The following letter has just been received from him by the Universal chief:

"I can see in the movement you are starting to interest students in colleges to make a careful study of scenario writing, and to endeavor to put forth their best thought in the line of film production by contributing scenarios which may be of help in the future production of wholesome films, a great opportunity for public good. I believe that such a movement will result in teachers of literature making this thought part of their regular work with classes in literature.

"In former days the art of entertaining by means of written or spoken words received considerable attention from instructors with their classes. The great movement in recent years of entertaining by means of pictures on the screen has to a large degree supplanted some of the fundamental notions back of that which prevailed with the older type of expression. To acquaint pupils with modern methods of visualizing by means of pictures on the screen, rather than by word pictures is something that should receive more attention, I believe, than has been given to the topic.

"It has often occurred to me that splendid work might be done, not only in the universities and colleges, but also in high schools, by allowing credits to be given to the pupils who prepare the best screen review of films that they see portrayed in their respective communities. This thought, coupled with the plan you have in mind, will make a fine arrangement, I believe, to help clear up some of the wrong atmosphere prevalent in recent years in the screen world."

"Temptation" Pleases in Philly

Critics Lavish in Praise of C. B. C. Feature at Karlton Theatre Premiere

THAT "Temptation," the C. B. C. Film Corporation all-star feature, starring Bryant Washburn and Eva Novak, and supported by Vernon Steele, Phillips Smalley, and June Elvidge, smashed its way over the top this week on the occasion of its world-premiere at the big Karlton theatre in Philadelphia is shown by newspaper reviews.

The picture opened there on Saturday, and the reviews which followed it up were flattering throughout.

The morning Inquirer said:

"Here is a picture that is unusual because it makes you forget you are looking at a 'movie' and interests you in the gripping story of real people."

The Bulletin said:

"A Cast that deserves to be called 'all star.' Bryant Washburn does specially fine work and the other members of the cast are sincere and convincing. Plenty of strong situations logically woven. Splendidly costumed and staged. Women especially will love it—and it can't help interesting their men-folks."

The Record said:

"Full of real 'meat'—it does more than please the eye—it makes you think, as well. A powerful story, directed understandingly. Miss Novak and Washburn fine. Grips the imagination."

The North American said:

"The picture tells an interesting story, and tells it in a setting that is convincing rich where it should be rich, meager where it should be meager. As interesting a picture as we have seen."

Arrow Closes Foreign Deal on Serial

D. J. Mountan, foreign manager of the Arrow Film Corporation, announces the disposal of the rights of Arrow's new serial, "The Fighting Skipper," to Jupiter Film Corporation, New York City, for Spain, Portugal, Latin America, including Mexico, Central America, British, Dutch and French West Indies, British, Dutch and French Guinea, Colombia, Venezuela, Brazil, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Doris Kenyon, starring in the J. Parker Read production, "The Last Moment," to be released by Goldwyn.

"Poor Men's Wives" Is Praised by Press

"Poor Men's Wives," Gasnier's recent production made by B. P. Schulberg, has completed a week's run at the Karlton theatre, Philadelphia.

This Lichtman release was as enthusiastically received by the press of Philadelphia as it was by the critics in New York during its run at the Criterion theatre on Broadway, it is claimed.

The Gazette commented on its skillful treatment and went on to say: "Poor Men's Wives" proves one important thing: that box office value and hokum are not necessarily synonymous terms."

The reviewer on The North American commented that it was "an unusually good and very faithful picture of real life. One of the principal features is the excellent acting and team work of the entire cast and the director."

The Record had these comments to make: "'Poor Men's Wives' is certain to receive popular acclaim. All is not tragedy in this dramatic story. The directors did well to treat it with considerable humor."

"Scarecrow" Approved at Showing

"The Scarecrow," a Film Guild Production starring Glenn Hunter, for distribution through W. W. Hodkinson Corporation, which has just been finished, was shown privately to Mr. MacKaye, its author. He has just returned from a tour of the South and West, where he has been giving special readings from this play to University students.

"Literature and the movies used to be at odds with each other," Mr. MacKaye said. "The serious-minded student was disposed to look down upon the boy who confessed to a liking for the films. But with the introduction of the photoplay into the classroom, I believe that literature and the motion picture will work hand in hand."

All Critics Boost "Safety Last"

Harold Lloyd's Latest Wins Commendation Of Reviewers in Many Different Cities

OUT of a deluge of newspaper reviewers' ardent praise of "Safety Last" wherever Harold Lloyd's seven-reel comedy has begun its career of extended runs, Pathe quotes significant expressions which come under the head of information. As in the case of the New York reviewers, these writers, first of all, are impressed with the fact that Lloyd has gifted the screen with a new "punch"—laughter plus thrills.

"The power of the motion picture to hypnotize the emotions of the spectator and bend them at will," writes Harold Heffernan in the Detroit News, "was never more completely demonstrated than in Harold Lloyd's new seven-reel comedy, 'Safety Last.' For once the press agents appear to have been tongue-tied and handcuffed in attempting to describe the merits of a picture."

Referring to the same point, the Oregon Sunday Journal says: "No one will be able to question the fact that Harold Lloyd performs his own 'thrill stunts' in the seven-reel comedy, 'Safety Last' showing at the Majestic theatre. Even the closest observer of picture productions will not find a single double-exposure or uncover one scene in the entire seven reels that would tend to question the reality of the thrill stuff."

Under the head: "'Safety Last' Will Smash Reputations," the Greensboro (N. C.) Daily News says — "Reputations totter when they are struck by a thing like 'Safety Last.' To understand the joy of the thing it is necessary to see it. Last night it had hardened movie-goers literally laughing till they cried, laughing until their sides ached and they gasped for breath."

Betty Craig, writing in the Denver Post, says: "Harold Lloyd's latest comedy, 'Safety Last,' which opened its engagement at both the Rialto and the Princess on Sunday is unquestionably in a niche all by itself in the film hall of fame. To say that it is the biggest hit this energetic young comedian ever has made is putting it very mildly. There has never been anything like it on the screen. Although 'Safety Last' is described as a comedy—and it is a knockout from the standpoint of provoking laughter—it is more than anything else a hair-raising thriller. It is worth any amount of standing in line to get to see it."

"Girl of Golden West" Due Soon

David Belasco's Popular American Stage Play Due to Reach Screen Next Month

CAPPING a climax of a successful career which began with its presentation at the Belasco theatre in November, 1905, "The Girl of the Golden West," one of the classics of the American stage, will finally reach the public in photoplay form next month, when the long heralded Edwin Carewe production will be issued by First National Pictures. The progress of the picture, from the time it was first announced several months ago, has been closely watched by press and public.

"The Girl of the Golden West," from the pen of David Belasco, is regarded by students of the American drama as one of the greatest plays written in America.

In the title role is Sylvia Breamer, selected by Mr. Carewe after a thorough search of the industry's talent. The supporting cast includes J. Warren Kerrigan, who recently returned to the screen in a leading role in "The Covered Wagon"; Russell Simpson, noted character actor; Rosemary Theby, playing the part of a Mexican vamp; Wilfred Lucas, Hector Sarno, Nelson McDowell, Charles McHugh and Cecil Holland.

"The Girl of the Golden West" also has the distinction of being the first American play to be made into an opera. Under its original title it served as one of Caruso's greatest successes. In the picture Russell Simpson, as the Sheriff, has the role which Caruso interpreted on the operatic stage.

The filming of this picture was completed last week after three months of strenuous work, one of which was spent in the actual locale of the story filming the scenes of the famous gold rush district of California of the '49 period.

Mrs. Sinclair Lewis Praises "Brass"

An unsolicited testimonial for Warner Brothers' classic of the screen, "Brass," a Harry Rapf production, is reported to have been received from Mrs. Sinclair Lewis, wife of the author of "Main Street," which was recently completed at the Warner Coast studios.

In a brief but pointed letter, Mrs. Lewis, writing from Hartford, Conn., says: "Last night I watched 'Brass' with the critical eyes of the wife of the author of 'Main Street.' If the Warner Brothers' adaptation of my husband's novel is as understanding, as appealing, as human, as well cast and as genuinely entertaining as 'Brass,' I shall be delighted."

"Brass," directed by Sidney Franklin, is an adaptation of Charles G. Norris' novel featuring Monte Blue and Marie Prevost. The scenario was written by Julien Josephson. Other members of the cast include Harry Myers, Irene Rich, Frank Keenan, Helen Ferguson, Cyril Chadwick and Miss Du Pont.

FROM THE M.P. WORLD

UNIVERSAL DOES IT AGAIN!

"The Abysmal Brute"

Many Angles of Interest and Appeal Make This Universal-Jewel a Superior Box-Office Attraction

Reviewed by C. S. Sewell

There are so many angles of interest in the Universal-Jewel production, "The Abysmal Brute," that it should appeal to almost every type of patron. Adapted from a story by the late Jack London, it has the vigor and dramatic value of this author's work. For the men there is the appeal of hardy manhood, of life in the open, and the atmosphere of the prize ring. But don't get the idea that it is a prize fight story only, for there is a pretty romance of the unspoiled chap from the hills who packs such a tremendous wallop in the ring that he is known as "The Abysmal Brute," but at the same time is so bashful that he runs away from all women, until the right girl comes along. Then, haltingly at first, but with all of the force of his nature when the time comes, he fights against all odds of class distinction and wins. There is the sweep of the great open spaces in the early scenes, beautiful scenic atmosphere, snappy and unusual comedy that is put across with a bang.

All of this has been emphasized and forcefully brought out by the excellent direction of Hobart Henley, by his usual painstaking attention to detail in rounding off his scenes. There is just enough of the prize ring to please those who like it and not enough to detract from the interest of those to whom the squared circle does not appeal, and these scenes are well handled, with good punches, literally as well as figuratively, and refreshing human comedy.

Added to all of these is the truly excellent work of Reginald Denny in the title role. Having achieved great success in the three "Leather Pushers" series of two-reelers, in which he essayed quite similar roles, he was an ideal selection for the hero of this feature. He looks and acts the part. His sincerity and naturalness add greatly to the role. His performance holds your interest tensely and he has your sympathy to such an extent that in the scenes at a formal dinner in the girl's home, where his uncouth manners cause amusement to some of the guests, you truly feel sorry for him.

Mabel Julienne Scott is well cast as the society girl who falls in love with the hero, not knowing he is a prize-fighter. Her turning from him when she learns this, and the final victory of her heart over the artificial restrictions of class distinction are convincingly handled. The remainder of the cast all do fine work.

It is a red-blooded story that starts off strong and keeps up a good pace, although there is a tendency to unnecessary footage in developing the detail of some of the scenes. Judicious cutting would speed up the society sequence, but even as it stands it is an excellent box-office attraction, and with many angles of exploitation and appeal, a showman's picture.

The ABYSMAL BRUTE

Spectacular Episodes in "The Master of Women"

Reginald Barker's genius for staging spectacular and thrilling episodes will find a new outlet in his forthcoming production, "The Master of Women" which will include several scenes of such massive proportions as to compare favorably with his recently released Metro photoplay, "Hearts Aflame."

A stampede of buffalo and the breaking up of an ice jam are two of the thrills planned by the director in converting to the screen G. B. Lancaster's famous novel. "The Master of Women," now being produced for Louis B. Mayer, will be released by Metro.

Through the co-operation of the Canadian government officials, Mr. Barker will stage the buffalo stampede in the Canadian National Park, at Wainwright, Alberta. A herd of 7,600 animals will participate in this spectacular episode, which is expected to furnish a thrill unique in photoplay history.

A strong cast will interpret the principal roles. Among the players are Earle Williams, Barbara La Marr. Renee Adoree, Wallace Beery, Joseph Swickard, Pat O'Malley, George Kuwa and Pat Harmon. The screen adaptation was prepared by Monte M. Katterjohn.

Philly Sees "Night Life in Hollywood" Premiere

Wednesday, April 18th, was the occasion of the premiere presentation of "Night Life in Hollywood" in the Pennsylvania territory, at which time the DeLuxe Film Corporation presented this Arrow attraction in association with the National Stomach Hospital, in the Grand Ballroom of the Bellevue-Stratford Hotel, Philadelphia.

Arrangements were under way for this affair for some time and tickets for all boxes and seats were sold far in advance of the showing, at ten dollars per ticket.

In connection with the presentation of the picture a number of well known stars appeared as the guests of Messrs. Neufeld and Luchese.

Coast Jurists Honor Charles Ray

Charles Ray received a high tribute recently when twenty-four judges of the Federal and California Superior courts assembled at his studios and gave him an engrossed testimonial. In this they thanked him for the invariably high character of his photoplays, and especially his selection of "The Courtship of Myles Standish" for his next picture.

The photograph shows Judge Benjamin F. Bledsoe, of the United States District Court, making the presentation, which took place on the deck of the Mayflower, which Mr. Ray built in the exact proportions of the original ship, for scenes in the production. Judge Bledsoe is flanked by a score of other judges and by George E. Cryer, mayor of Los Angeles. Behind the star is Mrs. Ray, who seems a bit abashed by the imposing mass of legal acumen about her.

"Where Pavement Ends" Praised

Rex Ingram's Production For Metro Pleases Critics at N. Y. Capitol

REX INGRAM'S production of "Where the Pavement Ends" for Metro brought to the Capitol, New York, one of the biggest weeks that theatre has ever known in its housing of big box office successes it, is claimed.

Praise was lavished upon it by Metropolitan motion picture critics. They were unanimous in calling it an example of the highest type of film art.

The Sun says this picture "is not only Rex Ingram's most artistic work since 'The Four Horsemen of the Apocalypse,' but it makes every other South Sea island film look as if it had been sunk under an earthquake in the Pacific. . . . It tells a moving story simply and logically, with a light of beauty shining through."

The Tribune declares: "The sensuous beauty of the tropics is there and Rex Ingram has endowed each scene with a sort of breathless wonder. . . . It is such a story as one rarely sees in pictures. . . . The author . . . must have been proud of this cast. . . . The descent through the waterfalls is probably one of the most thrilling scenes ever screened."

"This picture," writes Robert E. Sherwood in The Herald, "has been expertly handled by Mr. Ingram, and is full of the eloquent touches which are so characteristic of his work."

The Mail says that "Where the Pavement Ends" breathes the wholesomeness and freshness of the outdoors, and declares that Rex Ingram is alone in his field. The cast, says this paper, is of high excellence.

E. V. Durling writes in The Globe that Mr. Ingram "catches the spirit of the islands in a way none of his many predecessors in attempting this type of picture has done."

Alice Terry receives a wealth of praise for her distinctive ability and striking beauty. Ramon Novarro also wins high commendation.

The other critics write of "Where the Pavement Ends" in the same tone of highest approval, their reviews being sprinkled with phrases such as, "quite different . . . thoroughly enjoyable . . . a shining example of what can be done in the films. . . . A treat is in store for you. . . . Ingram has made a wonderful picture again. . . . Superbly directed . . . a lovely, distinguished cinema play. . . . A co-operative attempt to do something a whole lot better than others are doing."

"Where the Pavement Ends" was adapted by Rex Ingram from John Russell's story. The photography is by John F. Seitz.

"Masters of Men" Is Acclaimed

Vitagraph Picturization of Morgan Robertson Novel Approved by Critics

EXHIBITORS and critics who have seen pre-release showings of "Masters of Men," the picturization of Morgan Robertson's novel of life before the mast and on board a United States man-of-war, by Vitagraph, are unanimous in acclaiming it one of the greatest sea stories ever screened, according to Vitagraph.

The cast headed by Earle Williams, Alice Calhoun, Cullen Landis, and Wanda Hawley was credited with fine acting, and as having been selected with rare discrimination.

Film Daily, said:

"Here is one with a genuine wallop for American audiences and if the patriotic atmosphere in this doesn't send them out with their blood tingling and their fervor for the Stars and Stripes increased a hundred-fold then the guess is all wrong."

From Harrison's Report is taken the following:

"If the word 'knock-out' had not, on account of constant use, lost its power of expression, it could be used to denote the exact quality of 'Masters of Men'; but such word will not do the picture justice now. Besides being interesting, appealing and thrilling, it is also refreshing, because different."

Motion Picture News said:

"Vivid and vital and rich in its patriotic glow is 'Masters of Men,' which is sponsored by Vitagraph—a picture which this company may well feel proud of since it carries all the qualities which mark success."

The Morning Telegraph critic said:

"It is the story of a two-fisted, red-blooded boy with a fine sense of honor, who grows into a regular he-man. He has an abundance of hard knocks, but splendid courage and a handy pair of fists bring him to a happy fade-out in the arms of his sweetheart."

"Empty Cradle" Rights Selling Fast

"The Empty Cradle," Burton King's production of Leota Morgan's novel, "Cheating Wives," featuring Mary Alden and Harry Morey, is rapidly being disposed of to various independent exchanges throughout the country, it is said. "The Empty Cradle" is being handled among its franchise holders by Truart Film Corporation, of which M. H. Hoffman is vice-president and general manager.

During the past week arrangement was consummated by Mr. Hoffman with Gene Marcus, general manager of The Twentieth Century Film Co., Philadelphia, whereby "The Empty Cradle" will be distributed by that independent exchange in the Eastern Pennsylvania and Southern New Jersey territory.

Britain Exploits "Queen of Moulin Rouge"

"Queen of The Moulin Rouge," Pyramid's picture distributed by American Releasing, is receiving unusual exploitation throughout Great Britain where it is now being shown in the larger cities.

"Moulin Rouge" fancy dress balls are a favorite means of attracting attention to the picture, the most recent event of this kind being arranged in conjunction with the week's engagement of the picture at the Scala theatre, Glasgow.

The following excerpt from the Glasgow Evening News illustrated the manner in which the ball was carried out. "Miss Nettie Menzies, who was adjudged the best representative of the character played by Martha Mansfield, was duly crowned Queen and homage was paid her during the merry evening. The spacious ballroom was filled by 450 exuberant masqueraders, and was specially decorated, improvised 'red mills' being scattered here and there. A film was taken of the great gathering and it is to be shown all next week at the Scala theatre."

"Famous Mrs. Fair" is Highly Praised

"The Famous Mrs. Fair" reaches the highest level of motion picture accomplishment in the opinion of Carlton Miles who recently devoted a whole column in The Minneapolis Journal to lavish praise of this Fred Niblo production of James Forbes's play as a Metro-Louis B. Mayer photoplay.

Mr. Miles, after seeing the picture at a pre-view, wrote: "We believe 'The Famous Mrs. Fair' to be an important film. It revives our faith that something good is coming out of the welter of trash which we have been served on the screen. . . . It is an ambitious, sincere attempt to give the photoplay patron a better type of story, as well as a more intelligent viewpoint and it is the sort of picture for which we have been asking for several years. To our mind this photoplay represents as good a level as we have reached."

Complete Press Book on "You Are Guilty"

An unusually complete line of advertising and publicity accessories for the C. C. Burr feature "You Are Guilty" has been available for the exhibitor.

The large press sheet gives complete data regarding the all-star cast including James Kirkwood, Doris Kenyon, Mary Carr, Robert Tdeson, Russell Griffin and Edmund Breese. There are two columns devoted entirely to suggestions on putting the picture over and two columns on high lights to play up. A complete assortment of newspaper stories is also a part of the press sheet together with two full pages of exploitation ideas. These include every practical way in which "You Are Guilty" can be exploited, the various teaser campaigns, ballyhoos, contests, tie-ups, prologues, lobby displays, etc., being described in detail. Several novel and original methods of exploitation are introduced.

Women Laud "Alice Adams"

Indiana Federation Expresses Approval Upon Presentation at Convention

TWO thousand women, attending the annual convention in Indianapolis of the Indiana Federation of Women's Clubs and Parent-Teachers Associations, expressed enthusiastic approval when the Associated Exhibitors attraction, Florence Vidor in "Alice Adams," was presented as the entertainment feature of their program.

At each annual convention of these organizations one photoplay is screened, the choice being made by the Executive Council of Women's Clubs from a selected list of eligible offerings. One of its members, Mrs. David Ross, who also is an officer of the Indiana Board of Motion Pictures Indorsers, declared "Alice Adams" the best picture she had ever seen.

The enthusiasm when "Alice Adams" was screened before the clubwomen and delegates from the parent-teachers' organizations at the Claypool Hotel, April 5, was no less marked, and the women pledged themselves to spread "Alice Adams" propaganda throughout the State. This action was notably significant in view of the fact that Booth Tarkington, author of the prize-winning novel which Miss Vidor has picturized, is Indiana's favorite son, and a Hoosier State community is the locale of the story.

Yet a further indorsement was forthcoming when, following the screening, an address was made on "Screen Adaptations" with a discussion of the subject, in which many of the women participated. Naturally the screen adaptation of Mr. Tarkington's "Alice Adams" formed the theme of the discussion, and the opinion was unanimous that the transfer to the film had been made with such fidelity to the original as to make the photoplay virtually an illustrated edition of the novel.

"Bucking the Barrier" Praised

Trade Paper Reviewers Liberal in Praise of Dustin Farnum Vehicle

TRADE press commentators were liberal in their praise of the entertainment value of "Bucking the Barrier," the most recent vehicle of Dustin Farnum, which Fox Film Corporation released on April 1st.

Following are excerpts from the printed reviews in last week's issues of the trade publications:

Exhibitors' Herald: "A pleasing little romance with real atmosphere, good direction and several excellent performances. It is thoroughly sound entertainment and has much to recommend it in the way of technical details and an interesting love story. The plot is good and the action brisk."

Moving Picture World: "Dustin Farnum delves into the two extremes of the frozen North and London society life for the thrills in his new Fox picture. It offers variety, suspense, and pleasing backgrounds. It is a well-directed, entertaining feature for the average program."

THE MOTION PICTURE NEWS comments favorably on the capable work of the cast, the exterior shots, the suspense and the snow scenes.

Exhibitors' Trade Review: "Dustin Farnum does some good work in this picture. Some of the snow scenes are particularly attractive and the lighting and direction are satisfactory."

Shipman Lives Up to Own Theory

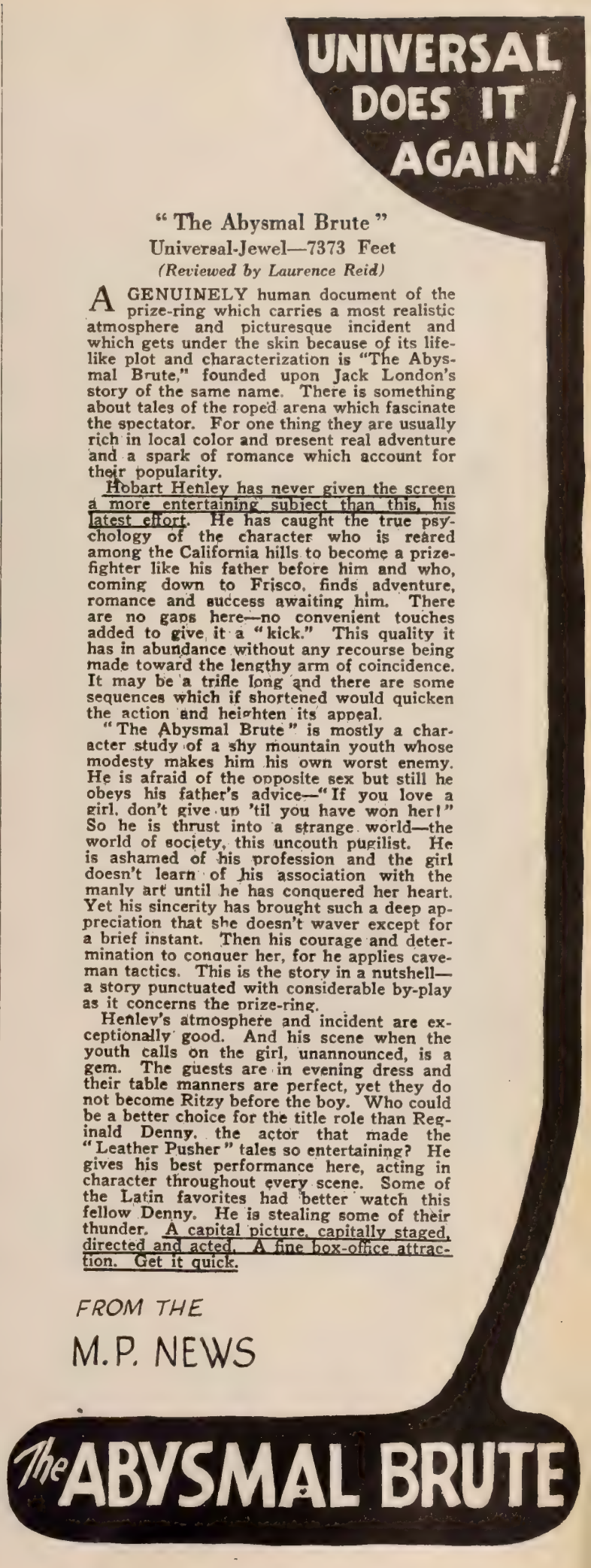
Three Productions Released by Hodkinson Made on Specified Locations

ERNEST SHIPMAN, producer for three film productions soon to be released by the W. W. Hodkinson Corporation, has proven his theory that film stories should be made upon the exact locations as called for. Years ago Mr. Shipman came to the conclusion that the successful photoplay was the one which was shot at the place and locale called for by the story, eliminating all "fake" and studio scenery. He felt that this was the only way of injecting the true atmosphere into a photoplay and at the same time bringing well to the fore the many little local eccentricities that might be overlooked were the scenes "faked."

He put this to the test in his picturizations of Ralph Connor's famous books. Realizing that the value of Ralph Connor's stories lay in his conception of Canadian life, Mr. Shipman made plans to take all of his productions on the grounds. To prove his own belief Mr. Shipman took his company from New York up into the upper reaches of the Ottawa River where he filmed "The Man from Glengarry" recently released by the W. W. Hodkinson Corporation.

"The Man From Glengarry," according to the critics and the public who have seen this production, presents every detail surrounding the thrilling experiences of the lumbermen.

The same thing can be found in Mr. Shipman's other two productions soon to be released by the W. W. Hodkinson Corporation. They are a picturization of Ralph Connor's "Glengarry Schooldays" and "The Rapids" by Alan Sullivan.


UNIVERSAL DOES IT AGAIN!
"The Abysmal Brute"
Universal-Jewel—7373 Feet
(Reviewed by Laurence Reid)
A GENUINELY human document of the prize-ring which carries a most realistic atmosphere and picturesque incident and which gets under the skin because of its life-like plot and characterization is "The Abysmal Brute," founded upon Jack London's story of the same name. There is something about tales of the roped arena which fascinate the spectator. For one thing they are usually rich in local color and present real adventure and a spark of romance which account for their popularity.
Hobart Henley has never given the screen a more entertaining subject than this, his latest effort. He has caught the true psychology of the character who is reared among the California hills to become a prize-fighter like his father before him and who, coming down to Frisco, finds adventure, romance and success awaiting him. There are no gaps here—no convenient touches added to give it a "kick." This quality it has in abundance without any recourse being made toward the lengthy arm of coincidence. It may be a trifle long and there are some sequences which if shortened would quicken the action and heighten its appeal.
"The Abysmal Brute" is mostly a character study of a shy mountain youth whose modesty makes him his own worst enemy. He is afraid of the opposite sex but still he obeys his father's advice—"If you love a girl, don't give up 'til you have won her!" So he is thrust into a strange world—the world of society, this uncouth pugilist. He is ashamed of his profession and the girl doesn't learn of his association with the manly art until he has conquered her heart. Yet his sincerity has brought such a deep appreciation that she doesn't waver except for a brief instant. Then his courage and determination to conquer her, for he applies cave-man tactics. This is the story in a nutshell—a story punctuated with considerable by-play as it concerns the prize-ring.
Henley's atmosphere and incident are exceptionally good. And his scene when the youth calls on the girl, unannounced, is a gem. The guests are in evening dress and their table manners are perfect, yet they do not become Ritzy before the boy. Who could be a better choice for the title role than Reginald Denny, the actor that made the "Leather Pusher" tales so entertaining? He gives his best performance here, acting in character throughout every scene. Some of the Latin favorites had better watch this fellow Denny. He is stealing some of their thunder. A capital picture, capitally staged, directed and acted. A fine box-office attraction. Get it quick.
FROM THE
M.P. NEWS
The ABYSMAL BRUTE

Rome Dignitaries See "Four Horsemen"

PREMIER MUSSOLINI, members of his cabinet and the British and American ambassadors were among those present at the premiere performance in Italy of the Rex Ingram production, "The Four Horsemen of the Apocalypse" at the Costanzi theatre in Rome. The recent presentation of the Metro picture was the most remarkable event in the motion picture history of the city, the elaborate preparations and the distinguished assembly making it an event of great importance, it is said. The proceeds of the initial performance were awarded to those who had fallen in defense of Fascism in Italy.

Roy Chandler, who arranged the Italian presentation for Messrs. Chipman, Limited, took complete charge of the details of the showing, and carried them out in modern American style. The theatre was decorated inside and out with Italian and American flags. A double line of Fascisti troops with fixed bayonets were stationed in the street and in the lobby of the theatre, so that the members of the huge audience that jammed the playhouse passed between them when entering.

Spook Picture Improved with Altering

Reports from Chicago indicate that Louis Weadock of Hollywood, a picture doctor whose services have been utilized by Douglas Fairbanks, Jesse L. Lasky, Thomas H. Ince, Leah Baird and other producers, has performed a successful major operation upon the new spook picture, "The Little Girl Next Door." With Carmel Myers, Pauline Starke, Mitchell Lewis and James Morrison in the cast, Blair Coan produced this expose of spiritualism only to find that he had not obtained the sort of picture he wanted. He took the negative from Chicago to Hollywood to have Mr. Weadock work upon it.

Four weeks of doctoring by Weadock so improved "The Little Girl Next Door" that Coan, it is said, has been offered his choice of first run theatres in Chicago and also has sold the state rights in other sections of the country.

Michigan Is Sold on "Shopgirl"

The State of Michigan, one of the last territories on which final negotiations were pending, was closed this week on "Only a Shopgirl" and "Temptation," the current features on the C. B. C. Film Sales Corporation series.

The deal was made with Standard Film Service of Detroit, and was personally completed by Joe Brandt, head of C. B. C.

Campaigns to launch both these features will be started at once throughout Michigan, Mr. Brandt announces.

Critics Like Jackie in "Daddy"

Child Star Highly Praised for His Ability to Bring Tears and Laughter

JACKIE COOGAN is at the peak of his career as a comedian and a dramatic actor in "Daddy," according to the screen critics of the New York newspapers, who reviewed this First National picture during its run at the Strand theatre last week. The screen's greatest child actor received homage from all for his ability to bring tears and laughter with equal ease.

E. V. Durling, in The Globe, gives the following opinion of the youthful star: "In 'Daddy,' Jackie Coogan completely establishes the fact that he is an actor of rare ability. To style him merely a cute and clever youngster any longer would be to do him a great injustice."

The Evening World stated: "In 'Daddy' he (Jackie) welds all his moods and offers us what, in our opinion, is one of his best characterizations. Whether you like the screen or not as a general rule, by all means see Jackie Coogan in 'Daddy.'"

Joseph Mulvaney, in the New York American, gives this description of Jackie's acting when he discovers his old friend, an aged violinist, is dead: "He passes his hand softly over the old musician's forehead, then glances around, puzzled a little, fearful a little. He cuddles beside the dead man and kisses him, and then abruptly realizes the truth. Jackie's face pales, his fists tighten and the little figure writhes in grief. He raises his face to the sky and lifts his arms in piteous appeal. A moment later anger follows supplication, and despair takes anger's place. The child that the crowded theatre was laughing at a minute before is transformed into a weeping, wailing crazed little animal tortured by sorrow."

The Evening Mail, stated that "this prodigy of the movies had his spectators alternately in tears and laughter."

"The results are excellent, whoever is responsible," wrote the New York Sun, "Jackie is really superb in 'Daddy.'"

"Never before," according to the Evening Telegram, "has the starlet made so much of a chance to reveal his powers of pathetic appeal and tragic fervor."

Critics See "Westbound Limited"

Reviewers at Special Showing of Emory Johnson's Railroad Thriller

OVER sixty screen critics from the trade papers, fan magazines and New York daily newspapers had their first glimpse of Emory Johnson's latest film thriller "Westbound Limited" this week, when as guests of the Film Booking Offices of America they were entertained at a special showing of the picture on Thursday afternoon in one of the ballrooms of the Astor Hotel. In addition to the newspapermen many of the leading exhibitors of the country were on hand to witness the showing of the big sister picture to "In the Name of the Law," and "The Third Alarm."

There can be no doubt in the minds of any that Mr. Johnson uses a keen judgment and a developed sense of showmanship in the selection of his subjects from the standpoint of public appeal. In the production, "In the Name of the Law," a police department tie-up was made that assured the success of the picture long before its exhibition, while the case of "The Third Alarm" was one of constant cooperation on the part of the various fire departments throughout the United States.

With the "Westbound Limited" the F. B. O. sees larger possibilities. Their prospects are based on the large number of railway employees.

Ralph Lewis and Ella Hall, both feature players of the fine picture take the principal roles in the new railroad thriller. Added to these two is Johnny Harron, brother of Bobby Harron. The picture deals with the life of a railway engineer and affects many a thriller in the operation of a giant western oil burner. The picture is of the melodramatic type and marks the return of one of the screen's old favorites, Claire McDowell.

Jackie Coogan Aids Sea Scouts of Chicago

The latest organization to enlist the services of Jackie Coogan is the Sea Scouts of Chicago, of which the young screen star is an honorary member. Jackie joined the association during his short stay in Chicago, on the return trip from New York to Hollywood.

Ernest H. Noyes, Vice Commodore of the Chicago Sea Scouts and chairman of their drive for funds, recently paid a brief visit to Los Angeles. While there, he visited the Metro Studios, where he found Jackie in the new bungalow set up for him on the studio grounds. Noyes told Jackie of the drive, and the new recruit asked his father to advance enough money on his ten-dollar-a-week salary to add to his present bank balance for a donation to the cause.

The result was a check for two hundred and fifty dollars for the Sea Scouts, signed by the famous Jackie himself.

"Long Live the King" is the first photoplay which Jackie will make under his new contract with Metro Pictures Corporation. A celebrated cast has been engaged to support him in filming this famous story by Mary Roberts Rinehart. It includes Vera Lewis, Alan Forrest, Rosemary Theby, Walt Whitman, Ruth Renick and Alan Hale. The scenario has been prepared by C. Gardner Sullivan, assisted by Eve Unsell.

Warners Will Produce Eighteen Specials

FOR the coming season the Warner Brothers plan to produce a series of eighteen "special" productions utilizing well-known stage plays and popular novels, according to an announcement by Harry M. Warner.. The proposed schedule it is claimed, will entail an approximate expenditure of at least $5,000,000. Production will be on the Coast.

Comprehensive plans are now under way at the Coast studios under the direct supervision of Sam and Jack Warner. According to Mr. Warner the studio on the West Coast has been enlarged and it now comprises nine and a half acres of ground.

Mr. Warner plans to leave for the Coast within the very near future in order to complete the production plans for 1923-24. While no definite announcement has been made, it is reliably reported that a number of production units, screen players and directors will enhance the proposed schedule.

Universal Forced to Enlarge Quarters

Extensive improvements have been made in the property department at Universal City, where nineteen companies are dependent upon one studio's facilities, not counting the outside firms that lease space there.

Under management of A. E. Rosenberg, the department has been considerably enlarged. "Props" to the value of twenty-five thousand dollars have been added to the stock and ten thousand spent on general improvements.

"The Hunchback of Notre Dame," the spectacle film starring Lon Chaney, following several other specials of unusual magnitude, made such demands upon the existing stock that enlargement and improvement were necessary.

"The Hero" Is Given High Praise

Reports received by the Al Lichtman Corporation from exhibitors who have played the Preferred Picture, "The Hero," indicate that this release is earning unanimous praise from the patrons and critics. When the play ran in New York last season it was promptly classified by metropolitan reviewers as exceptional and was chosen by Burns Mantle for his "Best Plays of 1922."

The picture version produced by B. P. Schulberg was singled out by the National Board of Review's Committee on Exceptional Photoplays and later was listed by Photoplay Magazine as the finest picture released during March. In addition to the story the work of the players who include Barbara La Marr, Gaston Glass, John Sainpolis, David Butler and Doris Pawn has invariably aroused praise.

Warners Close Foreign Contracts

Gus Schlesinger, Back from Long Tour, Enthusiastic Over Conditions Abroad

THE foreign market today, more than ever before, is eager to acquire the best American productions. They are willing to pay big prices for high class material—they are forging ahead as showmen—the theatres are running pictures for longer runs than heretofore and the European public is becoming accustomed to the prologue and its scenic investiture.

This, in substance, is the condition that prevails abroad, according to Gus S. Schlesinger, general manager of Warner Brothers foreign department, who recently returned from a six months' tour of the European continent. During this stay, Mr. Schlessinger successfully negotiated for the distribution of the Warner classics of the screen throughout the entire European continent. Most of the time was spent in London and Paris.

The future outlook of the foreign market, according to Mr. Schlesinger, was never better.

"The business methods of the foreign distributors are of the highest calibre," said Mr. Schlesinger. "There is no squabbling about the price of a good production. They are willing to pay for the real goods."

While abroad, Mr. Schlesinger closed not only the deals for the Warners, but also sold a number of pictures, the foreign rights of which were owned by the Warners. The six Warner pictures include "Rags to Riches," "Heroes of the Street," "The Beautiful and Damned," "Brass," "The Little Church Around the Corner" and "Main Street." These were purchased by F. B. O., of London, for the United Kingdom, which also took over "I Am the Law."

The six pictures were also sold to L. Gaumont, Barcelona, for Spain and Portgual; to Neiderlandische Bioscop for Holland; to John Olsen & Co., Copenhagen, for Norway, Sweden and Denmark; to Gaumont, Paris, for France, Switzerland and Belgium. "I Am the Law" to Neiderlandische Bioscop for Holland, in addition to Max Fleischer's "Out of the Inkwell," and Pat Sullivan's "Felix Cat Comics" series and twelve Monty Banks comedies.

Films Ekra, of Paris, bought twenty-three Banks comedies for France, Switzerland, Belgium, Italy, Spain and Portugal. Pathe Freres, London, bought thirty-six Felix cartoons for England; the Inkwell and Felix series to Olsen for Scandinavia; the 1923-24 "Inkwell" cartoons and "Your Best Friend," to World's Master Productions, for the United Kingdom.

Business Booming, Asserts Baum

Vice-President of Equity Pictures Is Impressed After Lengthy Trip

LOUIS BAUM, vice-president of Equity Pictures Corporation, returned to New York after a business trip of six weeks in which time he has covered practically every state in the Union and actually did cover every important film center. Although the nature of his trip was truly a sales campaign on Equity's latest "Special" production, "Has the World Gone Mad?" still Mr. Baum devoted considerable time to a survey of the motion picture field in general. Here are some of the cardinal facts that he relates as having been most prominent indications from his personal observations:

Business is booming in almost every state in the Union and especially in the steel territory of Pennsylvania, the coal mining districts of Illinois, Indiana and Kentucky, and in the farming districts of Minnesota, Kansas and Missouri.

Optimism has taken the place of pessimism and everywhere there are signs of better times coming and bigger business as the year progresses.

Exchange centers and exchangemen report a better demand for pictures of the better class, while mediocre productions are entirely neglected.

Easier monetary conditions in every part of the country and the willingness of the distributors to buy good product at equitable prices.

The influx of new concerns in every branch of the film business which will tend to make for keen competition, but at the same time create a wider field of discrimination between the companies turning out good products and the companies operating in "factory made pictures."

"I was really surprised at the vast improvement, plainly evident in the motion picture industry, all within the past six months," said Mr. Baum. "Just about six months ago, I made the same kind of a trip and at that time was rather depressed over the uncertain outlook. Not so now."

"Silas Marner" Aids Day Nursery

A day nursery, directed by the Child's Conservation League, was the beneficiary of a two days' showing of Associated Exhibitors' "Silas Marner" in the Oakland theatre, Marion, Ohio, last week. Marion is President Harding's home town, and his newspaper, in announcing the event, declared that the photoplay adapted from George Eliot's masterpiece had been selected because "it is an exceptionally strong and entertaining picture, certain to draw generous support to this worthy enterprise."

A thorough canvass of the city was made for the sale of tickets and the theatre was packed at every performance.

Almost simultaneously, a special showing of "Silas Marner" was given in the auditorium of the Springfield, Mass., High School

UNIVERSAL DOES IT AGAIN!

The Abysmal Brute

Universal-Jewel Production. Story by Jack London. Scenario by A. P. Younger. Cameraman, Charles Stumar. Directed by Hobart Henley. Length, 7373 feet.

We have absolute confidence that "The Abysmal Brute" will prove to be one of the best box office values, both for the exhibitor and the patron, that Universal has ever offered. This picture, from the story by Jack London, has everything in its favor to make it one of the most intense and thoroughly enjoyable screen productions that has been seen recently.

Points of Appeal.—Reginald Denny, the star of "The Leather Pushers" series, again scores as a decidedly capable hero in another prize fighting and prize winning picture. The story is replete with fast action and thrills, an occasional tug at the heart strings and a romance that will set all of the "sweet young things" atwitter. This does not necessarily mean that only women will enjoy this picture for it is equally a man's story and one that will be enjoyed by every class. There is a very decided grip that the picture takes on the spectator and completely holds the interest all the way through.

Cast. — Reginald Denny gives a clean and refreshing performance. Mabel Julienne Scott is pleasing as the society girl and she and the hero get over some love scenes that are hard to beat. There is quite a large supporting cast that includes several other well known names.

Photography, Lighting, Direction.—The photography is excellent and several artistic views of the surf are shown. The "society" interiors are well done and all other sets are equally well chosen. The director has handled the story skillfully and the results are thoroughly satisfying.

FROM THE EXHIBITOR'S TRADE REVIEW

The ABYSMAL BRUTE

Action shots from Harry Garson's film version of James Whitcomb Riley's poem, "An Old Sweetheart of Mine." Distributed by Metro.

"Tents of Allah" a Hit in West

Edw. MacManus Film for Assoc. Exhibitors Well-Received by Reviewers

"THE TENTS OF ALLAH," produced by Edward MacManus for release by Associated Exhibitors, was favorably received by the Los Angeles critics during its engagement at Graumann's Million Dollar Theatre the week of April 2nd. The following excerpts are submitted in a statement from the home-office of Associated Exhibitors::

The Evening Herald said in the course of its review: "'The Tents of Allah' presents some distinctly new touches on the screen, Sahara atmosphere, and the art photography is superb. Mary Alden plays Culaid, the deserted wife and mother, with her usual artistry. The sincerity of her characterization work in the scenes where she pleads for the life of her son is marked with appealing human mother charm. Monte Blue gives a fascinating forceful interpretation of Chiddar Ben Ek, the noble desert hero."

The Examiner said: "There is something that suggests 'Madame Butterfly' with the child grown to manhood in 'The Tents of Allah.' Captain Charles A. Logue wrote and directed this exotic cinema piece, utilizing lots of real 'sets' and scenery, to say nothing of the sunlight of Porto Rico. The camera work is very good, in places it is excellent, and there is much that is commendable in the utilization of shadows in composition. Technically, 'The Tents of Allah' is an altogether acceptable photoplay.

"Monte Blue is a very good actor and it is difficult for him to fail to get a feeling of sincerity through the screen and into the hearts of his beholders. Mary Alden is convincing as his mother. Mary Alden is always convincing and always gives a capital performance. Charles Lane commands sympathy in a role that is very trying. Frank Currier shows himself the good 'trouper' he always was by playing two widely diverse roles."

Mabel Brundige Horton wrote in the Evening Express: "Monte Blue is a desert bandit chieftain-hero. Interestingly done because it is Monte Blue. Mary Alden's part is, as always, done appropriately. The photography is wonderful. Fried and O'Donnell have accomplished a beautiful artistry."

Hand Coloring Adds to "Enemies of Women"

Hand-color effects in "Enemies of Women," the Cosmopolitan production of Ibanez's story, at the Central theatre, are occasioning considerable comment for their beauty and story value.

For instance, the scenes depicting the remarkable sabre fight between Lionel Barrymore as Prince Lubimoff, and Paul Panzer as a Cossack owe a portion of their effectiveness to the flaring light thrown on the episode by the torches held by servants.

Again, in the war scenes, color has been splendidly employed.

"Lamp in Desert" Sold for Greater N. Y.

"The Lamp in the Desert," George H. Davis' picturization of Ethel M. Dell's novel of India, which the C. B. C. Film Sales Corporation is distributing, was sold this week for the Greater New York and Northern New Jersey territory.

The sale was made to the Capital Film Exchange of New York.

Both "The Vamp in the Desert" and "Passionate Friends," the picturization of the H. G. Wells novel are going well, according to Mr. Davis.

Hub Likes Metro Animal Picture

"Trailing African Wild Animals" Gives Thrills to Boston Crowds at Opening

THOUSANDS of persons were turned away from the doors of the huge Park theatre in Boston where the first public showing of Mr. and Mrs. Martin Johnson's photoplay, "Trailing African Wild Animals," was held last week, it is said. The sensational big game photoplay, released by Metro Pictures Corporation, proved a powerful magnet for the crowds which filled the playhouse continuously during the first day of its indefinite run. Photoplay critics of Boston have expressed the greatest enthusiasm for the film.

The phenomenal opening in the Hub city was due partially to the presence there of both Mr. and Mrs. Johnson, the celebrated explorers whose hazardous exploits are recorded in the film. At their suite in the Copley-Plaza, they told of their interesting expedition to the heart of British East Africa, of the dangers they encountered, and of the wild animals which they photographed in their native haunts.

Boston newspapers obtained special interviews with Mrs. Johnson, the charming young wife of the well known naturalist who accompanied him everywhere on the expedition. The Sunday Post, for example, devoted an entire page to an interview with the daring huntress, and published many pictures of her as she appeared in the African jungle.

The lavish amount of newspaper space awarded to "Trailing African Wild Animals" is recognition of its extraordinary popular appeal, as well as its standing as an authentic and highly commended record of wild animal life in British East Africa.

Such high authorities as Carl E. Akeley and Henry Fairfield Osborn of the American Museum of Natural History in New York have extended to Mr. Johnson their congratulations on his achievement, and have requested a print of his photoplay for reference purposes in the library of the museum. Its authenticity has been completely vouched for by many other competent authorities in the United States.

"Covered Wagon" Coast Hit

California Premiere at Grauman's Egyptian Brings Praise from Critics

JAMES CRUZE'S Paramount production, "The Covered Wagon," had its California premiere at Sid Grauman's Egyptian theatre in Hollywood Tuesday evening, April 10. It was a brilliant affair, according to Los Angeles reports, and judging from the response of the public through the succeeding days, when standing room has been at a premium, the picture promises to break all West Coast records for length of run and gross receipts.

With the house completely sold out on the opening night at $2.50 a seat, the audience went wild with enthusiasm, applauding almost continuously, it is said.

The Los Angeles newspaper critics were no less enthusiastic and unanimous in their verdict on the picture than were those of New York. Edwin Schallert said in the Times: "Big and sweeping. It brings home as perhaps nothing else could something of that unflinching spirit and that determination which drives men westward to the sun."

Florence Lawrence, in the Examiner, said: "There is a rhythm of empire-building about the whole which is impelling. Let me assure you that this film is not merely a super-Western. Far from it. It is tangible evidence of the heights to which human nature may rise in searching for its ideals."

"As entertainment the photoplay reaches the apex of cinematic art. Never once is the person watching permitted to take his eye off the screen," said Guy Price in the Herald.

Pearl Rall in the Express: "It is worth all and more than the advance information vouchsafed. Adolph Zukor, Jesse L. Lasky and their associates are to be congratulated warmly and sincerely."

"For You, My Boy" Has Special Showing

"For You, My Boy," the William L. Roubert production being released by Rubicon Pictures on the independent market, was given a special showing for the Trade Press at the Simplex projection rooms last week.

A feature of this showing was that it was given with an orchestra, the full music score of the picture being played the same as it will be when the picture gets into the theatres. This score was especially prepared by Joseph Zivelli, who was present at the showing to direct the orchestra.

The manner in which "For You, My Boy," has been received by the various independent exchange managers is said to be extremely gratifying to the producers, who believe several deals now in the process of negotiation will be closed in the course of another week.

Max Cohen Has Timely Tut Picture

Max Cohen has what he considers one of the most timely pictures recently produced. It is "The Mystery of King Tut-ankh-Amen's Eighth Wife." Mr. Cohen claims the picture was actually in the making long before the public was interested in the explorations of Lord Carnarvon. Originally the picture was eight reels in length, but it has been cut to five, and is now ready for delivery.

President Sees "Covered Wagon"

Brilliant Audience Attends Private Showing to White House Dignitaries

BEFORE a brilliant audience James Cruze's Paramount production of "The Covered Wagon" was shown Saturday night in the East Room of the White House, marking the resumption of the White House social season, following the illness of Mrs. Harding.

In addition to the President and Mrs. Harding there were present members of the Supreme Court, the Cabinet, ranking officers of the Army and Navy, leading Senators and Representatives and leaders of Washington society together with their wives, to the number of about a hundred and fifty.

The showing was a reproduction of the presentation given the picture at the Criterion theatre in New York, the Famous Players-Lasky Corporation having sent on an orchestra of twenty-five pieces from the Criterion under the direction of Josiah Zuro. The showing followed a message from the White House that the President was deeply interested in the picture and would like to see it as soon as possible.

The reception accorded "The Covered Wagon" in the White House was extremely enthusiastic, the applause starting with the dedication of the picture to Theodore Roosevelt and keeping up practically continuously throughout the entire ten reels.

Following the showing the President and Mrs. Harding held a reception for the representatives of the Famous Players-Lasky Corporation, Mr. Zuro and the members of his orchestra, both the President and Mrs. Harding expressing their warmest appreciation and enthusiasm for the picture, it is said.

On Sunday afternoon, through arrangements made by Charles E. McCarthy of Famous Players, the picture was shown in the Garrick theatre, Washington, to the members of the National Press Club, the famous organization of Washington correspondents. The Criterion presentation was again duplicated, and the picture enthusiastically received.

Arrangement for the showing was made by Paul Morgan.

At the White House the guests included Secretary of the Treasury Mellon, Secretary of the Navy Denby, Secretary of War Weeks, Albert D. Lasker, Chairman of the U. S. Shipping Board; Mr. and Mrs. Nicholas Longworth, Theodore Roosevelt and Mrs. Theodore Roosevelt, General John J. Pershing, Representative Mondell, Speaker of the House Gillette, Admiral Chester, Senator Edge, former Senator Frelinghuysen, Mr. and Mrs. Edward B. MacLean, and others prominent in Washington official and social life. Several of the guests at the White House also attended the National Press Club showing on Sunday afternoon, taking their families with them.

"Garrison's Finish" Is Praised

Reviewers On Los Angeles Newspapers Commend Jack Pickford's Latest

"'GARRISON'S FINISH' is a propitious vehicle for Jack Pickford's readvent to the screen," said the reviewer for the Los Angeles *Examiner*, when this Allied Producers and Distributors Corporation release was shown at the California theatre, Los Angeles. "It is excellent screen entertainment. Pickford is handsome, graceful and altogether lovable, and does some first-class acting—sincere acting—that makes legitimate his place at the head of the cast. Madge Bellamy is delicious."

"There's plenty of action in Jack Pickford's newest picture, 'Garrison's Fnish,'" said the critic for the *Record*. "There are two horse races, an escape from a burning barn, a race with a train and a good rough-and-tumble fight."

"Jack Pickford staged a successful appearance in the photoplay, 'Garrison's Fnish,'" said the reviewer for the *Express*. "Action is a strong factor in this feature There also are many deft touches which add charm and illumination to the picture, and Mr. Pickford projects some, telling moments. Madge Bellamy is adorable."

"'Garrison's Finish' is, of course, a horse race story of the South," said the critic for the *Times*, "and those who came remained to cheer. This picture should prove to be Jack Pickford's start anew. It is full of the good old hokum, but Arthur Rossen has directed it in snappy fashion. Jack Pickford has much of the appeal of his sister Mary, and plays the part of the jockey in a way to win every bit of sympathy in your system. Madge Bellamy, beautiful as a spring morning, made much of a very charming role."

"Man from Glengarry" Tieup Effected

A CO-OPERATIVE tie-up has been made by the W. W. Hodkinson Corporation with Grosset & Dunlap, publishers, as regards the Ernest Shipman production "The Man From Glengarry," a Hodkinson feature from the novel of the same name by Ralph Connor. A special edition of the book will be gotten out by the publishers in which illustrations from the film story will be used. Also a special jacket in four colors will be printed and used on all of the books in this new edition.

"The Man from Glengarry" was directed by Henry McRae and features Warner P. Richmond, Anders Randolph, Pauline Garon and Marion Swayne.

UNIVERSAL DOES IT AGAIN!

What other Critics say!

Packs, what they call a wallop. The screen has few players of Denny's virility and clean-cut punch.—*Chicago Daily Journal.*

Sure-fire entertainment and will please everyone. Fine audience appeal and has plenty of exploitation angles. —*The Film Daily.*

This is an achievement. Action, pathos, some pretty outdoor scenery, a fine story all the way through—what more can one ask of a photoplay?—*New York Morning Telegraph.*

Rings true from beginning to end. It is Jack London's story, told in the straightforward convincing style of the author himself.—*Chicago Herald and Examiner.*

An excellent vehicle for this Universal star. The story starts out well and holds the attention right through to the final climax. There is humor, pathos and not a little drama. —*Exhibitors Herald.*

The ABYSMAL BRUTE

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

On the Goldwyn Lot

LEW CODY has been placed under contract as a member of the Goldwyn stock company. The contract becomes effective as soon as he has completed work on a subject in the East.

Pauline Starke and Charles Clarey have been selected to play the leading roles in "In the Palace of the King."

Bessie Love and Carmel Myers have been cast for the leading parts in "The Magic Skin," which Achievement Films is to make with George Baker wielding the megaphone.

Madeline Ruthvens' story, "The Rendezvous," has been purchased by Goldwyn. Josephine Lovett is writing the screen version.

Marshall Neilan's "The Eternal Three," of which "Micky" is author as well as producer, will be dedicated to the physicians of the world for their unselfish acts to benefit humanity. This subject is now being edited. The cast includes Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Helen Lynch, Tom Gallery, Maryon Aye, George Cooper, Alec Francis, and Charles West.

Rose Coghlan has been engaged by the Cosmopolitan Corporation to play the role of Marie de Medici in "Under the Red Robe," by Stanley Weyman, now in production under the direction of Alan Crosland.

Director Clarence Badger is directing the "Red Lights" company on crutches. A large wooden beam fell on a "Red Lights" set early in the week and struck one of his feet. The foot was severely wrenched and the ligament of one knee torn.

Erich von Stroheim has filmed the final junk yard scenes of "Greed," the director's own adaptation of the Frank Norris novel, "McTeague."

Santa Inyez canyon was shaken by an explosion when Lambert Hillyer, who is directing "The Spoilers" for Jesse D. Hampton, blew up the Midas mine for a flood sequence in the new film version of Rex Beach's Alaskan novel. The shock was felt for miles around. Director Hillyer expects to complete photography on "The Spoilers" in about a week.

An early selection for the cast to appear with Corinne Griffith in "Six Days," her first Goldwyn picture, is Claude King, a prominent English actor.

Clarence Jay Elmer has been appointed casting director for the Cosmopolitan Corporation, succeeding Michael Connelly.

At Universal City

Clarence L. Brown has been engaged to direct Priscilla Dean in Rita Weiman's play, "The Acquittal."

"Out of Luck," an original story by Director Edward Sedgwick, is the next vehicle selected for Hoot Gibson. The continuity is by George C. Hull.

"Where Is This West?" is the title of Jack Hoxie's next production for Universal.

Tom Santschi has been signed up for the heavy role in the new Harry Garson production, which presents Jack Kerrigan and Anna Q. Nilsson in the leading roles.

Jock Boyle's story, "The Daughter of Crooked Alley," has been purchased by Universal and is now being adapted for the screen by Adrian Johnson.

Walt Whitman has been added to the cast of "McGuire of the Mounted," starring William Desmond.

The first scenes for "A Lady of Quality" which is being produced by Hobart Henley will be shot this week. The star is Virginia Valli, and Milton Sills appears opposite.

Bert Roach will be featured in a series of one-reel comedies under the direction of William Watson.

Jack Dillon has begun the direction of "The Self-Made Wife," from an adaptation by Edward T. Lowe. The principals in the cast are Ethel Grey Terry, Crauford Kent, Virginia Ainsworth, and Dorothy Cummings.

Raymond Schrock, scenario editor, and King Baggot are preparing a special story to star Baby Peggy Montgomery. This subject will comprise seven or eight reels, according to present plans.

The Hoot Gibson subject originally titled "Blinkie" has been given a release title of "Pure Grit."

Edmond Mortimer has been signed to direct Herbert Rawlinson in a story written by Margaret Bryant, which bears the title "Thicker Than Water." The scenario is by Harvey Gates.

With First National Units

William Beaudine is engaged this week in making scenes for J. K. McDonald's First National production, "Penrod and Sam."

David H. Thompson, formerly production manager for Metro and Fox, is now a member of the staff of Richard Walton Tully unit of Associated First National Pictures, Inc., at the United studios.

Shooting was completed this week on Frank Borzage's "Children of Dust," adapted from the magazine story, "Terwilliger." Borzage's next will be "Dust in the Doorway."

Edwin Carewe left Los Angeles Sunday for Atlantic City to attend the First National convention. He is taking with him the completed print of "The Girl of the Golden West."

Constance Talmadge has gone to Yosemite Valley to film wonderful outdoor scenes for "Dulcy."

A big crowd sought admission at the United studios last week trying to see the spectacular ballroom scenes for Norma Talmadge's "Ashes of Vengeance," which are now being shot. Six hundred extras appear in the colorful costumes of the sixteenth century. Director Frank Lloyd announces the street scenes of St. Bartholomew's Eve Massacre will be filmed in the near future.

The filming of the laundry and studio scenes of "Trilby" were completed this week by Richard Walton Tully.

East and West with Fox

Tom Mix is completing production work on "Tempered Steel."

The last scenes are being made for "The Eleventh Hour," in which Shirley Mason and Charles Jones are being featured.

Dustin Farnum will start work next week on his new vehicle for Fox, the title of which has not as yet been chosen.

All preliminaries are now completed for actual shooting to begin on "Cameo Kirby," in which Jack Gilbert will be starred.

The next William Russell feature which William Fox will release will be "Boston Blackie," which was adapted from Jack Boyle's story, "The Water Cross." Scott Dunlap directed the picture.

A David Belasco play soon to go into production is "The Governor's Lady." It is understood Harry Millarde will wield the megaphone.

J. Gordon Edwards is working on a new production, an original story as yet without a title, that goes to the U. S. Navy for most of its thrills. Edmund Lowe is in the cast.

With Paramount Units

Cecil DeMille will begin the making of "The Ten Commandments" on May 1st. Five months will be taken on production work. A wardrobe department of one hundred persons are now busy on the making of costumes for the Egyptian and the Palestine episodes.

George Fitzmaurice has completed the filming of "The Cheat," starring Pola Negri.

Herbert Brenon is now in San Francisco making scenes for Betty Compson's new vehicle, "The Woman with Four Faces." Gladden James and Eulalie Jensen were added to the cast.

The George Melford company, including Jacqueline Logan, George Fawcett, and Maurice Flynn, is at Bowlder Creek, Cal., making exteriors for "Salomy Jane." Waldemar Young made the adaptation.

In production for Famous Players-Lasky are the following subjects: "Fair Week," starring Walter Hiers; "Hollywood," with an all-star cast under the direction of Charles Maigne, and "Bluebeard's Eighth Wife," which stars Gloria Swanson under the direction of Sam Wood.

Jack Cunningham has started work on the adaptation of Peter B. Kyne's novel, "The Light to Leeward," which will be Thomas Meighan's next Paramount picture. Irvin Willat will direct.

Around Metro Studios

Production work has been started on "Rouged Lips," in which Viola Dana will be starred under the direction of Howard Shaw. The complete cast includes Tom Moore, Nola Luxford, Sidney de Gray, Arline Pretty, Francis Powers, George Woodthorne, George K. Arthur. The subject is based on "Upstage," written by Rita Weiman.

Edward Sloman and company have left for Northern California, where they will spend days making exteriors for "The Eagle's Feather."

Hunt Stromberg is now preparing to produce a five-reel comedy in which Bull Montana will be starred.

Here and There

The Dinky Dean Productions has been organized to make a series featuring Baby Dinky Dean, who appeared with Charlie Chaplin in "The Pilgrim." Baby Dean is the son of Chuck Reisner. Albert Austin, who directed "Trouble" and "My Boy," in which Jackie Coogan was starred, has been engaged to direct this series.

Webster Campbell, who is to direct "The Bright Lights of New York," Bennie Zeidman's production, will, on the completion of this picture, direct the Corinne Griffith Productions on the return of Miss Griffith from the Coast, where she is now playing a prominent role in Goldwyn's "Six Days."

Paul Gerson Pictures Corporation of San Francisco has just completed the filming of two two-reel subjects from Peter B. Kyne stories, titled "Blind Goddess" and "Mr. Tinker's Conscience." Both these subjects were directed by Craig Hutchinson.

Wires received from Reginald Barger by Irving Thalberg, in charge of the Louis B. Mayer studios in the absence of Mr. Mayer, describe unusual success in shooting scenes of an ice jam at Banff for "The Master of Woman."

John M. Stahl has begun the filming of "The Wanters," the cast of which includes Marie Prevost, Norma Shearer, Lincoln Stedman, Gertrude Astor, Robert Ellis and Cyril Chadwick.

Director Richard Thomas, who is filming "Other Men's Money," has engaged Norvil McGregor as co-director.

Robert Frazer is to be featured in "The Desert Healer" by Cosmopolitan and upon the completion of this will start on a two-year contract with the Louis B. Mayer studios as a featured player.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Behind the Scenes With E. L. Hyman, Brooklyn Mark Strand

Effects To Be Gained by Correct Application of Proper Lighting Equipment

By Lee S. Ferguson

AN addition to the presentation equipment of the Brooklyn Mark Strand was made last week by Hyman in the nature of a cyclorama curtain of silver cloth, a beautiful creation which was selected for not only its richness but because it takes color harmonies so readily. Adaptable to any color or combination of colors, the new cyclorama gives the spectator the impression that the curtain is of cloth the same color as the lights thrown upon it. This illusion allows the use of the curtain two or three times in one performance, but each time the audience thinks it is a different curtain.

This new silver curtain may also be used as a transparency, as it is possible to light it from behind and use it in place of a scrim or transparent drop. Such an addition is, therefore, valuable, and would no doubt prove beneficial to any theatre using it.

Uses for a Silver Cyclorama Curtain

The first use to which Hyman subjected the silver cyclorama, and the specialty through which it received its baptism of color, was as a background for Matilda Locust, pianist. The colors were: two pink box lamps from sides; light blue Mestrum flood from the booth; four spots focused on cyclorama from behind the center arch, two of them green and two magenta; blue footlights on the small stage; Kliegl light blue flood on orchestra; orange transparent windows at either side of the stage, and light blue flood on ceiling from two entrances. A white spot was on the pianist from the booth, marking a contrasting circle against the color combination which played upon the silver curtain, the whole giving a most pleasing effect.

The second use for the new cyclorama came the following week, during the run of "The Miracle Woman" (Mighty Lak' a Rose) the week of April 8. In addition to finding a place in a solo, with different lighting than was first used with it, the curtain was also worked in as part of a combination cycloramas of blue plush and silver cloth. In this way the silver curtain formed about one-third of the whole background, being sandwiched between two parts of the blue plush which formed two-thirds of the drop. The lights were played only on the silver curtain, with none on the blue. The arrangement was new, novel and unique, and very artistic. As the lighting was all from the side the ballet corps of the specialty did not cut in on the throw, thus there were no shadows or disconnected lighting.

With the multitude of uses to which the silver cyclorama may be put, and judging by the flying start it has received through the showmanship of Edward L. Hyman, this curtain is going to be a very worthy and valuable addition to the properties of the Brooklyn Mark Strand.

This department of the MOTION PICTURE NEWS has been presenting to its readers several articles on the lighting arrangement and design of layouts for prologue presentation.

The exhibitor will find it more and more essential that this phase of showmanship be thoroughly understood as the motion picture clientele is being educated to expect atmosphere with the picture. To secure a comprehensive understanding of modified lighting and stage presentations requires a great amount of experimental effort. Descriptions of the work of others who have obtained a practical working knowledge of these subjects serve as a basis from which exhibitors pioneering in these subjects may obtain ideas.

By the proper application of lighting and stage equipment unusuall yeffective results may be obtained with exceptionally small expenditures.

Throws Lighting from Sides and Overhead

In the matter of lighting, Hyman throws from the sides and overhead as much as possible, and very seldom from the front. The reason is obvious, and why it is not done by more showmen is a question that has puzzled many. The chance to do away with shadows should be jumped at, and the fact that the spectators are always puzzled by side and overhead lighting, not knowing from where the rays come, sustains interest in behalf of ingenuous showmanship.

For a specialty recently in which were three instrumentalists behind a huge picture frame, the frame being covered with scrim, all lighting used was from behind and overhead, giving a soft focus and soothing effect. Directly above each of the three artists was a baby spot focused directly downward. These spots were not more than three feet above the heads of the musicians, but were concealed by the moulding of the huge frame. Each spot had a different colored gelatin on it, one being light blue, one magenta and one orange. In using these the artists must keep their heads raised so the light gets a good play at the face to avoid shadows around the nose and mouth. Of course, the members of the orchestra were lighted from the booth by flood, but the rays did not strike the picture frame.

Silhouette numbers are another specialty in which Hyman excels. In using one he first makes sure the picture he wants to bring out in shadow has artistic lines. Grace and art are, in fact, the making of the silhouette, as the lighting is simple. It consists merely of throwing a flood directly from behind a white curtain. No front lights are used and all house lights that can be dispensed with are dimmed out.

Effective Lighting Through Means of Glass Trap

Another effective style of novelty lighting used by Hyman is by means of the glass trap, a glass-covered platform with the lights underneath, throwing straight up. The artist on this trap is picked out in high lights and shadows, and all other lights except those underneath are dimmed out. A recent use of this effect was with a costume number, and with three spots in the trap. The colors were magenta, orange and green, a combination that blended perfectly. In designing new stages it would be worth while to lay two or three glass traps into the stage floor, even with it, to be used at any time desired, either with or without the trap in the raised platform.

A beautiful costume number used during the run of "Brass" was Gavotte Amaryllis, with two dancers of the Louis XIII. period and a tenor of the same. A raised promenade ran along in front of a neutral blue drop, with steps leading down to the stage. There was a balustrade along the promenade, and lamps of the correct perod at the head of the steps on either side. The drop was a rich, solid blue and the balustrade, steps and bench were marble, pure white. Mestrum and Kleigl blue floods were on the orchestra, and the transparent windows were blue, as were four entrance spots focused on the ceiling. The artists were in amber. The costumes, being white with here and there a touch of blue and gold, were in striking harmony, and the number probably stands with any ever produced in point of artistry, richness. appeal and beauty.

Glossary of Photographic Technical Terms

General Information of Descriptive Optical Words and Phrases Commonly Employed

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photgraphy

CHAPTER V

TECHNICAL terms used in photography are often puzzling to the amateur, particularly those terms which relate to the science of optics. The following glossary of optical terms has been prepared to give general information as to the descriptive words and phrases in ordinary use.

Equivalent focal length. Focal plane, is the plane in which a far distant object is imaged by the lens. The line drawn perpendicularly through the center of the lens is its *Optical Axis*; the point at which the *Focal Plane* intersects the *Optical Axis*, the *Focal Point* of the lens.

The *Focal Length* of a lens is the value upon which depends the size of the images produced by that lens. Its magnitude can be determined only by comparing the size of a given object with its image as formed by the lens. The distance of the object, unless very great, must also be considered.

For far distant objects the size of the image is in direct proportion to the focal length. A lens of 12-inch focal length will produce an image of a distant steeple twice as large as the image formed by a lens of a 6-inch focal length.

Back Focus is the distance from the focal point to the rear surface of the lens. In very thin lenses, this back focus is equal to the focal length. In lenses of considerable thickness and in combinations of lenses, the back focus cannot be relied upon as any indication of the value of the focal length. The focal length of such a lens is equal to the focal length of a thin lens, which gives an image equivalent in size to the one formed by the combination lens, hence the term *Equivalent Focal Length.*

In using short focus cinematographic lenses it is important to know both the back and the equivalent foci, since the construction of some makes of motion picture cameras is such that the revolving shutter has not been placed close enough to the aperture to admit a lens of very short back focus without interfering with the shutter blades.

The installation of a 35 mm. lens often demands considerable alteration in a cine camera, not only of the shutter, but of the front board as well, since the lens flange ordinarily used with lenses of longer focal length is apt to cut off the corners of the picture.

On account of the exaggerated perspective, lenses of extremely short focus are not recommended for use except where limited space prevents the use of a lens of sufficient focal length to give a normal perspective.

In the majority of photographic lenses the equivalent focal length is greater than the back focus, an exception being found in single meniscus or single concavo-convex combinations, which are practically never used as cine lenses where the back focus is the longer.

By measuring back from the focal point a distance equal to the equivalent focal length, we find a position of the so-called optical center of the lens, which is nearly always near the diaphragm.

Angle of view is the angle under which the diameter of the circular area covered sharply by the lens appears from the center of the lens. If the largest plate, which the lens covers sharply, is used, the angle of view is equal to the angle under which the diagnola of the plate appears from the center of the lens. The angle of view increases with the increase of the focus of the lens or the same size plate. Lenses for general purposes are calculated for an angle of about 60°. Lenses covering 75° to 100° are termed Wide Angle Lenses. Wide angle lenses have necessarily shorter foci than other lenses rated for the same plate.

As a motion picture is customarily viewed at a distance relatively greater than a still photo the angle of view averaging nearest normal is about 28°, using the base and not the diagonal of the picture as a basis for calculation. This is the angle subtended by a two-inch lens on the standard ¾ by 1 inch aperture or picture frame. Lenses of shorter focus than this are termed wide angle, although the angle of view is still not so great as that found in many still pictures which are taken with lenses which would be far from being considered wide angle for an ordinary photograph.

The circular area which is covered by the lens on the ground glass is called its *image circle,* and its diameter is expressed in linear measure (inches or centimeters).

Effective aperture is measured by the diameter of the beam of light admitted by the lens. The effective aperture is not, as often thought, equal to the diameter of the front lens, nor is it equal to the linear diameter of the diaphragm opening used. It equals the diameter of the diaphragm as it appears when observed through the front lens; therefore, the effective aperture cannot be found by unscrewing the front lens and measuring the actual diameter of the diaphragm. Only in the case of a landscape lens, or meniscus, where the diaphragm is placed in front of the lens, is the effective aperture expressed by the linear diameter of the diaphragm.

The actual diameter of the effective aperture may be obtained by placing a piece of developing paper against the glass of the front combination of the lens and exposing it through the lens. The diameter of the round black spot obtained by developing the paper is that of the effective aperture of the lens.

The effective aperture varies, of course, with the size of the diaphragm opening.

Relative aperture is a fraction which expresses the ratio of effective aperture to focal length; for instance, relative aperture of 1:6.3 means that the focal length is 6.3 times greater than the effective aperture. The denominator of the fraction, in this instance the figure 6.3, is called the F value. If the relative aperture is known, the effective aperture can be found by mulitplying the relative by the focus. For example: F:160; relative aperture=1:8, effective aperture=160 x1:8=20. The relative aperture is a term of greatest value and convenience in judging the time of exposure. All lenses of the same relative aperture, no matter what their focus may be, require the same exposure under the same conditions. An exception will be mentioned under the heading "Depth of Focus."

The exposure necessary for different relative apertures can be found easily because they are proportionate to the square of the F values. For instance, if two lenses are compared with the relative apertures 1:4 and 1:8 respectively, the squares of F values are 16 and 64 respectively, which means that the 1:8 requires four times as long exposure as the 1:4 lens, since 64/16=4. This, of course, holds true also in comparing the different stops.

Speed. The relative aperture is very commonly called the speed of the lens, although speeds of two lenses are not proportionate to their relative apertures, but to the squares of the aperatures. In other words, a lens with the speed of 1:4 is not twice as fast as a lens

(*Continued on page* 2091)

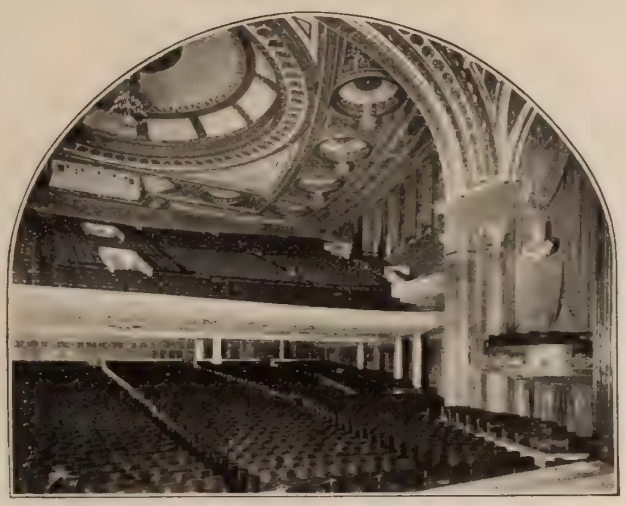
Synopsis of Paper on Picture by Wireless for S. M. P. E. Convention

Mr. C. J. Francis Jenkins will read a paper on the transmission of photographs by radio, in which, following a brief history of attempts by others to send pictures by wire and wireless, he relates the invention of his prismatic ring, which proved to be the missing link in the operative assembly of easily obtainable scientific apparatus, making possible photographs by radio. He also explains the distant control whereby photographs are sent over an ordinary telephone to the broadcasting station; and incidents of the official Navy demonstration made last fall, witnessed by a number of high rank officers. Brief reference is made to the first long distance test of the Jenkins apparatus, between Washington and Philadelphia; the many difficulties under which the pictures were sent; and valuable lessons learned therefrom. Mr. Jenkins also explains that he will be sending motion pictures by radio in a very short time, probably before the convention opens, his only remaining unsolved problem being speed. "Celluloid movies" to "Radio Movies" in thirty years. It has been definitely determined that a demonstration will be made at the convention.

Synopsis of Dr. Crandell's Paper to be read on the subject—The Place of the Motion Picture in Education.

It is futile to ask any longer if the motion picture teaches. It is teaching daily in the theatres, it has its limitations, however, and even its defects. The real problem is in what subjects is it of value, at what stage is the teaching progress, and how applied. Related to this main problem are the questions: What are the ideal characteristics of a pedagogical film, how can the present meagre supply be increased and how can the demand be created, which would automatically bring about this increased supply?

The convention will be held May 7-8-9-10 at Atlantic City, N. J.



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Alternating Current Circuits

Lesson IV—Part I

Wave Forms

ALTERNATING currents, contrary to the belief of many people, are governed by the same laws which apply to direct currents. When dealing with *instantaneous values* there is, in fact, no difference between the two; but when dealing with values extending over a period of time, several modifications of the principles applying in the case of direct currents must be made.

An alternating current, as stated elsewhere, is one which flows first in one direction and then reverses and flows in the opposite direction. This operation is carried on repeatedly as long as the circuit is closed and the current flows. This simple explanation, however, should not be accepted too literally because there are many ways in which these *reversals of current* can be made. When speaking of alternating current or any other current for that matter, it should be remembered that *a voltage* is implied in each case. Current cannot exist in a circuit without the application of voltage to it. If voltage is applied to an open circuit, current will flow when the circuit is closed. For the moment, then, we will drop the word current and substitute that of voltage in place of it.

The ideal case of an alternating voltage would be one in which the voltage first acted steadily in one direction then abruptly reversed and acted steadily in the opposite direction. This is explained better by Fig. 28 which shows a voltage rising instantly to its maximum value, E, remaining constant for a certain time, and then reversing *instantly* to act in the *opposite* direction for the same period of time. The arrows point in the direction in which the voltage is acting. Plus and minus signs are also given each part of the *curve* in order to distinguish one from the other. Such a figure is called a *curve* or *wave form* of voltage. The same name is also applied to curves of current, power, etc.

Generation of Alternating Voltage.

In addition to being impossible to obtain, there are certain considerations which render such a wave form impracticable for common use. Alternating voltages are usually thought of as being of the form shown in Fig 29. In such a wave the voltage gradually rises to a maximum, then gradually decreases to zero, whereupon it reverses and goes through the same operation in the other direction.

The shape of any voltage curve is determined by the shape of the pole face of the generator. To the left of Fig. 29 is shown one conductor occupying seven different positions around the face of a magnetic pole which is revolving in the direction shown. It will be noticed that the *tip* of the pole face (F) is closer to the conductor than are the ends. In other words, the *air gap* between pole face and conductor is smaller than between any otherh two points. Hence the *magnetic flux* at this point will be densest while at both ends of the pole face the flux will dwindle off to nothing. Let us see what happens to the voltage as the pole face moves past the conductor.

When the conductor is in position (1) no lines of force are being cut and hence the voltage is zero. This corresponds with position (1) on the voltage curve to the right of

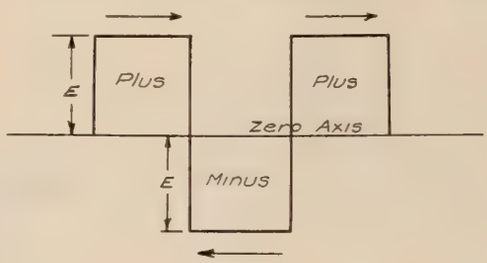

Figure 28

the figure. In position (2) the conductor is cutting through a weak flux and hence a small voltage is generated as shown by (2) on the curve. In position (3) more flux is being cut and so the voltage is greater as shown by (3) on the curve. In position (4) however, the flux is densest and the voltage is here greater than at any other place. This is shown by (4) on the curve.

Now since one half of the pole face is exactly the same as the other half, the voltage will decrease in exactly the same manner as it increased, as the magnetic pole continues to move on past the conductor. Thus, on the curve, (5) will be equal to (3); (6) will be equal to (2) and (7) will be equal to (1) which is zero.

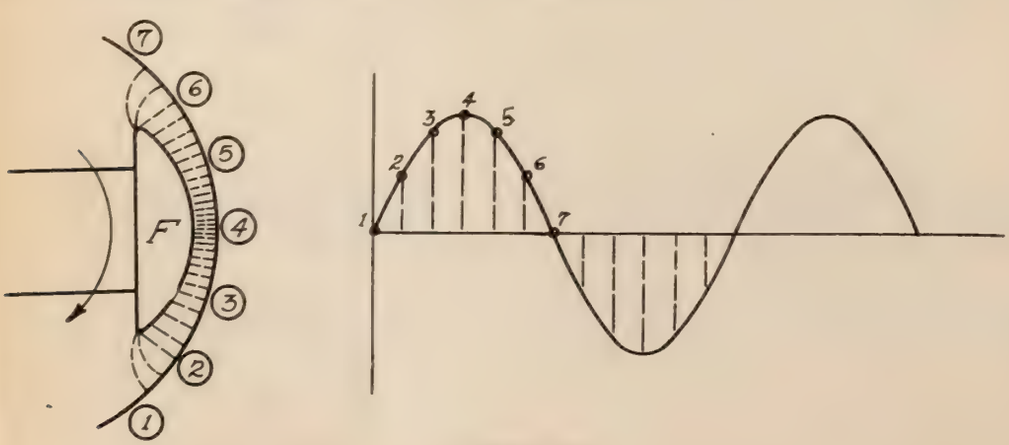

Figure 29

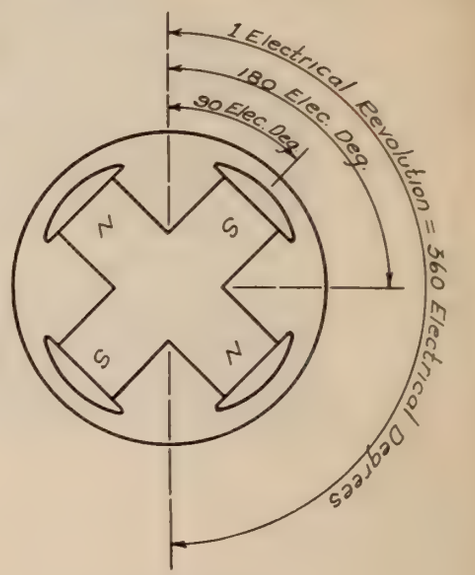

Figure 31

As the next pole begins to pass the conductor all the conditions will be the same with the exception that the direction of the flux will be reversed to the change in polarity. Hence the voltage will act the same as before only its *direction* will be reversed and it will now have a minus sign before it as shown in the figure. The third pole passing the conductor will have the same polarity as the first so the *cycle* will begin all over again.

As stated once before, the wave form of the voltage will be determined by the shape of the pole face. In practice, the wave forms of generators are seldom so regular as those just described and this branch of machine design forms an interesting study in itself.

Frequency

The word *frequency* is often used when referring to alternating currents. As a matter of fact, it is just as necessary to know the frequency of a piece of electrical machinery as it is to know its voltage, etc. Frequency refers to the number of alterations, or reversals, taking place in a certain time. Thus, in Fig. 30 (page 2090), one *alternation* is shown as being the time required for the voltage to start from zero, reach its greatest value and then decrease again to zero. A *cycle* is the time required for two such alternations, one in one direction and the other in the opposite. To the left of Fig. 30 is shown a voltage scale which is placed there merely for the purposes of illustration. The voltage in any case will depend upon the particular machine used.

Frequency may be measured in any of the following ways:

1. Alternations per second
2. Cycles per second
3. Periods per second (same as cycles)
4. Electrical revolutions per second (same as cycles).

The method commonly used is No. 2 (cycles per second). Another word for frequency which is not much used is periodicity. It means the same as cycles per second. The frequecies most used in this country today are 25 and 60 cycles. The first is used for long distance transmission of power and the second for local power and lighting circuits. The reason for this will be explained later.

The frequency of a particular generator de-

(*Continued on page* 2090)

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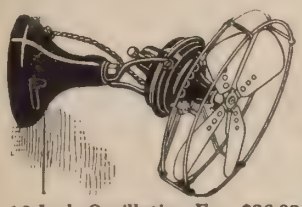

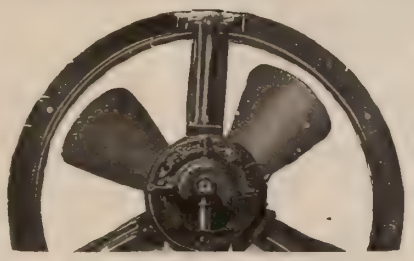

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(*Continued from page* 2088)

pends primarily upon two things, the number of magnetic poles on the machine and the revolutions per second. Every machine must have at least two poles, one north and one south. In the case of a two-pole machine, each revolution therefore means one cycle. If the field poles revolve 60 times per second (3,600 R.P.M.), then the frequency is 60 cycles.

Suppose the machine has four poles? For every revolution per second each *pair of poles* represents one cycle so in order to determine the frequency we multiply the number of pairs of poles by the revolutions per second. Where the speed is measured in revolutions per *minute,* divide by 60, thus

Frequency

$$\text{cycles} = \frac{\text{number of poles}}{2} \times \frac{\text{R. P. M.}}{60}$$

$$= \frac{\text{P} \times \text{R. P. M.}}{120}$$

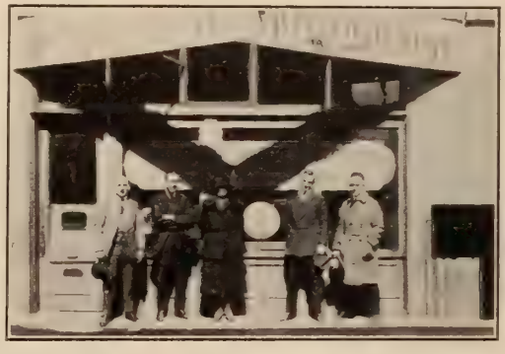
This relation gives rise to what is know as *electrical revolution* which is the distance from one north pole to the *next nearest* north pole measured in *degrees.* Since there are 360 degrees in every circle (revolution) this distance represents 360 *electrical degrees.* In Fig. 31, which shows this in detail the starting point was taken as half way between a north and south pole. At this point (zero degrees) the voltage in the conductor is zero and corresponds to the zero degree mark on Fig. 30. At the 90 degree position on Fig. 31 the voltage is a maximum as shown by the curve in Fig. 30. At 180 degrees it is again zero while at 270 degrees it is again a maximum but is now negative and 360 degrees (one electrical revolution) it is again zero and ready to start over again on a new plus wave. This represents one complete cycle. Instead of using degrees, time, measured in fractions of a second could also be used.

We can see from this that for any given frequency, the higher the speed the fewer will be the number of poles required while the lower the speed the greater will be the poles required. Since each pair of poles added to the machine increases its size and hence cost. it can readily be seen why slow speed machinery always costs more money than high speed machinery of the same power rating.

Addition to Last Installment of Articles

Other Kinds of Resistances

Some special kinds of resistances are (1) *Contact Resistance;* where the connection between two conductors is so loosely or poorly made that the *area of contact* is smaller than the *end area* of one of the conductors, the effect is to increase the resistance *at that point.* Connection should be *soldered* to increase the contact area. (2) *Oxidation Resistance;* this



The Eastern Equipment Company, Boston. Left to right—E. J. Farney, sales representative of the Motiograph; W. H. Hirschfeld, sales Manager Eastern Theatre Equipment Co.; E. L. Johnson, sec.; R. L. Hosmer, treas. & gen. mgr ; and E. F. Stearns, sales staff

is due to the chemical action of oxygen combining with the copper forming a green or black coating on the conductor. This action is greatly facilitated by heat and so is commonly found on switch points due to arcing. This coating has a high resistance and hence should be scraped off before making a connection. In the case of a permanent connection solder should be used to protect the new connection from such oxidation.

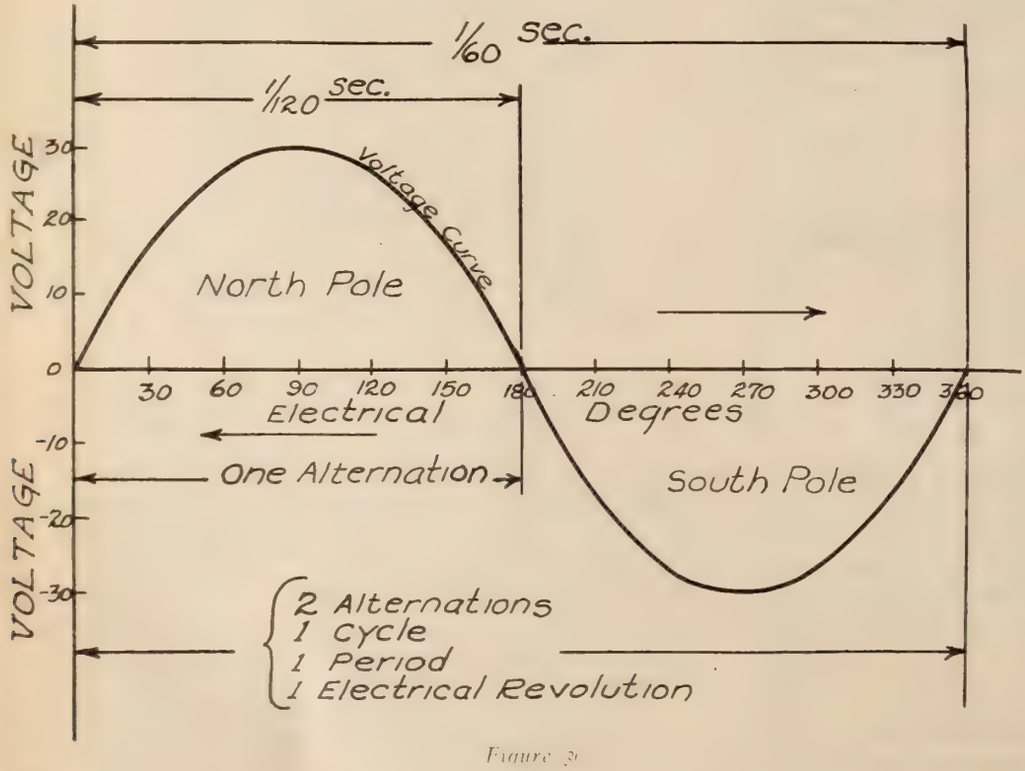


Figure 31

Robert Morton Organ installed in the Olimpia Theater, Mexico City, Mex. This is the largest of a circuit of theatres of which R. P. Jennings is President

Motiograph Representative Tours the East

E. J. Ferney of the Enterprise Optical Mfg. Co., producers of the Motiograph projector, has been touring the eastern states. Mr. Ferney reports that the Motiograph Company has been running to capacity and that business in general throughout the Chicago district is very good.

Moss' 41st St. Installs Gold Seal

A recent report from the Automatic Ticket Register Corporation reads to the effect that they have installed an up-to-date Gold Seal model ticket machine in the B. S. Moss 41st Street & Broadway Theatre, New York.

New Distributors for Simplex

The Precision Machine Company, manufacturers of Simplex projectors, have named G. A. Doering and J. Lynn Smith as distributors for the Texas and Oklahoma market with headquarters at 1810 Main Street, Dallas.—Noble.

Exhibitors Reseat Theatres

Manager H. McCredie of the Multnomah Theatre Company has just ordered the reseating of his 500 seat Multnomah Theatre, one of the smaller suburban theatres of the city.

C. L. White, manager of the Bob White Theatre now under construction in Portland. has let the contract for 475 chairs to outfit his new house. In addition to this contract, the B. F. Shearer Company will also furnish all the carpet for the Bob White.

The Victoria Theatre will be entirely reseated by Manager Washtok. This contract calls for approximately 650 chairs.—Prager.

Getting Ready for Summer

The following theatres have placed orders for Typhoons for cooling purposes during the summer months: Strand, Wichita Falls, Tex.; Liberty & Graham, Burkburnett, Tex.; Talbot & Castle, Palace, Tulsa, Okla.; Strand & Main St., Tulsa, Okla.; Rialto, Enid, Okla. and McSwain, Ada, Okla.—Noble.

Glossary of Technical Terms

(*Continued from page* 2086)

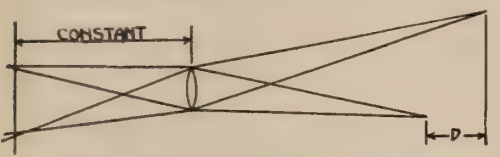
with the speed of 1:8, but four times so, as the comparison of the squares of their relative apertures 1/16 and 1/64 shows.

There are two methods of designating lens stops, *viz*: the so-called F System of the Royal Photographic Society, wherein the stop is expressed by fractions of the focal length, and the U. S. (Uniform System), in which every following stop requires a doubling of the exposure or represents half the speed of the foregoing, the exposure required with F:4 being taken as the unit.

Comparison between the F system and the U. S. (Uniform System) of Stops:

F. SYSTEM								
F:4	F:4.5	F:5.6	F:6.3	F:8	F:11.3	F:16	F:22.6	F:32
U. S. SYSTEM								
2	1.2	2	2.5	4	8	16	32	64

The above table gives the comparative stops in the two systems and shows at the same time the exposure values of the different stops in the F system. For instance, F:11.3 requires four times as long as F:5.6; and F:32, an exposure sixteen times longer than F:8, since 8/2=4 and 64/4=16.



D is the Depth of Field and is that distance between two planes within which all objects are rendered reasonably sharp on the ground glass. It varies directly as the f: value and inversely as the focal length

At first glance it would seem that the U. S. system would be the more convenient one to use since it gives the relative exposure direct, but in practice it is really just as simple to use the F system if it is well fixed in the mind that each succeeding F number as customarily marked on the lens barrel is half the speed of the preceding one. Wherever any calculation is involved the F number is the one used and a U. S. number must first be resolved to its F equivalent to obtain a result. The U. S. is becoming obsolete except on some of the simpler hand cameras with low grade lenses.

Depth of focus. Very closely connected with the speed of a lens is its depth of focus. All well-corrected lenses image only one plane of the object space sharply. The reason why a lens focused at a house images also with sufficient sharpness, a horse in front and a tree back of it, is that a slight racking out of focus will not cause an indistinctness great enough to be noticable to the eye. The range of sharpness forward and back of the object is called "depth of focus" or "depth of field." It depends on several factors, *viz*: the focal length of the lens, the aperture used (consequently its speed), the distance of the object, and the amount or lack of sharpness which seems permissible to the operator. Of these factors, focal length, aperture and distance are definite numerical values.

That the amount of indistinctness permissible on the picture is susceptible of numerical expression is easily seen from the following: If an object at a given distance is in sharp focus, the light issuing from a point of that object is converged to a point on the plate. Light issuing from a point in the original object will also be converged to a point, but not on the plate, the cone of light showing in either case a circular patch of light on the plate. This circle of light is known as the "circle of confusion." Its diameter can be used to express the amount of indistinctness existing in a picture. If the circle of confusion is not greater than 1/10 mm. or 1/250 inch, it would appear as a point to an eye 10 inches away, hence, an object no point of which is imaged by a circle larger than 1/10 mm. would appear sharp.

No matter what their type of construction may be, all lenses of the same equivalent foci and the same relative aperture require the same exposure—that is, have the same speed, other conditions being equal. They will have the same depth also.

The depth of focus decreases: 1, with increase of focal length; 2, with increase of relative aperture (speed); 3, with increasing nearness of object.

Of two lenses of equivalent foci, the one

(*Continued on page* 2092)

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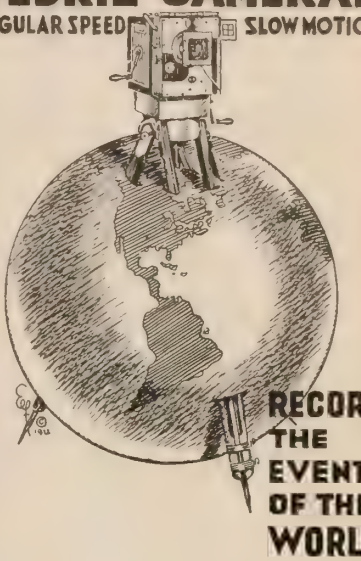

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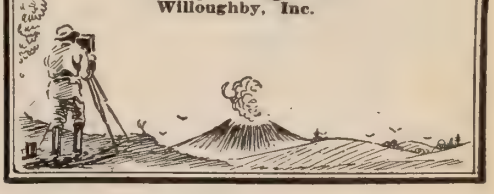

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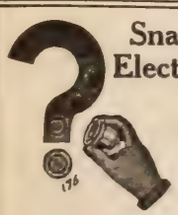

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Glossary of Technical Terms

(*Continued from page* 2091)

with the lower relative aperture (speed) has the greater depth of field. On the other hand, if the focal length of the lens is very short, a speed as high as F:4.5 will allow bringing every object from 10 feet to infinity to a sharp focus, while a studio lens of long focus and the same speed may not even image an object of the depth of a head sharply within the range of the length of a studio.

Speed, great focal length and depth of focus cannot be combined in the same lens. This is an unalterable law of optics. If speed be the most desirable quality, depth of focus must be sacrificed; if depth of focus, speed. This does not detract from the value of fast lenses, because with a given lens the depth of focus can be increased by diaphragming down the lens which means reduction of speed. If a short exposure demands the use of the lens wide open, one must not expect great depth of focus. Under ordinary conditions of light and distance, with fair judgment, and with lenses not too long in focus, these opposing qualities may be happily combined, so that lack of depth is hardly perceptible.

Some apparent exceptions may be stated, for instance, a lens which produces images of general "softness," *i.e.*, a lens in which the aberrations are not corrected to the utmost perfection. Such lenses, which lack snap and brilliancy, may show greater depth of focus than a first-class lens. There is less difference between the "sharpest" focus and the image of objects forward and back of it, simply because the "sharpest" focus itself is not really sharp. Thus the statement that one lens has a greater depth of focus than others of the same aperture and focus, must be regarded as rather detrimental to the lens, for as stated above, depth of focus cannot be made subject to special correction.

Another case may be mentioned in which one lens may really have an advantage over another in regard to depth of focus. In some camera constructions correction of astigmatism is obtained at a great sacrifice of simplicity by employing an unusual number of lenses separated by air spaces. There is a certain loss of light by reflection on a lens surface and it is easily intelligible that the fewer reflecting surfaces in a lens, the smaller the loss of light. In some constructions the number of the lens surfaces runs as high as ten, while the Tessar contains only six. The consequence is that the lens with the greater number of reflecting surfaces requires a longer exposure than a lens of simple construction, although both may have the same relative aperture. Or to express it differently: the lens with the greater number of reflections requires an aperture of F:6.3 with a certain time of exposure, while the other lens will give a negative of equal density with its aperture stopped down to F:7.2 or F:7.5, which means a gain in depth of focus for the lens with the smaller number of reflecting surfaces.

Cinematograph lenses are usually made with the smallest number of reflecting surfaces consistent with the requisite correction. They are also slightly faster than larger lenses of equal aperture because their small size makes the glass to be traversed by the light much thinner. will build a $200,000 theatre and amusement

(*Continued in coming issue*)

Hartford Syndicate To Build Theatre

As a result of a $6,000,000 realty transfer reported as nearing completion, Hartford, Conn., is expected to soon have a new and one of the most modern motion picture and vaudeville houses in the state, to be located on State Street, on the property at 22-42 State Street. The tract fronts 97 feet on State Street and extends back to Kinsley Street, where it fronts 176 feet. It is proposed to raze the rear buildings on State Street as well as the space on Kinsley Street. Although the plans for the theatre are reported to be definite, plans for the uses of certain other parts of the building are reported to be yet in the tentative stage. It is understood that tentative plans call for a big department store or a modern lunchroom, occupying the unused part of the ground floor. —Agard.

PENNSYLVANIA

Philadelphia—John E. Stahl, 207 Eighth Ave., building on 207 Eighth Ave., to be of brick and hollow tile, fireproof construction. Architect not yet selected.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 8
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 9
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Elle Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Scandalous Tongues	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 9
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 1
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A.	Agnes Ayres	Paramount	5 reels	Dec.	16
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct.	7
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Firebrand, The	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan.	13
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Just a Mother	Isobel Elsom	Norca Pictures-S. R.	5 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	5 reels	Nov.	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Sunset Prod.-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed	
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec.	23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec.	23
Bell Boy 13	Douglas MacLean	First National	4 reels	Jan.	27
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb.	17
Brass Commandments	William Farnum	Fox	5 reels		
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb.	3
Christian, The	Special Cast	Goldwyn	9 reels	Jan.	20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan.	27
Dangerous Age, The	Special Cast	First National	7 reels	Dec.	9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb.	3
Devil's Partner, The	Shearer-Sedley	Independent Pict.	4 reels		
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb.	3
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct.	28
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan.	20
Flames of Passion	Larkin-Stonehouse	Independent Pict.	4 reels	Jan.	20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan.	6
Flash, The	Special Cast	Russell Prod.-S. R.	5 reels		
Flirt, The	Special Cast	Universal	8 reels	Dec.	30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels		
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb.	3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan.	20
Fury	R. Barthelmess	First National	9 reels	Jan.	27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec.	30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan.	27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan.	20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan.	20
Kick In	Compson-Lytell	Paramount		Dec.	16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan.	13
Lone Horsemen, The	Perrin-Hill	Arrow-S. R.	5 reels		
Love's Old Sweet Song	Special Cast	Norca Pict.-S. R.	5 reels		
Making a Man	Jack Holt	Paramount	5 reels	Dec.	30
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels		
Man's Size	William Russell	Fox	5 reels	Dec.	30
Milady	Special Cast	Amer. Releasing	6 reels	Feb.	3
Missing Millions	Alice Brady	Paramount	6 reels	Sept.	30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb.	10
Plaything of an Emperor, The	Special Cast	J. A. Levinson-S. R.	6 reels	Oct.	21
Power Divine, The	Livingston-Wynn	Independent Pict.	4 reels		
Power of a Lie, The	Special Cast	Universal	5 reels	Jan.	13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan.	20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan.	20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels		
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan.	13
Spawn of the Desert	Wm. Fairbanks	Arrow-S. R.	5 reels		
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec.	23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.	2
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.	6
Valley of Lost Souls	Kingst'n-Sutherland	Independent Pict.	4 reels	Jan.	20
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov.	18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb.	3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec.	30
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels		
While Paris Sleeps	Lon Chaney	Hodkinson	8 reels	Jan.	27
Wolves of the Border	Franklyn Farnum	Phil Goldstone-S. R.	5 reels		
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan.	13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed	
Birth of a Nation	Special Cast	United Artists	12 reels		
Bishop of the Ozarks, The	Special Cast	Film Book. Offices	6 reels	Mar.	17
Buster, The	Dustin Farnum	Fox	5 reels	Feb.	24
Crinoline and Romance	Viola Dana	Metro	6 reels	Feb.	3
Daddy	Jackie Coogan	First National	6 reels	Mar.	17
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan.	27
Devil's Dooryard, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Drums of Fate	Mary M. Minter	Paramount	6 reels	Jan.	20
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	Mar.	24
First Degree, The	Frank Mayo	Universal	5 reels	Jan.	27
Flame of Life, The	Priscilla Dean	Universal	7 reels	Jan.	20
Front Page Story, A	Special Cast	Vitagraph	6 reels	Dec.	30
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb.	17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan.	27
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar.	24
Java Head	Special Cast	Paramount	8 reels	Feb.	10
Jazzmania	Mae Murray	Metro	6 reels	Feb.	17
Look Your Best	C. Moore-Moreno	Goldwyn	6 reels	Feb.	10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb.	10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels		
Mighty Lak' a Rose	Dorothy Mackaill	First National	8 reels	Feb.	24
My American Wife	Gloria Swanson	Paramount	8 reels	Jan.	13
Net, The	Special Cast	Fox			
Ninety and Nine, The	Special Cast	Vitagraph	7 reels	Dec.	30
Nobody's Money	Jack Holt	Paramount	6 reels	Jan.	27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb.	10
One Stolen Night	Alice Calhoun	Vitagraph	5 reels	Feb.	3
Passionate Friends, The	Special Cast	C. B. C.-S. R.	5 reels		
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan.	27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb.	10
Prisoner, The	Herbert Rawlinson	Universal	5 reels	Feb.	24
Red Trail, The	Nora Swinburne	Norca Pict.-S. R.	6 reels		
Romance Land	Tom Mix	Fox	5 reels	Feb.	24
Secret of the Pueblo, The	Neal Hart	Wm. Steiner-S. R.	5 reels		
Stormswept	Special Cast	Film Book. Offices	5 reels	Feb.	24
Suzanna	Mabel Normand	United Artists	8 reels	Apr.	7
Town That Forgot God	Special Cast	Fox	9 reels	Nov.	11
Truxton King	John Gilbert	Fox	6 reels	Feb.	17
Web of the Law, The	Special Cast	Amer. Releasing		Mar.	31
What a Wife Learned	Special Cast	First National	6 reels	Feb.	10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept.	30
Woman of Bronze	Clara K. Young	Metro	6 reels		

MARCH

Feature	Star	Distributed by	Length	Reviewed	
Adam and Eva	Marion Davies	Paramount	7 reels	Feb.	10
Adam's Rib	Special Cast	Paramount	10 reels	Feb.	17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar.	17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar.	3
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar.	10
Does It Pay?	Hope Hampton	Fox			
Driven	Special Cast	Universal	6 reels	Dec.	9
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels		
Gossip	Gladys Walton	Universal	5 reels	Mar.	10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels		
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels		
Lamp in the Desert,	Special Cast	C. B. C-S. R.	5 reels		
Leopardess, The	Alice Brady	Paramount	6 reels	Mar.	17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar.	3
Lost and Found	Special Cast	Goldwyn	7 reels		
Mad Love	Pola Negri	Goldwyn	6 reels	Feb.	24
Midnight Guest, The	Special Cast	Universal	5 reels	Mar.	17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar.	17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar.	31
Noise in Newboro, A	Viola Dana	Metro	6 reels		
Racing Hearts	Special Cast	Paramount	6 reels	Feb.	24
Refuge	K. MacDonald	First National	6 reels		
Scars of Jealousy	Special Cast	First National	6 reels	Mar.	17
Single Handed	Hoot Gibson	Universal	5 reels	Mar.	31
Success	Special Cast	Metro	6 reels	Feb.	24
Temptation	Special Cast	C. B. C.-S. R.	6 reels		
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels		
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar.	17
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels		
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar.	24
White Flower, The	Betty Compson	Paramount	6 reels		
Your Friend and Mine	Special Cast	Metro	6 reels	Mar.	31

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel		
Agent, The	Larry Semon	Vitagraph	2 reels		
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels		
All Wet	Al St. John	Fox	2 reels		
Alarm, The	Al. St. John	Fox	2 reels		
Aladdin, Jr.	Lewis Sargent	Universal	1 reel		
American Plan	Lee Moran	Universal	2 reels		
Artist, The	Clyde Cook	Fox	2 reels	Mar.	3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar.	3
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel		
Balloonatic, The	Buster Keaton	First National	2 reels	Feb.	24
Before the Public	Snub Pollard	Pathe	2 reels	Mar.	3
Best Cellar, The	Neely Edwards	Universal	1 reel		
Be Yourself	Neal Burns	Educational	2 reels	Jan.	20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels		
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov.	25
Big Show, The	Children	Pathe	2 reels	Mar.	3
Blaze Away	Paul Parrott	Pathe	1 reel	Dec.	2
Blazes	Lige Conley	Educational	2 reels	Nov.	4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct.	14
Bow Wow	Louise Fazenda	First National	2 reels	Feb.	24
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels		
Boyhood Days	Buddy Messinger	Universal	2 reels		
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels		
Broadcasting	Johnny Jones	Pathe	2 reels	Oct.	21
Broke	Jimmy Adams	Educational	1 reel	Mar.	3
Bully Pair, A	Molina	Universal	1 reel		
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel		
Cabby, The	Lorraine-Maude	Universal	2 reels		
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan.	20
Champeen, The	Children	Pathe	2 reels	Feb.	3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec.	2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb.	3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel		
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel		

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept.	2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov.	11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov.	11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec.	30
City Chap, The	Al. St. John	Fox	2 reels		
Coal Dust Twins	Neely Edwards	Universal	1 reel		
Cobbler, The	Children	Pathe	2 reels	Feb.	17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel		
Crash	Jimmie Adams	Educational	1 reel	Nov.	18
Cupid's Elephant		Fox	2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov.	4
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan		Fox	2 reels		
Day by Day in Every Way		C. B. C.-S. R.	2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut		Lee-Bradford-S. R.	1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan.	20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan.	13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel		
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar.	3
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Easy Terms	Neely Edwards	Universal	1 reel		
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec.	30
Egg, The	Stan Laurel	Metro	2 reels	Feb.	3
Electric House, The	Buster Keaton	First National	2 reels	Nov.	4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov.	4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel		
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan.	20
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb.	24
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Faint Hearts	Murray - Anderson-McKee	Hodkinson	2 reels		
Fair Week	Paul Parrott	Pathe	1 reel	Dec.	23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel		
Farm Follies		Universal	2 reels		
Fearless Fido	Aesop's Fables	Pathe	2/3 reel		
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels		
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov.	11
Fire Fighters	Children	Pathe	2 reels		
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec.	30
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov.	25
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent—Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec.	23
Four Orphans, The	Murray - Anderson-McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct.	7
Fresh Heir, The		Fox	2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec.	9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct.	28
Good Scout, A		Educational	2 reels	Dec.	30
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb.	24
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov.	18
Haunted Castle, The		Educational	1 reel		
Haunted House, The		Fox	2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan.	13
Hee Haw!	Trimble & Maud	Universal	2 reels		
Heeza Liar and Ghost		Hodkinson	1 reel		
Heeza Liar's Treasure Island		Hodkinson	1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct.	28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec.	2
His First Job	Lewis Sargent	Universal	1 reel	Oct.	14
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Hold Tight		Educational	2 reels	Mar.	3
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov.	18
Hula Honeymoon, A	Henry Murdock	Educational	2 reels	Feb.	17
Hurry Up		Educational	1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec.	9
In Dutch	Bobby Vernon	Educational	2 reels	Dec.	9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb.	17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel		
Jungle Romeo, A	Snooky	Educational	2 reels	Mar.	17
Just a Little Late Club, The		Second National	1 reel	Dec.	30
Just Dogs		Universal	2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept.	23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept.	30
Look Out Below	Lige Conley	Educational	2 reels	Aug.	19
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb.	17
Love Drops	Neely Edwards	Universal	1 reel	Dec.	9
Maid to Order	Lewis Sargent	Universal	1 reel		
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan.	20
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec.	9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan.	13
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb.	10
Nuisance, The	Murray - Anderson-McKee	Hodkinson	2 reels	Feb.	17
Ocean Swells	Neal Burns	Educational	2 reels	Oct.	28
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar.	3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec.	30
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct.	28
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan.	20
Our Gang	Children	Pathe	2 reels	Nov.	4
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al. St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept	23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan.	13
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm Country	Louise Fazenda	Educational	2 reels	Feb.	10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov.	18
Pleasant Journey, A	Children	Pathe	2 reels	Mar.	24
Please Be Careful		Fox	2 reels	Sept.	30
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A		Fox	2 reels		
Pop Tuttle, Detockative	Dan Mason	Film Book. Offices	2 reels	Feb.	3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels	Mar.	17
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel		
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb.	3
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb.	3
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb.	3
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar.	17
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messinger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray - Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A		Universal	2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb.	24
Sweet Thirteen	Gloria Joy	Film Book, Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Tweedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb.	17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan.	13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb.	3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Three O'Clock in the Morning	Tweedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb.	24
Tin Bronco, The		Fox	2 reels		
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
Traveling Salesman, The	Aesop's Fables	Pathe	2/3 reel		

Troubles on the Ark	Aesop's Fables	Pathe	2/3 reel	
True Blue	Queenie (horse)	Universal	2 reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel	
Two of a Trade	Aesop's Fables	Pathe	2/3 reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels	
Unhappy Husbands		Second National	1 reel	
Uppercut, The	Paul Parrott	Pathe	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2 reels	
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1 reel	
Watch Your Wife	Paul Parrott	Pathe	1 reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2 reels	
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
When Knights Were Cold	Stan Laurel	Metro	2 reels	Feb. 3
When Summer Comes	Bevan-June	First National	2 reels	
Where's the Parade?	Neely Edwards	Universal	1 reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel	
Whiskers	Lewis Sargent	Universal	1 reel	
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec. 23
Why Worry	Billy West	Smart Films	2 reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2 reels	
Wise Cracker, The		Fox	2 reels	
Wishing Duck, The	Mutt & Jeff Cart'n	Fox	½ reel	
Women First	Lee Moran	Universal	2 reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1 reel	
Young Sherlocks	Children	Pathe	2 reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1 reel	
Alligator Hunting and Farming		Fox	½ reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1 reel	
Ancient Rome		Fox	1 reel	Sept. 23
Around the World in 18 Days (Serial)		Universal	12 episodes	
Bar Cross War, The (Drama), Leo Maloney		Pathe	2 reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1 reel	
Beersheba (Holy Land Series)		Amer. Releasing	1 reel	
Bending the Twig (Urban Classics)		Vitagraph	1 reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1 reel	
Better Milk (Urban Classics)		Vitagraph	1 reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1 reel	Nov. 25
Bird Life		Fox	1 reel	
Bits of Europe		Fox	1 reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1 reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2 reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1 reel	
Border Law (Drama), Leo Maloney		Pathe	2 reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2 reels	
By Lantern Light (Robt. Bruce)		Educational	1 reel	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1 reel	
Camphor		Fox	½ reel	
Castaway, The (Bruce Scenic)		Educational	1 reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1 reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2 reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2 reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2 reels	
Committee on Credentials (Drama), H. Carey		Universal	2 reels	
Copper Beeches, The, Eille Norwood		Educational	2 reels	
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2 reels	
Cruise of the Princess Maguinna (Travelogue)		Lee-Bradford-S. R.	1 reel	
Dangerous Waters (Drama), Jack Mulhall		Universal	2 reels	
Deputized (Drama), Leo Maloney		Pathe	2 reels	
Doomed Sentinels (Drama), Roy Stewart		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Drifter, The (Drama), Leo Maloney		Pathe	2 reels	Nov. 11
Drifter, The (Tenement Tales)		Clark-Cornelius	2 reels	
Drifters, The (Wilderness Tales)		Educational	1 reel	
Duty First (Tenement Tales)		Clark-Cornelius	2 reels	
Dwellers of the Deep (Urban Classics)		Vitagraph	1 reel	
Empty House, The (Drama), Eille Norwood		Educational	2 reels	
Enchanted City, The		Educational	1 reel	Oct. 14
Ex-Kaiser in Exile, The		Hodkinson	2 reels	Mar. 3
Famous Northwest Mounted (Sport Review)		Goldwyn	1 reel	
Fighting Blood (Drama), Geo. O.Hara		Film Book. Offices	2 reels	Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2 reels	
Fleeced For Gold (Artfilm)		Pathe	1 reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2 reels	
Fruits of Faith (Drama), Will Rogers		Pathe	3 reels	Dec. 23
Fun From the Press		Hodkinson	1 reel	
Gambling With Gulf Stream		Hodkinson	1 reel	Feb. 17
Game of Graft, A (Drama), Edmund Lowe		Independent Pict.	2 reels	Nov. 11
Giants of the Open (Drama), Roy Stewart		Universal	2 reels	
Gibeah (Holy Land Series)		Amer. Releasing	1 reel	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golden Bullet, The (Drama), Harry Carey		Universal	2 reels	
Goose Safari on Lower Mississippi		Hodkinson	1 reel	
Grandfather's Clock (Urban Classics)		Vitagraph	1 reel	
Guilty Hand (Drama), Roy Stewart		Universal	2 reels	
Gypsy Trail, The (Drama), Art Acord		Universal	2 reels	
Hair Trigger Burke (Drama), Harry Carey		Universal	2 reels	
Hansel and Gretel, Baby Peggy		Universal	2 reels	
Haunted Valley (Serial)		Pathe		
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1 reel	
Hearts of Oak (Drama), Roy Stewart		Universal	2 reels	
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1 reel	
He Raised Kane (Leather Pushers)		Universal	2 reels	
Here's Your Men (Drama), Leo Maloney		Pathe	2 reels	Dec. 23
His Enemy's Friend, Leo Maloney		Pathe	2 reels	Nov. 25
His Last Case (Tenement Tales)		Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney		Pathe	2 reels	
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1 reel	
Hot Shots (Lyman H. Howe)		Educational	1 reel	
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)		Universal	15 epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy		Universal	2 reels	
Jenkins and the Mutt (Robt. Bruce)		Educational	1 reel	
Joan of Newark (Leather Pushers)		Universal	2 reels	
Kings of the Forest (Drama), Roy Stewart		Universal	2 reels	
King Winter (Lyman Howe)		Educational	1 reel	
Knight in Gale, The (Drama), Geo. O.Hara		Film Book. Offices	2 reels	Feb. 3
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1 reel	
Last Call, The (Drama), Edmund Lowe		Independent Pict.	2 reels	
Law of the Sea (Drama), Jack Mulhall		Universal	2 reels	
Little Knight, The, Arthur Trimble		Anchor-S. R.	2 reels	
Little Red Riding Hood, Baby Peggy		Universal	2 reels	
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1 reel	
Lost, Strayed or Stolen, Leo Maloney		Pathe	2 reels	Feb. 17
Love Charm, The, Arthur Trimble		Anchor-S. R.	2 reels	
Madonna of the Chair (Novelty)		Clark-Cornelius	1 reel	
Man vs. Beast		Educational	2 reels	Oct. 21
Mass Play (Sport Review)		Goldwyn	1 reel	
Message of Emile Coue, The		Educational	2 reels	Mar. 3
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1 reel	
Mirror, The		Universal	1 reel	
Moon Blind (Robt. Bruce)		Educational	1 reel	
Mooseback Riding on the Miramichi		Lee-Bradford-S. R.	1 reel	
Mural Decorations of Sistine Chapel		Clark-Cornelius	1 reel	
Mystery Box, The		Hodkinson	1 reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)		Educational	2 reels	Dec. 16
Nature and Poet (Urban Classic)		Vitagraph	1 reel	
Nature Lovers' Rambles (Urban Classics)		Vitagraph	1 reel	
Nature's Handiwork (Urban Classics)		Vitagraph	1 reel	
Nature's Wild Babies (Urban Classic)		Vitagraph	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
Old Spain		Fox	1 reel	
One of Three (Drama), Roy Stewart		Universal	2 reels	
One Jump Ahead (Drama), Leo Maloney		Pathe	2 reels	Dec. 16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2 reels	
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1 reel	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
O'Ryan of Headquarters (Tenement Tales)		Clark-Cornelius	2 reels	
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2 reels	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	
Pekin Ducks		Fox	½ reel	
Perils of the Yukon (Serial)		Universal	15 epis.	July 8
Phantom Fortune, The (Serial)		Universal	2 epis'd's.	Mar. 17
Pirates of the Air (Urban Classic)		Vitagraph	1 reel	
Pirates of the Deep (Drama), Jack Mulhall		Universal	2 reels	
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1 reel	
Plunder (Serial)		Pathe	15 epis'd's.	Dec. 16
Price of Progress, The		Pathe	2 reels	Nov. 18
Prickly Conscience (Robt. Bruce)		Educational	1 reel	Jan. 13
Priory School, The (Drama) Eille Norwood		Educational	2 Reels	Oct. 14
Quail, The		Hodkinson	1 reel	
Radio King, The (Serial)		Universal	10 epis.	Sept. 30
Redheaded League, The, Eille Norwood		Educational	2 reels	
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1 reel	
Resident Patient, The, Eille Norwood		Educational	2 reels	Nov. 25
Road to Jericho (Holy Land Series)		Amer. Releasing	1 reel	
Ropin' Fool, A		Pathe	2 reels	
Rough Going (Drama), Leo Maloney		Pathe	2 reels	Feb. 3
Roving Thomas in Nova Scotia		Vitagraph	1 reel	
Roving Thomas on an Aeroplane		Vitagraph	1 reel	
Roving Thomas on Fishing Trip		Vitagraph	1 reel	
Royal Chinook, The (Artfilm)		Pathe	1 reel	Jan. 20
Runaway Dog, The		Fox	1 reel	
Rustlers of the Redwoods, Roy Stewart		Universal	2 reels	
Samaria (Holy Land Series)		Amer. Releasing	1 reel	
Science At Home (Urban Classic)		Vitagraph	1 reel	
Sea Elephants (Lyman Howe)		Educational	1 reel	
Shechem (Holy Land Series)		Amer. Releasing	1 reel	
Shiloh (Holy Land Series)		Amer. Releasing	1 reel	
Siege of Lancashire Queen, Jack Mulhall		Universal	2 reels	
Six Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Six Shooter Justice, Harry Carey		Universal	2 reels	
Sky Splitter, The		Hodkinson	1 reel	Dec. 9
Smoked Out (Drama), Leo Maloney		Pathe	2 reels	Feb. 3
Social Buccaneer, The (Serial)		Universal	10 episodes	
Solitary Cyclist, The (Drama), Eille Norwood		Educational	2 reels	Oct. 28
Soul Herder, The (Drama), Harry Carey		Universal	2 reels	
Speed (Serial)		Pathe	15 epi'ds.	Sept. 23
Spending Six Million a Day (Urban)		Vitagraph	1 reel	
Spirit of Evil, The (Drama), Edmund Lowe		Independent Pict.	2 reels	Nov. 11
Split Outfit, The (Wilderness Tales)		Educational	1 reel	Nov. 18
Staff of Life, The (Urban Classic)		Vitagraph	1 reel	
Starland Revue		Film Book. Offices	1 reel	
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2 reels	
Story of Ice, The		Fox	½ reel	
Strike Father, Strike Son (Leather Pushers)		Universal	2 reels	
Such Is Life Among Idlers of Paris		Film Book. Offices	1 reel	Sept. 30
Such Is Life in Busy London		Film Book. Offices	1 reel	
Such is Life in a Dutch County Fair		Film Book. Offices	1 reel	
Such Is Life in the Riviera		Film Book. Offices	1 reel	Sept. 30
Such Is Life Near London		Film Book. Offices	1 reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey		Universal	2 reels	
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1 reel	
Texas Sphinx, The (Drama), Harry Carey		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Thrills and Spills		Fox	½ reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood		Educational	2 reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart		Universal	2 reels	
Timber Queen, The (Serial)		Pathe	15 ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1 reel	
Tracked Down (Drama), Art Acord		Universal	2 reels	
Trail and Stirrup (Sport Review)		Goldwyn	1 reel	
Under Suspicion, Leo Maloney		Pathe	2 reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe		Independent Pict.	2 reels	Nov. 11
Vacation Cocktail, A (Sport Review)		Goldwyn	1 reel	
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1 reel	
Via Radio		Educational	1 reel	Dec. 23
Volcanoes of the World		Fox	1 reel	
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1 reel	
Water Sports		Fox	½ reel	Sept. 23
When Kane Met Abel (Leather Pushers)		Universal	2 reels	
White and Yellow (Drama), Jack Mulhall		Universal	2 reels	
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1 reel	
William Tell (Urban Classic)		Vitagraph	1 reel	
Without Evidence (Tenement Tales)		Clark-Cornelius	2 reels	
Wolves of the Water Front, Jack Mulhall		Universal	2 reels	
Wrong Man, The (Drama), Harry Carey		Universal	2 reels	
Yellow Handkerchief, The, Jack Mulhall		Universal	2 reels	
Young King Cole (Leather Pushers)		Universal	2 reels	

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